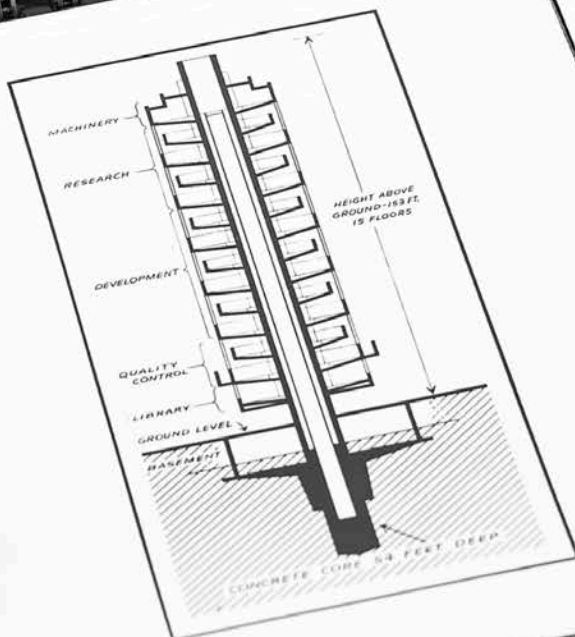


TPM



(Item #59)



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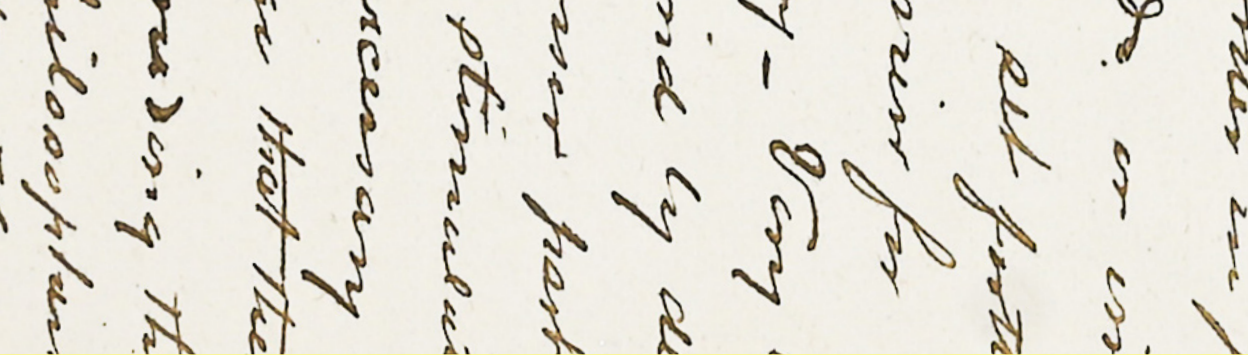
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info@typepunchmatrix.com



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

Cataloguing by Team TPM.

Photography by: Rebecca Romney.

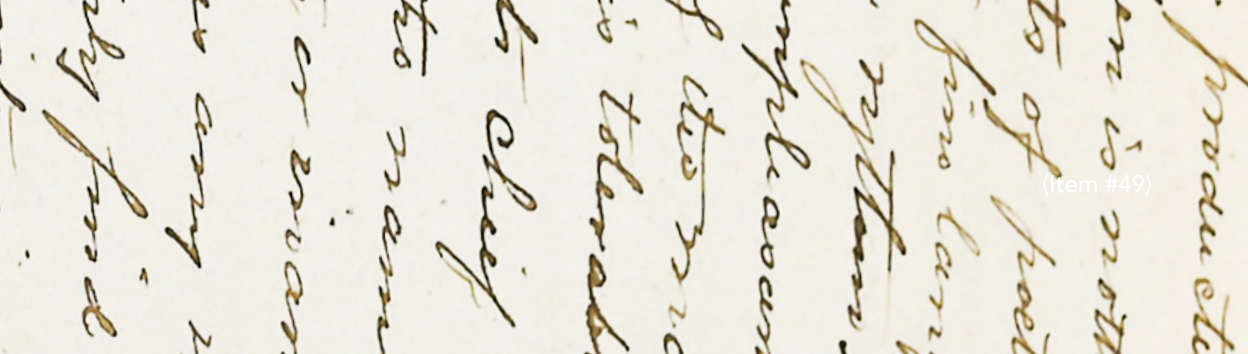
Design: Brian Cassidy.

Printed Sept. 2026.

Cover image: item #68.

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If you encounter descriptions you feel misrepresent or omit important perspectives,
or use language that could be improved, please email us.



Terms

Additional images are viewable on our website (www.typepunchmatrix.com). All items are original (meaning not facsimiles or reproductions) and are guaranteed as described. First editions (meaning first edition, first printing) are explicitly stated.

Measurements are height x width in inches rounded to the nearest quarter inch. Prices in US dollars. All material subject to prior sale.

Purchases are returnable for any reason within 30 days, with notification and prompt shipment.

Payment by check, money order, or wire; Visa, Amex, MasterCard, Discover, and PayPal also accepted. Domestic ground shipping is free for all orders; surface international shipping free for most orders over \$1000. Sales tax added to applicable purchases. Reciprocal courtesies to the trade. Type Punch Matrix is an ABAA- and ILAB-member firm and upholds their Codes of Ethics.

ADMINISTRATION
13, quai du Styz
On s'abonne à Paris
dans les Librairies.



L'AUTRE MONDE

Journal des Trépassés

Scale: Three inches to a Foot.

REDACTION
ET
ADMINISTRATION
5, rue du Croissant



GENERAL DES
Grenelle-Saint
SERVICE PHOTOGR



One Of The Rarest Of All Children's Books

A BOOK OF NONSENSE
By Derry Down Derry [Edward Lear]
10 February 1846

First edition of the greatest of silly books and "a book of the very greatest rarity" (Morgan Library, #215) — one of only a few known copies with all lithographs and both upper wrappers intact.

\$85,000.

"[H]as made more children laugh than any other [book] of modern date"
— Literary magazine ONCE A WEEK, Jan. 1867

Painter of birds, landscape artist, drawing tutor to Queen Victoria, Edward Lear was a talented and versatile artist. While he didn't invent the limerick form, his self-financed A BOOK OF NONSENSE established it decisively outside its traditional oral form, inaugurating "the arrival of a new literary genre" (Schiller, v). His limericks were funny, surprising, and a bit naughty. Lear's unapologetic embrace of the absurd was an important moment in the growing acceptance that children preferred simply fun reading material over the simply didactic, a philosophy that has led to some of the best children's books since: ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll, WHERE THE WILD THINGS ARE by Maurice Sendak, WHERE THE SIDEWALK ENDS by Shel Silverstein, and more.

This first edition of approximately 500 copies was bound gutta percha (using a rubber solution rather than sewing together the leaves), and in "most 19th century books so bound the rubber has perished" (Carter, ABC). The Morgan Library adds that "the adhesive encouraged the leaves to depart easily" (#215). According to Schiller's census (in which this is copy #5), only 23 copies are known to have survived, of which only 11 are complete and only 7 have upper wrappers intact as here. (In 2016, a further complete copy surfaced, rebound but retaining the wrappers; see Sotheby's Library of an English Bibliophile, Part VI). Only 2 copies are recorded complete in wrappers without repair or rebind, and most copies in any state are already in institutions. A landmark in the history of children's books, bringing reason to literacy by means of nonsense.

Haymarket [London]: Thomas McLean. Two volumes, 5.75" x 8.25" each. Contemporary half brown calf, sympathetically rebacked with original spines laid down, brown gilt-lettered title labels, original upper wrappers bound in. Illustrated with 74 lithographic plates by Lear (including title pages). Margins a bit trimmed, just cropping printed matter in a few places. Scattered foxing and soil, a couple small stains. Housed in custom green goatskin clamshell box. Very good.

Read more: Morgan Library, *Early Children's Books and Their Illustration*; Loker, *One Hundred Books Famous in Children's Literature* (Grolier); Schiller, *Nonsensus*; Uglow, Mr. Lear: *A Life of Art and Nonsense*; Carter, "Gutta-Percha (or Caoutchouc) Binding," *ABC for Book Collectors*.

(item #1 top; #2 middle, #3 bottom)

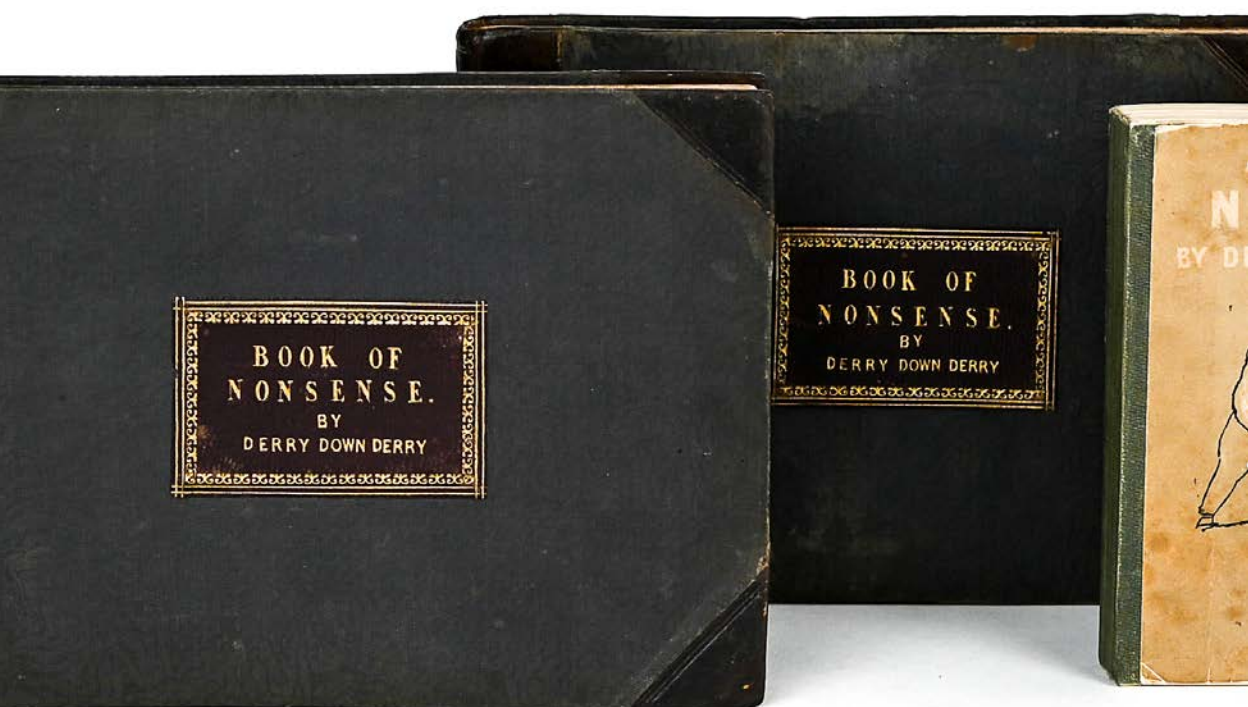
BOOK OF
NONSENSE.
BY
DERRY DOWN DERRY

A BOOK OF
NONSENSE.
BY DERRY DOWN DERRY.



A BOOK
OF
NONSENSE.





Issued For Presentation

2.

A BOOK OF NONSENSE
By Derry Down Derry [Edward Lear]
n.d. [1855]

Second edition — in the rare presentation variant of the original wrappers — of the greatest of silly books.

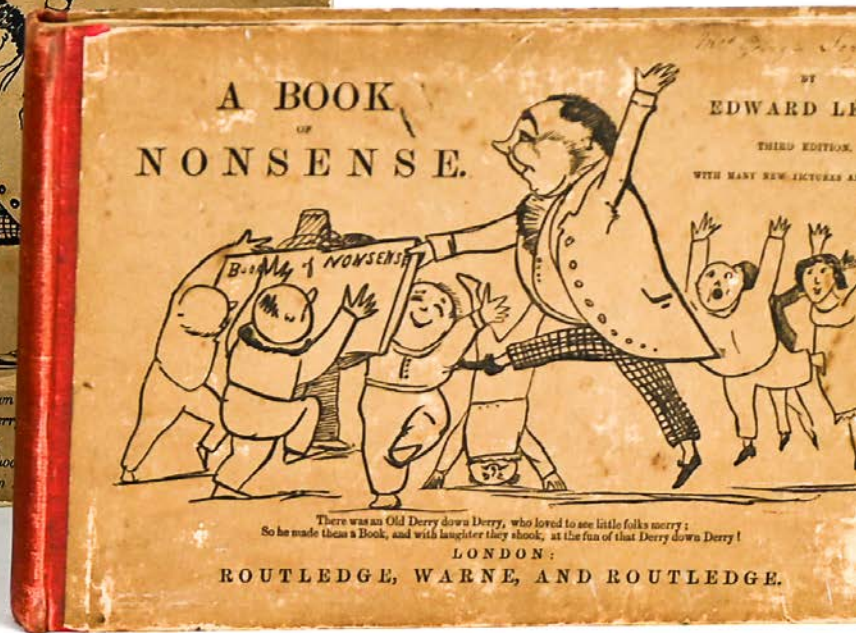
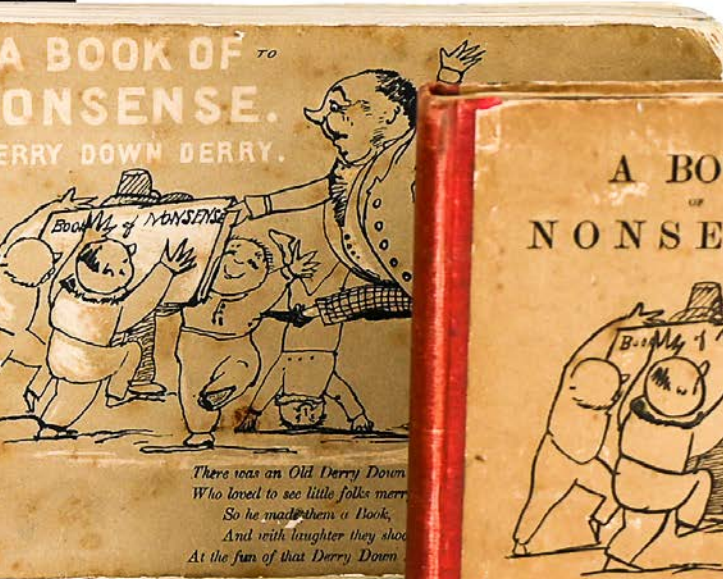
\$15,000.

"His people exist nowhere else in literature. Some are gentle, some are violent, some are musical, some are wild. [. . .] Even when they are peaceful [. . .] they are exceedingly strange"
— Jenny Uglow

Only this edition (the first one-volume edition) and the first edition (in two volumes) were printed using lithography and bound gutta percha, which often led to the binding disintegrating. This edition included a presentation issue of the upper wrapper, removing the publication details but adding the word "To," followed by a blank space for Lear to add an inscription. The second edition was the last before the one traditionally labeled the first "trade" edition in 1862, which brought the book to a wider audience.

n.p. [London]: n.p. [Thomas McLean]. 5.5" x 8". Original cloth-backed pictorial wrappers, bound gutta percha as issued. Illustrated with title and 72 lithographic plates by Lear. Spine/hinges subtly and expertly repaired. Presentation variant of wrappers, printed without "New Edition" or publication details, but with "To" added (in print) for Lear to fill out (in manuscript): this copy left blank. Clumsy alignment to printed text of "Cape Horn"; last line of "Calcutta" cropped. Foxing to wrappers and margins of leaves, corners with tiny chips. Leaves with a couple small stains, small pencil plate counts to corners. Very good.

(item #1 left; #2 middle, #3 right)



3.

The Breakout – With 43 More Limericks

A BOOK OF NONSENSE
By Edward Lear
(1862)

The rare third edition, expanded and revised — the so-called first “trade” edition, the first by a major publisher and first to be issued under his own name.

\$25,000.

This third edition was the one that brought the book into the mainstream: the first edition “did not have an auspicious launch and initially received very little notice. It was only with the third edition [...] that it leapt to national celebrity” (Loker, #32 in Grolier 100). This was the first Lear published with a major publisher, Routledge, and the first issued as “Edward Lear” rather than his pen name, “Derry Down Derry.” Lear added 43 new limericks to this edition and removed three, bringing the total number of limericks to 113 (including the title limerick). It is a known rarity in the trade; we trace only ten copies at institutions in varying states of completeness (Morgan, Houghton, Princeton, the British Library, the Lilly, the Ransom, Florida State, Yale, and UVA [2 copies]).

London: Routledge, Warne, and Routledge. 5.5” x 8.5”. Original red cloth-backed printed paper boards. Illustrated with 113 wood engravings by the Brothers Dalziel after Lear (including title page). Faint contemporary ink inscription on front board; bookplate of Justin Schiller to front pastedown; pencil name to dedication leaf. Hinges non-archivally repaired, corners worn, boards somewhat rubbed. Foxing to endpapers and only a few leaves. Firm. Housed in custom quarter red morocco clamshell box. Very good.

"The greatest fossilist the world ever knew" (Torrens)

"Some Account of the fossil Remains of an Animal" [with]
"An Account of the fossil skeleton of the Proteo-saurus" [and]
"Reasons for giving the name Proteo-Saurus"
[in] PHILOSOPHICAL TRANSACTIONS (Issue 104, 31 Dec / Issue 109, 31 Dec)
By Everard Home, based on fossil specimens attributed to Mary Anning
1814, 1819

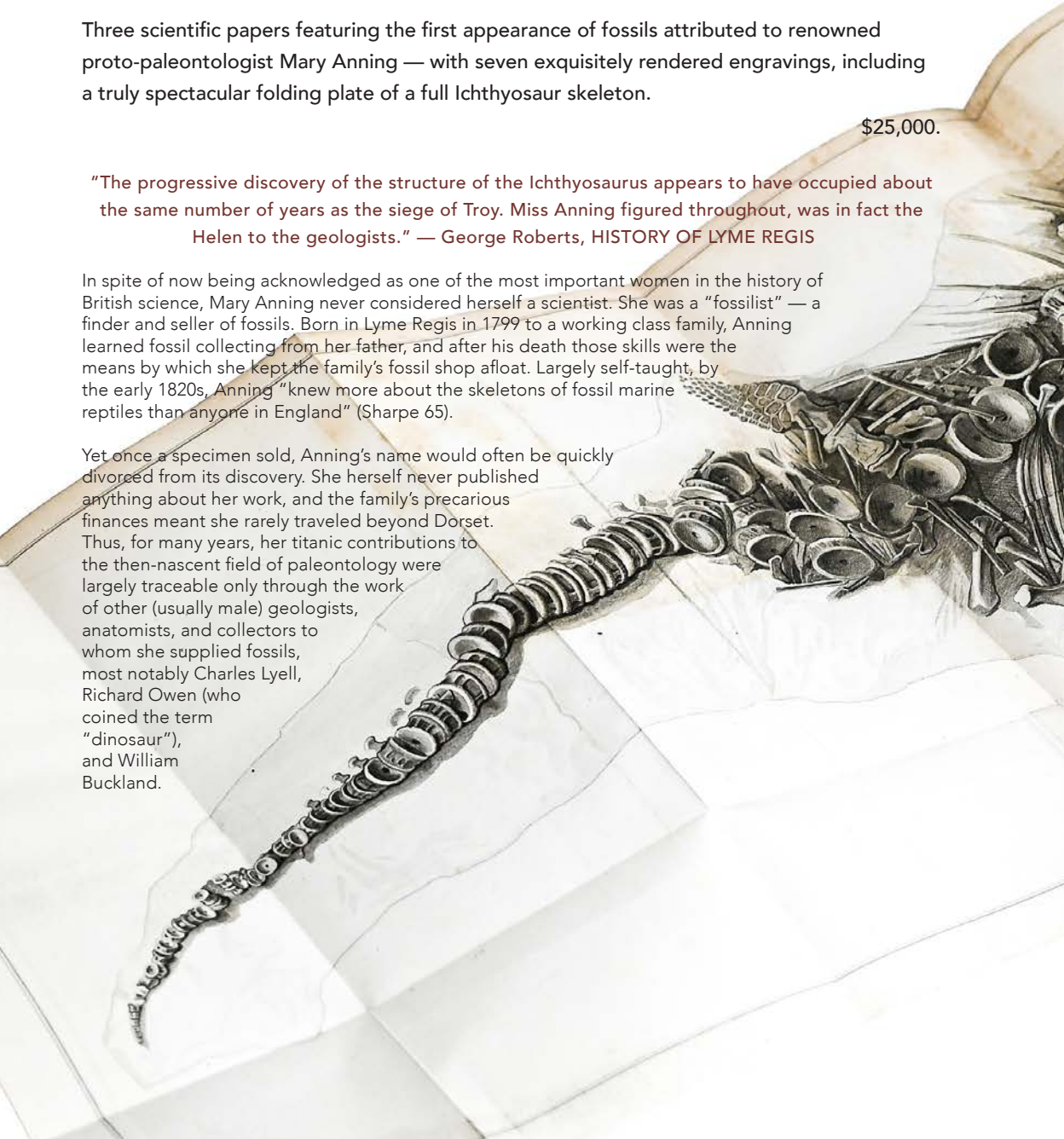
Three scientific papers featuring the first appearance of fossils attributed to renowned proto-paleontologist Mary Anning — with seven exquisitely rendered engravings, including a truly spectacular folding plate of a full Ichthyosaurus skeleton.

\$25,000.

"The progressive discovery of the structure of the Ichthyosaurus appears to have occupied about the same number of years as the siege of Troy. Miss Anning figured throughout, was in fact the Helen to the geologists." — George Roberts, HISTORY OF LYME REGIS

In spite of now being acknowledged as one of the most important women in the history of British science, Mary Anning never considered herself a scientist. She was a "fossilist" — a finder and seller of fossils. Born in Lyme Regis in 1799 to a working class family, Anning learned fossil collecting from her father, and after his death those skills were the means by which she kept the family's fossil shop afloat. Largely self-taught, by the early 1820s, Anning "knew more about the skeletons of fossil marine reptiles than anyone in England" (Sharpe 65).

Yet once a specimen sold, Anning's name would often be quickly divorced from its discovery. She herself never published anything about her work, and the family's precarious finances meant she rarely traveled beyond Dorset. Thus, for many years, her titanic contributions to the then-nascent field of paleontology were largely traceable only through the work of other (usually male) geologists, anatomists, and collectors to whom she supplied fossils, most notably Charles Lyell, Richard Owen (who coined the term "dinosaur"), and William Buckland.



4.



The first of these three papers, all presented by anatomist Everard Home to the Royal Society, includes four detailed engravings of the adolescent Anning's 1811/12 discovery (with her older brother) of the fossilized remains of a "Crocodile of enormous size" (a 17-foot Ichthyosaurus); though not credited by Home, these are the first fossils discovered by Anning to be published. The second and third papers include three engravings of a second Ichthyosaurus specimen, probably also originally supplied by Anning, from collector Lt. Col. Thomas James Birch, a friend and regular customer of the fossilist's. Birch's specimen is shown to exceptional effect by the nearly 40-inch wide folding plate.

A scientific landmark, marking the beginning of Anning's myriad contributions to the fields of geology and paleontology.

London: Royal Society. Two volumes, 11" x 8.75". Early 20th century marbled wrappers, disbound from larger volumes. [8]; [3], [5] pages. 1814 paper: Four engraved plates, two folding (both 11" x 17.75"); 1819 papers: Three engraved plates, one folding (13" x 39.75"). Plates after drawings by William Clift. Trace scattered foxing to text, some toning to plates, else sharp and crisp. Very good plus.

Read more: Sharpe, *The Fossil Woman*, 2020; Torrens, Presidential Address: "Mary Anning (1799-1847) of Lyme," *British Journal for the History of Science*, Vol. 28 No. 3, September 1995; The Royal Society: "Most Influential Women in British Science History," 2010.

seulement).

MONDE

Trépassés

Dimanche 1^{er}-8 Avril (rien de p...)

ADRESSER
TOUT CE QUI CONCERNE
LA RÉDACTION
au Journal des Débats



Chez le r... FEUILLETON

SOCIÉTÉ DE L'AUTRE MONDE

Les actionnaires de L'AUTRE MONDE, journal des Trépassés, dont le ti...
Pour le sabbat... des im...

bien des belles-rères, un
r une foule de maris, un cau-
ur quelques jolies femmes.

—

si nous voulions parler, nous qui
ns toutes les choses qui, pour les mor-
s, finissent au trépas... des autres ! ah !
nes enfants, quel scandale !
Vous avez connu cet homme honoré,
chamarré, décoré. Il jouissait de l'estime

2,755^e Année. — Numéro 4.

ADMINISTRATION
QUAI DU STYL, 13
On s'abonne à Paris dans les
Catacombes.



UN NUMÉRO 25 CENTIMES (sur la terre m...)

L'AUTRE

Journal des

NUMÉRO

UN NUMÉRO 25 CENTIMES

AUTRE

Journal des

A NOS LECTEURS

LES PERSONNES QUI VOUDRAIENT SE
PROCURER LA COLLECTION COMPLÈTE DES
NUMÉROS DÉJÀ PARUS DE L'AUTRE
MONDE

Numéro 1	BLANC.
Numéro 2	ROUGE.
Numéro 3	VERT.
Numéro 4	JAUNE.

N'ONT, POUR LES RECEVOIR PAR LA POSTE,
QU'À ADRESSER UN FRANC VINGT-
CINQ CENTIMES À M. STRAUSS, LI-
BRAIRE-PAPETIER, 5, RUE DU CROISSANT,
PARIS.

AVIS

PARIS
Bibraire-Papetier
ant, 5



5.

News From The Underworld

L'AUTRE MONDE : Journal Des Trépassés
[The Other World : Newspaper of the Deceased]
Attributed to Camille Debans (text) and André Gill (illustrations)
1877, 1896

Rare complete run of this satirical newspaper on witches, war in hell, weird tales, and more
— printed on striking black paper with type in bright color.

\$15,000.

*“si notre journal est imprimé sur du papier noir,
c’est que, dans l’autre monde, c’est le seul en usage.”*

Though begun as a prank (poisson d’avril) on 1 April 1877, L’AUTRE MONDE is a wonderfully conceived and executed satire down to its smallest details. Written by the “the dead and buried,” it purports to be from the year 3753 (based on which calendar is left unsaid); it is printed “along the banks of the Styx”; while subscriptions may be had in the Catacombs. Its front page details a story of murder at the opera (by a “grocer...?”) and a soldier’s memoir of his own death during the Franco-Prussian War; its final page has a stock exchange report of “dead” and “dying” stocks. The real newspaper LE TEMPS reported that the first issue was “snapped up entirely within five minutes” (3 April 1877). A second issue soon followed, printed in red and dedicated to the topic of witches, this time with advertisements: sulfuric acid toothpaste, a broom that costs “11,000 francs and three children’s souls,” etc. Even the choice of inks adds to the parody: the fourth issue, about cuckolded husbands, is printed in yellow ink, a color “associated with adultery” (Brossé, BnF). (This issue contains a report on a congress of cuckolded husbands, the “Coucopolis.”) The fifth issue, in orange, pokes fun at Spiritualism. A short article in it on the American magician duo, the Davenport Brothers, feels a bit eerie: one the brothers would die on 1 July, less than a month after this issue was released.

The first five issues appeared in quick succession through April to June of 1877; the elusive sixth issue didn’t appear until 1896 but, again, on April 1. The creators of the newspaper are not definitively known, but the 1885 DICTIONNAIRE UNIVERSEL ILLUSTRÉ attributes the first five to the editor and novelist Camille Debans (1832-1919), who had earlier founded a different satirical journal, LE BONHOMME (late 19th-century France loved them). Debans would publish speculative fiction in the 1880s of HISTOIRES DE TOUS LES DIABLES (1882), and another about an international war of the future (LES MALHEURS DE JOHN BULL, 1884). The latter suggests similar themes to the third issue here, in green, which chronicles a massive war between famous figures across time and geography, with Machiavelli and Richelieu on one side and Attila the Hun and Napoleon on the other.

Any issues of this newspaper are rare, and exceptionally so as a complete set; we find only the BnF and Oxford with all six, while the Beinecke and Mediatheque de Montpellier have holdings for the first five. A fantastic ephemeral production, bibliography in dark mode.

Paris: n.p. Six folio issues, 21" x 14.25" each. Original black paper sheets, folded once to create four pages, folded again as likely issued for distribution. Printed in grey, red, green, vivid yellow, orange, and light greenish yellow (respectively). Expected wear at folds, with some light edgewear. Intact and bright (or dark, as it may be). Near fine.

Read more: Dictionnaire universel illustré, biographique et bibliographique de la France contemporaine (1885); Brossé, “L’Autre monde, le journal des trépassés,” BnF Gallica, 30 October 2018.

Photographic Pigeon Post

Original Photographic Pigeongrams
1870

Three examples of microphotography produced for covert transmission via carrier pigeon during the Siege of Paris.

\$5500.

“[N]ever again were pigeons called upon to perform such a great public service as that which they had maintained during the siege of Paris.” — J.D. Hayhurst

The Siege of Paris, lasting over four months, was the decisive engagement of the Franco-Prussian War. During the siege, French communications outside the city were limited to balloon and carrier pigeon (the Germans cutting all telegraph lines).

French photographer and microfilm pioneer René Dagron was one of the first to recommend that microphotography be used in carrier pigeon communications during the siege to dramatically increase the amount of information that could be smuggled out of the city. Photographers experimented with both micro collodion photography and microfilm. Masses of official documents, as well as letters and newspapers, were photographed and processed in a size reduced to be “no thicker than a roll of cigarette paper” and slipped into goose quills, which were attached to the pigeons’ tail feathers for flights between Paris and Tours (Holmes, *FALLING UPWARDS*). Around 300 pigeons were employed, with an extremely high attrition rate (largely due to weather): “of the last 61 pigeons released, only 3 ever reached Paris” (Hayhurst).

This small collection offers three different examples of photographic pigeongrams. The first is an extremely early example, dating from 24 October 1870, a micro collodion photograph from François-Frédéric Steenackers, Director General of Telegraphs in Tours to A.M. Mercadier, his colleague in Paris. It also contains mention of chemist Barreswil, who was involved in the adoption of the microphotography strategy in Tours. The second, dating from 1 December 1870, is a series of official dispatches prepared by Steenackers, and actually two micro collodion photographs, printed recto and verso. The final example, undated but no later than February 1871 — the pigeon post lasted less than five months — is a microfilm negative prepared by Dagron’s process, containing 144 dispatches.

Photography historian Anika Burgess notes that copying newspapers in microfilm offered “a glimpse of what was to come—the storage of entire archives on microfilm” (107). A delightful and useful miniature teaching collection, touching on multiple histories: military, communications, archival, and photographic.

Tours: Steenackers. Three prints: 2" x 3.5"; 2.5" x 1.5"; and 2" x 1.5". One microfilm and two collodion photographs. Edges somewhat unevenly trimmed; a bit of wrinkling to microfilm. Light toning. Near fine.

Read more: Hayhurst, *The Pigeon Post into Paris 1870-1871*; Holmes, *Falling Upwards*; Burgess, *Flashes of Brilliance*.



(actual size)

TOUR EIFFEL

Behind The Scenes Of The Global Icon

LA TOUR EIFFEL
By Gustave Eiffel
(1889)

Rare and monumental photographic commemoration by the designer of the Eiffel Tower, apparently issued in thanks to the collaborators who built it — this copy presented by Eiffel to M.A. Ansaloni, head of the Eiffel's Design Office.

\$20,000.

The Eiffel Tower was commissioned by the French government as the dramatic centerpiece of the 1889 World's Fair (Exposition Universelle). Upon completion, it became the world's tallest structure for the next 40+ years. While the initial designs were not by Eiffel (but rather by employees in his company, Maurice Koechlin and Émile Nouguier — duly credited in this volume), he finalized and oversaw the project as a symbol of "the century of Industry and Science in which we are living." Its success, from the fair to the present, has made it one of the most recognizable and visited landmarks in the world.

As the focal point of the Exposition, the Eiffel Tower was commemorated in a wide variety of forms across media, from printed visitor brochures and newspaper accounts to wooden toys and microscopic panoramas viewed through a replica of the Tower. But this production — meant not for the public but for the workers who made the Tower possible — served as a private memento, more like a lavish version of the framed piece given to artists/producers when a record goes Platinum. The limitation page says it is a "souvenir offert par G. Eiffel," and this copy has been presented (in both stamping on the binding and manuscript in the interior) to M.A. Ansaloni, an engineer who is listed on the "Personnel" page as the head of the Bureau des Études. Mere months after the Tower's completion, he would deliver a lecture on its innovative elevators to the Institution of Mechanical Engineers in Paris, suggesting the key role he played in their design.

The large-format photographs impressively record a range of views of the iconic construction (including two of the famed elevators). Given the deluxe nature, as well as its intended use, this volume was most likely privately printed and circulated, probably in an edition of no more than a few hundred copies. (The "Personnel" page lists about 325 names.) We find only one auction record (in Australia) and 5 holdings via OCLC (except the V&A, all in France). A deluxe rarity of this modern engineering marvel.

(Paris): n.p. 13.5" x 17.5". Original half pebbled brown goatskin, brown pebbled cloth ruled and lettered in gilt, "Mr Ansaloni" stamped to front board. Gilt and navy floral patterned endpapers, all edges gilt. Illustrated with printed image of the full Tower, vignette albumen photo of Eiffel on "Personnel" page, and 8 large (11" x 8.5") albumen photographs tipped in, with printed captions. Text printed in red and black. [2], 6, [2], [8] pages. Number 46 of an unknown limitation. Eiffel's signature stamped to limitation page, presentation line "Ansaloni" added in ink; later inscription in pencil noting this as a "memento commémoratif du 31 mai 1889, jour de l'inauguration de la Tour Eiffel" and that Ansaloni was an engineer. Engraved portrait of Eiffel, once adhered to facing page and now laid in, inscribed in ink by Eiffel: "à M. Ansaloni / G. Eiffel." Rubbing to edges, with some chipping to spine ends. Subtle crease to "Personnel" page, else interior clean and bright. Very good plus.



CONTENDING FORCES

PAULINE E. HOPKINS

8.

In The Unrecorded Original Dust Jacket

CONTENDING FORCES
By Pauline E. Hopkins
1900

First edition of one of the most important novels in African American literature, set amid the activism of African-American communities in Reconstruction-era Boston.

\$45,000.

"No one will do this for us; we must ourselves develop the men and women who will faithfully portray the inmost thoughts and feelings of the Negro with all the fire and romance which lie dormant in our history." — preface by Hopkins

Hopkins was a journalist and member of the Colored National League, a civil rights organization and precursor to the NAACP called "Boston's most daring, outspoken and unapologetic African American political collective" (Brown, 168). *CONTENDING FORCES* grew out of Hopkins's experiences in this work, including her participation in anti-lynching campaigns. The novel is a tour de force, building civil rights arguments into a plot within a heterogeneous, realistic portrait of an African-American community. It was published by a Black-owned Boston press, the Colored Co-operative Publishing Company, which had been formed "to attain both financial and editorial control in a publishing enterprise, to found a race literature, and to preserve the history of black Americans" (Carby, 120). Hopkins was also an editor and major contributor to its newspaper, *THE COLORED AMERICAN MAGAZINE*, founded the same year.

Structured as a romance novel, *CONTENDING FORCES* is part of what Rita Dandridge calls the "first wave" of Black romance, from Frances Harper's *IOLA LEROY* in 1892 to Zena Wright's *BLACK AND WHITE TANGLED THREADS* in 1920. *CONTENDING FORCES* portrays romance as a sustaining and supportive concept in the fight for rights. Hopkins biographer Lois Brown argues that for Hopkins, "romance was a state of existence that persisted in the face of oppression. It offered unwavering protection to certain persons, and it prevented moral, physical, and emotional damage in the face of social and political evil" (291).

We trace no recorded copy of the first edition in the original dust jacket — either in the trade, at auction, or in institutions.

Boston, Mass.: The Colored Co-operative Publishing Co. 7.75" x 5.25". Original red pictorial cloth stamped in pink, black, and yellow, designed by Owen (another issue uses the same design in green: no priority). Illustrated by Owen with 8 full-page black-and-white plates. 402 pages. Pencil owner name, dated 27 June 1901, to front fly leaf. Jacket split into two fragments, though otherwise largely intact with a few chips and areas of loss. Book with some rubbing to joints, slight lean, faint stain to bottom edge/lower margins. Hinges firm. Bright. Near fine in good jacket.

Read more: Carby, Reconstructing Womanhood: The Emergence of the Black American Woman Novelist; Dandridge, Black Women's Activism: Reading African American Women's Historical Romances; Brown, Pauline Elizabeth Hopkins: Black Daughter of the Revolution; Tate, Domestic Allegories of Political Desire: The Black Heroine's Text at the Turn of the Century; Wright, American Fiction, III.2774.

MEMOIR OF
AMERICAN
BEING
A HISTORY OF
A FAMILY'S PROGRESS



WRITTEN
BY GERTRUDE
1906-19

9.

"[O]ne of the most important works of twentieth-century modernism" (Lawrence S. Rainey)

THE MAKING OF AMERICANS:
Being a History of a Family's Progress
By Gertrude Stein
(1925)

First edition, in the rare original wrappers, of Stein's magnum opus, an influential Modernist epic.

\$8000.

"It has always seemed to me a rare privilege, this, of being an American, a real American, one whose tradition it has taken scarcely sixty years to create. We need only realise our parents, remember our grandparents and know ourselves and our history is complete."

A metafictional account of the Hersland and Dehning families, Stein's *AMERICANS* was originally written (as the cover notes) in the first decade of the twentieth century. Told in Stein's characteristically repetitive style, the book was too radical for readers at the time, and wasn't published in any form until almost twenty years later when Ford Madox Ford brought portions out in *TRANSATLANTIC REVIEW* in 1924. The following year Robert McAlmon's legendary Modernist press published this edition which, like most Contact productions, is notoriously fragile. Surviving copies are almost ubiquitously found rebound, and copies in the original wrappers, as here, are quite rare. A lovely copy of one of the founding texts of Modernism, which Stein herself rightly compared to Joyce's *ULYSSES* and Proust's *À LA RECHERCHE DU TEMPS PERDU*.

(Paris): (Contact Editions / Three Mountains Press). 9.5" x 7.5". Original orange printed wrappers. One of 400 copies (with another 100 copies reserved for the US market). [4], 926, [2] pages. First and last gatherings professionally resewn/repaired. Some toning to pages. Wrappers with some mild soil, edgwear. Very good plus.

Read more: Rainey, *Modernism/modernity*, Vol. 4, No. 2, (April 1997); Wilson, *Gertrude Stein: A Bibliography*, A6a.

10.

The Modern Manual of the American Dream

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

By Dale Carnegie

1936

First printing in the rare jacket of the iconic self-help book, “one of the most successful books in American history” (Emmeche).

\$25,000.

“Carnegie built his platform on the bricks that Franklin had laid. And then Carnegie’s ideas became the bricks for later generations of best-selling authors and self-made men.” — Jess McHugh

Developed from his YMCA public speaking course and published during the Great Depression, HOW TO WIN FRIENDS offered hope in an era of pessimism. Carnegie argued that readers could improve their lives through changing their own mindset, regardless of outside forces. In the Depression, “not only did people lose their savings; they lost their pride and sense of control. That is exactly what Carnegie gave them back” (McHugh, 227). HOW TO WIN FRIENDS emphasized confidence and self reliance, while offering the tools of business etiquette and modern psychology. All these combined to form a foundational blueprint for how to achieve success in the modern American landscape.

HOW TO WIN FRIENDS is incredibly scarce in the original dust jacket. It was initially titled HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE, but “make” did not fit well on the first edition’s cover design, so Carnegie changed it to “win” (McHugh, 228). After a modest print run of three thousand copies, it hit the NYT best-seller list, going into dozens of printings within the first few years. A rarity in the true first printing, especially with the original jacket, and an American touchstone.

New York: Simon and Schuster. 7.75" x 5". Original red cloth stamped in gilt to spine and front board. In original unclipped (\$2.00) photographic dust jacket, "Chicago University" on front flap. 337, [5] pages. Pencil owner name to front fly leaf; a few self improvement-related pencil notes to final leaves (e.g. "study astronomy"). Jacket with moderate chipping primarily around spine ends, long closed tear to front fold, rubbing. Book with light sunning and soil; hinges firm. Very good in good jacket.

Read more: Emmeche, *Semiotics of Friendship*; McHugh, *Americanon*.

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE BY Dale Carnegie



1. What are the six ways of making people like you? See page 83 to 145.
2. What are the twelve ways of winning people to your way of thinking? See page 149 to 241.
3. What are the nine ways to change people without giving offense or arousing resentment? See page 245 to 283.

Dali's Mustache



R DALI

Inscribed To The Founder Of Warner Brothers

DALÍ'S MUSTACHE

By Salvador Dalí, with photographs by Philippe Halsman
(1954)

Lavishly inscribed association copy from the surrealist master — signed with multiple drawings to movie studio mogul Jack Warner and his wife.

\$20,000.

"WARNING! THIS BOOK IS PREPOSTEROUS."

Jack Warner (1892–1978) was the legendary co-founder and CEO of Warner Bros. Studios, which produced such classic films as *THE JAZZ SINGER* (1927, the first feature-length "talkie"), *LITTLE CAESAR* and *PUBLIC ENEMY* (1931), *THE MALTESE FALCON* (1941), *CASABLANCA* (1943), *A STREETCAR NAMED DESIRE* (1951), *THE SEARCHERS* (1956), *MY FAIR LADY* (1964), and *WHO'S AFRAID OF VIRGINIA WOOLF?* (1966), as well as innumerable other iconic films.

By the time Dalí inscribed this copy in 1954, the two had already known each other for at least a decade. Dalí had come to Hollywood in 1944 to work on the Hitchcock film *SPELLBOUND* (for which the artist contributed a pioneering dream sequence). By 1945, Warner had commissioned Dalí to paint portraits of both Warner and his wife Ann, with Dalí actually living with the couple while he completed the works (Sperling and Millner, 269). This unconventional arrangement, in fact, led to a now-famous meeting between Dalí and Walt Disney, an encounter that resulted in "a lifelong friendship between the man behind the mouse and the painter of melted clocks" (Jukareddy). At a dinner party hosted by Warner, Dalí and Disney were introduced and hit it off so well they began a collaboration that would eventually result in the production of "Destino," a six-and-a-half-minute surrealist animated film: "Dalí and Disney immediately connected, and an overjoyed Dalí accepted Disney's proposal to collaborate on a surrealist animated short. Over the next eight months, they created more than 200 storyboard sketches" (ibid).

A work of myth-making and fame-enhancement as much as anything, Dalí's whimsical *MUSTACHE* finds him (and his mustache) answering questions ("Your mustache looks so rigid — how does it react to the winds of public opinion?") with playful responses ("She bends"), all accompanied by surrealist photographs and photo collages. A close and important association between these two titans, with among the most elaborate and exuberant Dalí inscriptions we've seen.

New York: Simon and Schuster. Original black-and-white pictorial boards. No jacket, as issued. 126 pages. Illustrated throughout with photos of Dalí by Philippe Halsman. Preface by Dalí, with a "Postface" by Halsman, plus publisher's notes "on how some of the photographs were made." Inscribed in year of publication by Dalí to Jack Warner and his wife Ann across the front pastedown and endpaper: "Pur [sic, a pun] / Prince des Gouts[?] Felines / Jack / ei / Anunshka / L'amour de sur[?] tout / Dalí / Gala / 1954. (Roughly: "Purr for the Prince of Feline Tastes Jack and Ann, Love above all.") Dalí has added numerous figures, including a crown, a shooting star, a drawing of two figures dancing in a desert, plus three scurrying ants and a moon playing a trumpet overhead. Chipping to head of spine, with top centimeter or so of spine beginning to separate (but holding). Some toning to endpapers and some starting at gutter before title-page. Housed in a custom clamshell box. Very good.

Read more: Sperling and Millner, *Hollywood Be Thy Name: The Warner Brothers Story*; Jukareddy, "Destino: When Disney Met Dalí," in *The Saturday Evening Post*, Aug. 8, 2019.



PRINCE DES
BOUDS FELONES

EI

NUTSH



Pi
Amour de

over
font





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

Collection of original programs, posters, and other 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.

\$9500.

"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 Schneemann, 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.

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 Automatons: Charlotte Moorman's Early Collaborations with Nam June Paik*.





THE ORIGIN OF SPECIES

By Charles Darwin

1860

Second edition of this epochal work — extensively and argumentatively annotated by a 19th-century reader who is both reasonably scientifically informed and morally shocked by its contents.

\$35,000.

“[W]hat utter guesswork all this is and people call it science” — annotation on page 365

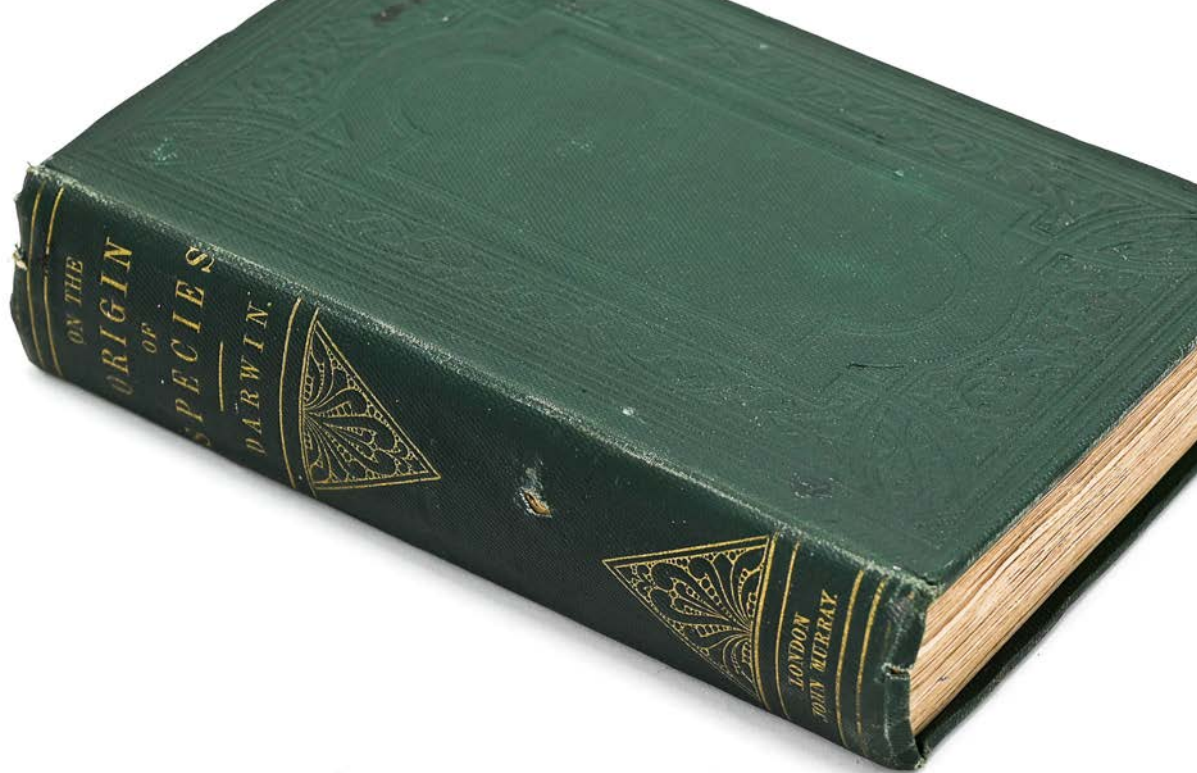
The first edition of *ORIGIN* famously sold out in a single day in November 1859, leading publisher Murray to issue a second edition as soon as Darwin had made revisions, in January 1860. The book was met with both considerable acclaim and criticism, sparking heated debates across the country. It is possible that our annotator was among those who rushed out to obtain a copy of the second edition amidst this furor, as aniline ink was commercially available by the 1860s.

The comments range in length, tone, and depth of engagement, suggesting an intense and frankly emotional reading experience for the annotator. Some annotations are insulting or flippant, as when the annotator calls Darwin “cocksure” (477) or simply writes, “stuff!” (as in “rubbish,” often used as a euphemism in place of cursing). Other annotations engage with the substance of the science, asking “how can a genus descend from a species” (446), which does indeed contradict Linnaeus’s traditional hierarchical taxonomy; and comparing Darwin unfavorably to Lyell, whom “one has not to read over and over again in hopeless despair of finding meaning!” (282).

ORIGIN OF SPECIES “dealt a body blow to traditional Western religious thought” (Larsen, 89) and some of the annotations are religiously inflected, especially on the question of how Darwin’s arguments were perceived to conflict with the belief in a divine Creator. The annotator argues, “of course to talk of a Creator or God to [sic] odious to Mr D” (413) — a not unfounded comment, as Darwin had actually revised this second edition to add the phrase “by the Creator” on the last page “in order to conciliate angry clerics” (Kutschera). Indeed, even Darwin’s supporters were aware of the threatening religious implications: Thomas Henry Huxley claimed in an 1860 review that “Old ladies, of both sexes, consider it a decidedly dangerous book” (quoted in Larson, 83).

These religious comments appear to underlie the fury of the annotator, who expands them into a moral argument: “How arrogant how almost insolent for any man to write in this style as if he had been present throughout the ages and know the whole secret of animated nature” (356). The annotator injects morality into the science, as when he complains about Darwin germinating seeds sourced from the droppings of birds: “I hope for the sake of his family he washed his hands. But these naturalists are dirty both in thought and conduct” (361). In a section on fertility in flowers, the annotator argues, “He must have had a very bawdy mind” (257) and wishes Darwin had never been born: “I wish to heavens either his male or female progenitor had been sterile” (256).

The private nature of the marginalia here allows us an unfiltered glimpse the raw response of a contemporary reader. At a later point someone appears to have attempted to erase many of them, suggesting the effacer were themselves angered or embarrassed (or just annoyed) by the commentary — yet the annotations remain important as both a distillation and reflection a broader wave of outrage that the book’s publication spurred, perhaps best summed up by the final marginal comment. Darwin’s last line describes “endless forms most beautiful and wonderful have been, and are being, evolved.” The annotator has underlined “and are being” and written, “are they?” A tremendously rich copy, worthy of further research, offering a detailed case study in the contemporary backlash to one of the most controversial books of all time.



& on the contrary the theory is unconceivable
 utterly inconceivable and impossible
 that a Giraffe & Elephant could have
 had a common origin.

CHAP. XIV. RECAPITULATION. 479

sexual elements are imperfectly developed, the case is
 requires a clearer mind. But I suspect he
 has created difficulties by the intense
 obscurity of his thought and style
 A more intelligible writer on evolution

Full title: The origin of species by means of natural selection, or the preservation of favoured races in the struggle for life. London: John Murray. 8" x 5". Original green cloth stamped in blind, gilt-stamped spine. Brown coated endpapers. Second issue as usual. Publisher's catalogue at rear. [10], 502, 32 pages. Annotated (by "E.H. [Morels?]") throughout in pencil and aniline ink, often very faded or effaced (but largely legible), more than 100 in all, including an extensive note on the final page. Light wear and spotting to cloth, with short nick to center of spine. Hinges firm. Very good plus.

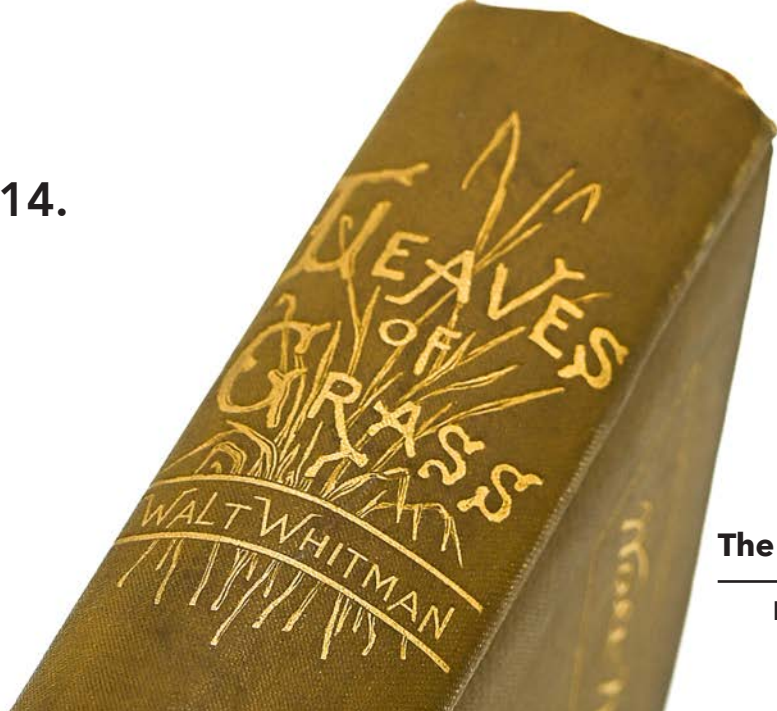
Read more: R. B. Freeman, "On the Origin of Species: An Introduction" on Darwin Online; Larson, Evolution: The Remarkable History of a Scientific Theory; Kutschera, "Darwin's Philosophical Imperative and the Furor Theologicus," Evolution: Education and Outreach vol. II, Sept 2009.

This book is a singular production ever to have attracted attention. There is nothing in it which has any of the elements of poetry. There are neither noble thoughts, fine language, imagination, versification or rhythm. The book is wholly coarse, unpleasant and objectionable.

As an inventory of the material parts of the universe, it is tolerably complete, and this constitutes its chief value. If any one has forgotten the name of any object in nature, animate or inanimate, great or small, and has any wish to recall it, he can certainly find it here.

The object of the writer in publishing this deluge of words, or irregularly arranged dictionary, as set forth in the North American Review for 1882, seems entirely unnecessary. Very little can be gained for mankind by directing their thoughts to the grosser part of their nature for the purpose of stimulating it to greater activities. If it is necessary to teach men and women of the age that they should pay more attention to broadening their minds, this is for physicians, philosophers and sociologists. It is not for poets. There are many pleasurable and useful physical operations; but it is impracticable to write poetry about them. To do so will disgust us with both. R. S.

14.



The Printer Speaks

LEAVES OF GRASS
By Walt Whitman
1882

Printer Roger Sherman's copy of the seventh ("definitive") edition of Whitman's recently censored American epic — with Sherman's lengthy and critical note to a rear blank.

\$3500.

*"As an inventory of its material parts of the universe, it is tolerably complete,
and this constitutes its chief value." — Roger Sherman*

In 1881, Boston-based publisher James R. Osgood issued what is now called "the definitive edition of [Whitman's] poems" (Renner). It was the first edition of LEAVES OF GRASS distributed by a major publisher — and it quickly came to the attention of the Massachusetts Society for the Suppression of Vice. "Whitman's book sold more than 1,500 copies before the publisher withdrew it after a district attorney objected to the sexual content and threatened to prosecute the company for selling obscene literature. The poet soon arranged to resume printing with Philadelphia publishers [...] Rees Welsh [...] Spurred by publicity, Philadelphia sales eventually surpassed 6,000 copies" (Renner).

It is clear, however, that even the printer contracted by Rees Welsh had his own reservations about the merits of LEAVES — expressed at length in the notes at the rear of this copy. Sherman was one of three principals in Sherman & Co., the printing house responsible for this issue. He criticizes not only Whitman's poetic form ("There is nothing in it which has any of the elements of poetry. There are neither noble thoughts, fine language, imagination, versification, or rythm [sic]"), but also the same subjects that got the book "banned in Boston": "The book is wholly course [sic], unpleasant, and objectless [...] Very little can be gained for mankind by dictating their thoughts to this grosser part of their nature for the purpose of stimulating it to greater activity. If it is necessary to teach men and women of the age that they should pay more attention to breeding their kind, this is for physicians, philosophers and sociologists. It is not for poets. There are many pleasurable and useful physical operations, but it is impracticable to write poetry about them. To do so will disgust us with both." A remarkable copy, addressing the contemporary controversies surrounding this foundational work of American poetry.

Philadelphia: Rees Welsh & Co. 7.5" x 4.75". Original mustard-brown full cloth with gilt titles. Patterned endpapers. [2], 382, [4] pages. Faint darkening to spine. Bit of starting at front hinge. Some foxing to endpapers, edges of textblock. Minor shelfwear to extremities. Bit of bubbling to cloth of rear board. Overall, sound. Provenance: Printer Roger Sherman's copy, with his penciled ownership signature and date (Aug. 1882) to front free endpaper, and his full-page penned inscription/note to next-to-last blank (complete transcript available), initial "R.S." at the end. Very good.

Read more: Renner, "Leaves of Grass, 1881–82 edition," Walt Whitman Archive; Myerson, Walt Whitman: A Descriptive Bibliography, A2.7.d-g.

15.



"I died for beauty"

POEMS [First, Second, and Third Series]
 By Emily Dickinson
 1908, 1906

Stunning set of early 20th-century printings of Dickinson's first book-length collections.

\$9000.

In her lifetime, Dickinson was viewed as an eccentric recluse with an unusual gift at poetry. Dickinson's reputation as "the Myth," the odd woman in white, persisted after her death: no one in the family believed there would be an audience for these poems except Lavinia. It was at Lavinia's request that Mabel Loomis Todd became involved, one of the few friends of the family with a deep conviction of the importance of the poems. They also approached Dickinson's old friend, Thomas Wentworth Higginson, but he "did not think a volume advisable — they were too crude in form, he said, and the public would not accept even fine ideas in such rough and mystical dress" (Todd, November 1889, quoted in Sewell, 220). Nevertheless, Todd persevered, showing Higginson some of her favorites and obtaining a commitment to "look them over" if she organized them. Todd is often justly criticized for her editorial overreach (especially in punctuation and capitalization), but as Richard B. Sewell notes, "without the spiritual kinship she [Mabel Todd] felt with the poet and with the poems we might have had no poems (or letters) at all" (219).

The poems were rejected by the first publisher Todd and Higginson approached, Houghton Mifflin, who called them "queer — the rhymes were all wrong" (Sewell, 221). The next publisher, Roberts Brothers, agreed to take on the project if the family paid for the plates, issuing *POEMS* in 1890. The Second Series followed in 1891, and the Third Series in 1896. Until 1914, these were the only published collections of Dickinson's poetry.

These publications, later printings but issued before 1914, retain all the quirks of the poems' complicated publication history: the titles supplied by Higginson, the smoothed out bits by Todd, the organization of poems into topics like "life," "love," and "nature." They retain the iconic cover design of early variants — in especially fresh condition, the bevelled edges of the cloth boards sharp, the grey shade bright and clean. An unusually lovely set of early editions from this distinctly American voice.

Boston: Little, Brown and Company. Three volumes, 6.75" x 4.5" each. Original gilt-stamped grey cloth. top edges gilt. 152; 230; 200 pages. Ink owner inscription dated 1910 to front fly leaves; a few faint checks to table of contents. Only shallow wear to spine ends. Firm. About fine.

Read more: Sewell, The Life of Emily Dickinson.

16.



Mossed and Gauffered

Extensive American Seaweed Herbarium
[Late 19th century]

Striking seaweed album with 97 specimens of "mosses [that] are perfectly natural. No painting, or varnish, but just as they came from the sea."

\$3000.

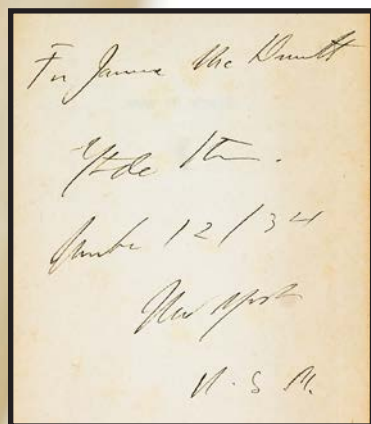
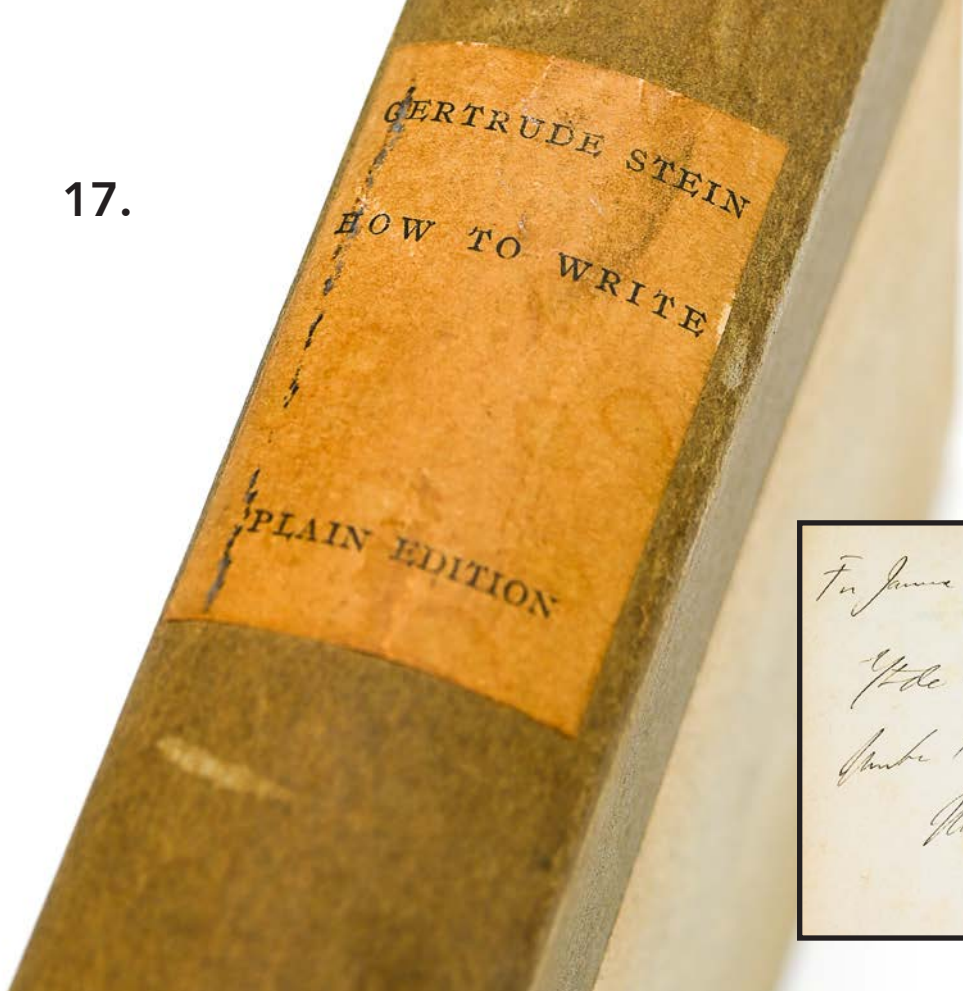
"Flowers were the Victorian middle-class obsession,
but those of greater discernment favored seaweed." — Sasha Archibald

Seaweed albums became popular in the Victorian era as a whimsical extension of botany practiced by laymen — or rather especially laywomen, as botany was one of the few areas of scientific inquiry in which women's participation was encouraged. The bracing sea air and hunts across the sand were also a fabulous form of exercise. Though making seaweed albums was a common pastime, their quality of execution varies. The high level of attainment in this album suggests a formidable, if avocational, scientist with a strong artistic eye: the specimens are clean, crisp, and carefully aligned in their frames. A superior example, whose gauffered edges offer an additionally unusual presentation.

[Boston?]: n.p. 5.75" x 9" x 2". Original elaborately embossed sheepskin photographic album with white pearl-like furniture, brass clasps, expertly rebaked. Edges gauffered in foliage pattern, watered silk endpapers. 97 specimens on 25 leaves with printed frames. Early ink manuscript note tipped in before specimens: "These mosses are perfectly natural [. . .]" signed J.G.W. Two specimens apparently perished. Leather worn at edges, exposing boards underneath. Scattered foxing, dampstain near gutter of final few leaves. Tight and bright. Very good.

Read more: Archibald, "Love and Longing in the Seaweed Album," *Public Domain Review*, 9 March 2022.

17.



"Oh grammar is so fine."

HOW TO WRITE
By Gertrude Stein
[1931]

Inscribed first edition of one of Stein's best and most important works.

\$2500.

"A sentence is not emotional a paragraph is."

Third title from Alice Toklas's imprint, which she founded to publish Stein's writings. Stein inscribed this book on the same day she made a radio appearance on WJZ in New York. She and Alice Toklas had arrived in the U.S. only two weeks earlier, a visit meant to build on the success of Stein's AUTOBIOGRAPHY OF ALICE B. TOKLAS the previous year. Their legendary seven-month tour made Stein not only a literary celebrity, but a household name. An uncommon title signed, inscribed during one of the most formative events of Stein's career.

Paris: Plain Editions. 6.5" x 4". Publisher's light-gray paper covered boards over gray paper spine with printed paper spine label. [8], 13-395, [1] pages. One of 1000 copies printed by the Darantiere Press. Inscribed and dated by Stein on the front free endpaper: "To James Mc Dermott [?] / Gertrude Stein / November 12/34 / New York / U.S.A." Near fine

Read more: Robert Wilson, Gertrude Stein: A Bibliography, A17a.

18.

Dear Bill;
I'll try to
respond to your
January letter ~~letter~~ tomorrow
Meanwhile, see
enclosed, e.g. ad
on equal needs
and sex
so much

Supreme Court IN THE

Edward De Grazia To William S. Burroughs

IN THE SUPREME COURT OF THE UNITED STATES, OCTOBER TERM, 1962

By Edward de Grazia, William S. Burroughs's copy
(1965)

Original communication from attorney de Grazia to William S. Burroughs regarding the Boston ban of *NAKED LUNCH*, written on the cover of the 1962 amici brief filed in the earlier *TROPIC OF CANCER* obscenity case, which de Grazia won.

\$1500.

De Grazia filed this brief before the Supreme Court on behalf of more than 100 authors, editors, and publishers, including Betty and Ian Ballantine, Louise Bogan, John Ciardi, Lawrence Ferlinghetti, Jack Kerouac, James Loughlin, Robert Lowell, Norman Mailer, and many others. His handwritten note refers Burroughs to pages 5-7 in particular, which cite John Dewey and Sigmund Freud to support the argument that "works of 'fiction' and 'art' may contribute as much to the interplay of competing ideas and the development of public information and learning as works conveying 'news,' 'truth' or 'history'." His arguments were successful and in 1964, the Supreme Court overruled the *TROPIC OF CANCER* ban in a 5-4 decision.

De Grazia's note to Burroughs — written in January 1965, the month Grove Press appealed the Massachusetts ban on *NAKED LUNCH* — comments, "I agree so much with what you say - only you should say it in court!" Despite this early enthusiasm, de Grazia ultimately declined to call Burroughs as a witness due to belatedly remembering that the author had shot his wife to death (Lawlor), and that cross examination on this topic might make for a less than ideal impression. Instead, Norman Mailer, whose recent assault upon his own wife apparently presented no such issue, testified in support of *NAKED LUNCH* along with Allen Ginsberg, John Ciardi, and other notable figures. Although the court initially ruled that the book was obscene, that decision was overruled by the Massachusetts Supreme Judicial Court — the last major ruling on obscenity and censorship in American literature.

(Washington, DC): (Press of Byron S. Adams). 9.25" x 6". Original saddle-stapled blue printed wrappers. [ii], 14 pages. Inscribed at length in pen across front wrapper from de Grazia to Burroughs, in part: "Dear Bill: [...] "Don't forget if it is unprecedented for an author to testify — this is FIRST time an author may have been given NOTICE by Govt. it intended to ban his book! / Best, Ed." In original envelope as mailed, with handwritten note "AIR MAIL SPECIAL DELIVERY." Moderate wear to envelope, light toning to brief. Very good plus.

Read more: de Grazia, *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*; Lawlor, *Beat Culture: Lifestyles, Icons, and Impact*; Morgan, *Literary Outlaw: The Life and Times of William S. Burroughs*.

19.

CONJECTURES & REFUTATIONS

The Growth of Scientific Knowledge



KARL R. POPPER

The Philosophy Of The Scientific Method

CONJECTURES AND REFUTATIONS:
The Growth of Scientific Knowledge
By Karl Popper
(1962)

Inscribed first edition of one of Popper's
most important philosophical works.

\$4500.

"The history of science, like the history of all human ideas, is a history of irresponsible dreams, of obstinacy, and of error. But science is one of the very few human activities — perhaps the only one — in which errors are systematically criticized and fairly often, in time, corrected. This is why we can say that, in science, we often learn from our mistakes, and why we can speak clearly and sensibly about making progress there."

In CONJECTURES AND REFUTATIONS, Popper argues that scientific knowledge evolves through a process of trial and error, not through intuition or pure reason. Building on his famous concept of falsifiability first introduced in THE LOGIC OF SCIENTIFIC DISCOVERY (1934), Popper says theories originate as guesses or hypotheses (conjectures) that are then tested and criticized (refutations). A major work from one of the 20th century's most popular and influential minds, it is scarce signed.

New York, London: Basic Books. 9" x 6". Original full orange cloth. In original unclipped (\$10.00) printed jacket. 412 pages. Inscribed by Popper on the front free endpaper: "To Bruno from Karl / New Year, 1966-1967." Spine and top edge of jacket sunned. Small closed tear to front flap. Some shelfwear, rubbing to extremities. Bit of sunning to edges of cloth. Overall, clean and sound. Very good plus in a very good jacket.

Hannah Arendt Men in Dark Times

To Anna
most cordially
Hannah
November 1968

20.

**"Humanity manifests itself in such
[...] most frequently in 'dark times.'"**

MEN IN DARK TIMES
By Hannah Arendt
(1968)

Inscribed first edition of "this collection of essays that [has] grown all the more timely and radiant" (Maria Popova) from the influential philosopher, historian, and political theorist.

\$8500.

"No philosophy, no analysis, no aphorism, be it ever so profound, can compare in intensity and richness of meaning with a properly narrated story."

MEN IN DARK TIMES contains Arendt's thoughts on contemporaries such as Doris Lessing, Karl Jaspers, Rosa Luxemburg, Walter Benjamin, Isak Dinesen, Bertolt Brecht, Waldemar Gurian, Randall Jarrell, and Hermann Broch. Books signed by Arendt are scarce; we've traced only one at auction and a small handful in trade. A notable copy from one of the 20th century's foremost thinkers, whose ORIGINS OF TOTALITARIANISM (1951) and EICHMANN IN JERUSALEM (1963) remain important classics.

New York: Harcourt, Brace & World. 8.5" x 5.5". Original full blue cloth. In original unclipped (\$5.95) color printed jacket designed by S.A. Summit Inc. Blue endpapers. [2], [x]. 272, [4] pages. Inscribed by Arendt in year of publication on blank before half title: "For Teresa [?] / most cordially / Hannah / November 1968." Jacket has some mild rubbing, a couple short closed tears with creasing. Book with touches of shelfwear. Small spot to front endpaper. Overall, clean and sound. Near fine in a very good plus jacket.

Read more: Popova, "Hannah Arendt on the Power of Being an Outsider," *The Marginalian*.

21.

For
Erlo van Waveren,
unconscious and all,
from
Joseph Campbell

Inscribed To A Fellow Jungian

A SKELETON KEY TO FINNEGANS WAKE
By Joseph Campbell and Henry Morton Robinson
(1944)

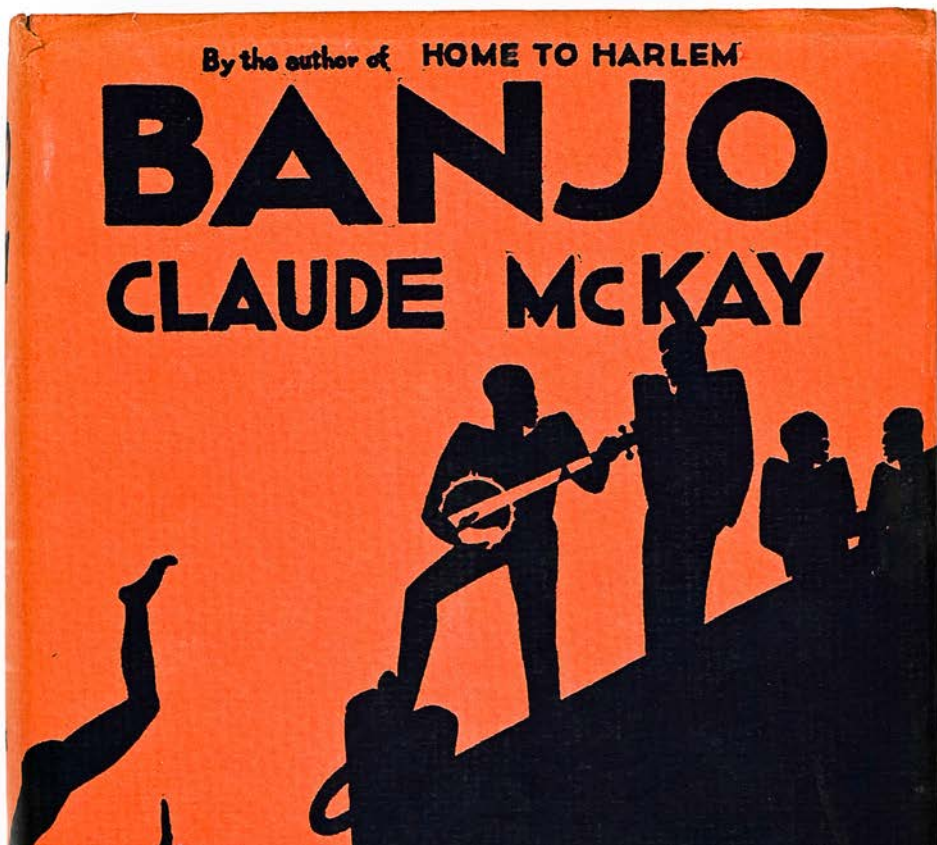
Inscribed first edition, association copy, of this effort to unpuzzle Joyce's famously inscrutable masterpiece — signed to the famed Jungian analyst Erlo van Waveren.

\$2500.

"If our society should go to smash tomorrow (which, as Joyce implies, it may) one could find all the pieces, together with the forces that broke them, in *Finnegans Wake*. The book is a kind of terminal moraine in which lie buried all the myths, programmes, slogans, hopes, prayers, tools, educational theories, and theological bric-a-brac of the past millenium." — Joseph Campbell

Erlo van Waveren practiced psychotherapy in New York with his wife Ann for more than four decades. Both studied with Carl Jung and were regular attendees at the Jung Institute. Campbell himself was famously influenced by Jung (and edited an edition of his work), an influence heavily reflected in this, Campbell's first book, which investigates Joyce's "monomyth," an idea deeply indebted to the renowned psychologist's idea of the "collective unconscious." The van Waverens were also instrumental in the establishment of the Bollingen Series, which published Campbell's most important work, *THE HERO WITH A THOUSAND FACES*. It was Elro and Ann who introduced Paul and Amy Mellon (benefactors of the series) to Jung, after whose Bollingen Tower the series was named and whose work served as its driving influence. A warm and significant association.

New York: Harcourt, Brace and Company. 8" x 5.25". Original green cloth boards. Original price-clipped yellow printed dust jacket. [2], xiv, 366, [2] pages. Inscribed by Campbell on the front endpaper: "For / Erlo van Waveren / unconscious and all / from / Joseph Campbell." Jacket with touches of sunning, edgewear. Couple of faint spots of soil. Spine and front panel mildly sunned. Book has slight lean. Overall, bright and sound. Near fine in a very good plus jacket.



With McKay's Copy Of Joyce

22.

BANJO: A Story without a Plot
By Claude McKay
1929

Exceptional first edition of the major Harlem Renaissance novel in the iconic Aaron Douglas jacket— with McKay's own first edition copy, signed and dated "Paris 1929," of POMES PENYEACH by James Joyce.

\$6500.

This copy is accompanied by McKay's copy of POMES PENYEACH, a short poetry chapbook published by Shakespeare and Company only a couple years earlier. McKay had moved to France in the early '20s and spent some time in modernist ex-pat circles of Paris; his first novel, HOME TO HARLEM, references Joyce via his aspiring-writer character, Ray: "During the war he had been startled by James Joyce in The Little Review." Ray "[d]reams of making something with words" after his modernist readings. A bright copy, very scarce in such a beautiful dust jacket.

New York and London: Harper & Brothers. 7.5" x 5". Original black cloth spine with blue and red patterned paper boards. In original unclipped (\$2.50) pictorial dust jacket designed by Aaron Douglas. Red topstain, patterned endpapers. [8], 326, [2] pages. Jacket unusually bright and clean, with small closed tear and tiny spot of loss to rear panel, tiny archival repairs to verso. Binding with only a touch of wear. WITH: POMES PENYEACH, Shakespeare and Company, 1927. Early rebound in nondescript black cloth, partly detached at gutter, good. Signed "Claude McKay / Paris 1929" to front endpaper. Housed in custom black cloth clamshell box with separate compartment for the Joyce. Fine in near fine jacket.

Read more: Blockson, item 4736; Perry, *The Harlem Renaissance: An Annotated Bibliography*, item 377; Kaye, "Claude McKay's 'Banjo'" in *Présence Africaine Nouvelle série*, No. 73; Slocum, *Bibliography of James Joyce*, 24.

"[R]adical" (Encyclopedia of Science Fiction)

STRANGER IN A STRANGE LAND
By Robert A. Heinlein
(1961)

First printing of Heinlein's best-known novel, with the iconic original dust jacket depicting a Rodin sculpture tinted green.

\$6500.

*"Thou art god, I am god.
All that groks is god."*

Heinlein's tale of the messianic Valentine Michael Smith, born on Mars but returning to Earth to share his wisdom, went on to have an enormous influence even outside of SF, becoming something of a counterculture touchstone in its depiction of free love, communal living, and Eastern-inflected mysticism. *STRANGER* won the 1962 Hugo Award and remains a central novel of the science-fiction canon, whose "cultural impact on an entire generation is [...] undeniable" (*Anatomy of Wonder*). A beautiful example of this classic.

New York: G.P. Putnam's Sons. 8.25" x 5.5". Original green cloth, gilt-lettered spine. In original unclipped (\$4.50) color pictorial dust jacket designed by Ben Feder, Inc. Green topstain. "C22." 408 pages. Jacket spine lightly sunned, faint crease along bottom edge of front panel, touches of rubbing and soil to extremities. Very faint stain to bottom edge of text block. Overall, a bright and sharp example. Near fine in a very good plus jacket.

Read more: Clute and Nicholls, Encyclopedia of Science Fiction, 555; Barron, Anatomy of Wonder, II-518.

24.

**"...a wondrous land whose
boundaries are that of
imagination"**

PATTERNS
By Rod Serling
1957

Inscribed first edition of the first book from
the creator of THE TWILIGHT ZONE.

\$6500.

**"The TV writer is never trained
to be a TV writer."**

A collection of four of Serling's teleplays — THE RACK, OLD MACDONALD HAD A CURVE, REQUIEM FOR A HEAVYWEIGHT (which won five Emmy Awards), and the titular drama — PATTERNS also contains Serling's commentaries on each of the scripts, as well as his lengthy and influential introduction, "About Writing for Television." This copy apparently inscribed to his family pediatricians; given his rather premature death, books signed by Serling are scarce. An important work from the golden age of television, from one of its most important innovators.

New York: Simon & Schuster. 8" x 5.25" Original quarter lavender cloth over boards. In original unclipped (\$3.95) jacket designed by Robert Korn. [8], 246, [2] pages, plus four black-and-white photo insert sections. Inscribed by Serling to front free endpaper in year of publication: "September 20, 1957 / For the Drs. Beasley - / Greetings and thanks / for keeping my offspring / so healthy - / Best / Rod Serling." Jacket spine sunned with mild toning to extremities, trace rubbing. Pages lightly toned, bits of shelfwear. Near fine in a near fine jacket.



PATTERNS

**COMPLETE SCRIPTS OF FOUR FAMOUS
VISION PLAYS, TOGETHER WITH A PER
UNT OF THE WRITER'S LIFE IN THE W
ELEVISION AND THE MOVIES.**

**TERNS
RACK
MACDONALD HAD A CURVE
UIEM FOR A HEAVYWEIGHT
ROD SERLING**



25.

Standing On Einstein's Shoulders

THE LARGE SCALE STRUCTURE OF SPACE-TIME
By Stephen Hawking and G.F.R. Ellis
1973

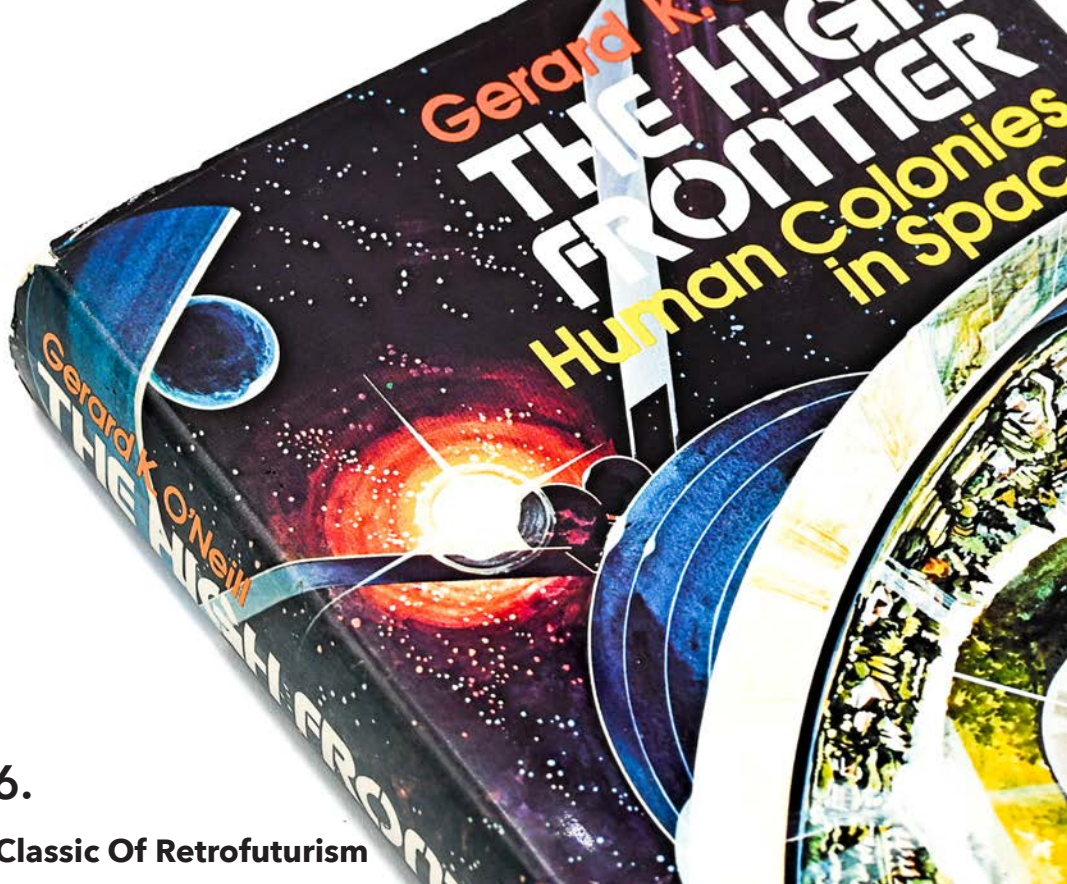
Rare first edition of Stephen Hawking's first book,
one of the most important works of theoretical physics of the 20th century.
\$4500.

"[T]he first comprehensive presentation of a theory of cosmology taking into account the discoveries of the past quarter century." — Lawrence Markus

Hawking's LARGE SCALE STRUCTURE OF SPACE-TIME discusses the implication of Einstein's General Theory of Relativity on the formation of black holes (a lifelong obsession for Hawking) as well as the Big Bang. The first title in the now long-running Cambridge Monographs on Mathematical Physics series and called "a masterpiece" on publication (Bryce Dewitt), the book has gone through numerous editions, including one to honor its 50th anniversary in 2023. This copy comes from the collection of physicist Freydoon Mansouri (1936–2003), whose work on string theory was foundational to that field and who later helped formulate the MacDowell–Mansouri action, used to derive Einstein's field equations of general relativity. A classic and hugely influential text with significant provenance linking two important physicists.

Cambridge: Cambridge at the University Press. 8.75" x 5.75". Original full blue cloth with spine titles stamped in silver. In original price-clipped mustard yellow printed jacket. [xii], 392 pages. Ownership stamps of noted physicist Freydoon Mansouri to top-, fore-, and bottom edges, as well as title page. Jacket spine mildly sunned, minor edgwear, a few small closed tears with tape repairs to verso. Overall, clean and sound. Near fine in a very good plus jacket.

Read more: DeWitt, "Much-Esteemed Theory," in *Science* (Vol. 182, No. 4113), 705; Markus, "Review: S. W. Hawking and G. F. R. Ellis, *The large scale structure of space-time*," *Bulletin of the American Mathematical Society* (November 1976).



26.

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.

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.

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

27.



The Landmark “Grim Fantasy”

KINDRED

By Octavia E. Butler

1979

Elusive first edition of the acclaimed SFF author’s time-travel novel, in which a modern Black woman in an interracial relationship is pulled back over 150 years to the slave plantation of her ancestors.

\$6000.

“Decades later [...] Butler would think of *KINDRED* as the gold standard of her work — and would comment that if *PARABLE OF THE SOWER* wasn’t *KINDRED*, it was close” — Gerry Canavan

In *KINDRED*, the time-travel genre is “deconstructed through its spellbinding use of a nonwhite, nonmale protagonist, for whom the past is a site not of nostalgia or desire but of horror and abiding dread” (Canavan, 5). Butler’s idea for the novel began in the midst of the Black Power Movement, when she heard a fellow college student rail against his own parents for their “humility” and “acceptance” of racist treatment; *KINDRED* is one long rebuttal to the idea that her Black ancestors were merely passive sufferers of depredations like slavery. In researching the novel, Butler visited a number of historic plantations, most notably Mount Vernon. Most copies of the first edition were sold to libraries; clean copies without library markings are exceptionally scarce on the marketplace.

Garden City, New York: Doubleday & Company. 8.25” x 5.5”. Original quarter black cloth, brown paper boards, gilt-stamped spine. In original unclipped (\$8.95) color pictorial dust jacket with illustration by Larry Schwinger. 264 pages. Jacket with some rubbing, trace edgewear. Book crisp, with faint remainder spray to bottom edge and gentle toning to leaves. Near fine in very good plus jacket.

Read more: Canavan, Octavia E. Butler.

STEPHEN KING

28.

For Stephen Dobyns -

Thank you for having me. It
was a real pleasure to meet you.
I hope the first time won't be
the last, and I hope you like
this story.

Inscribed To One Of King's
Favorite Writers

Stephen King
4/26/91.

NEEDFUL THINGS

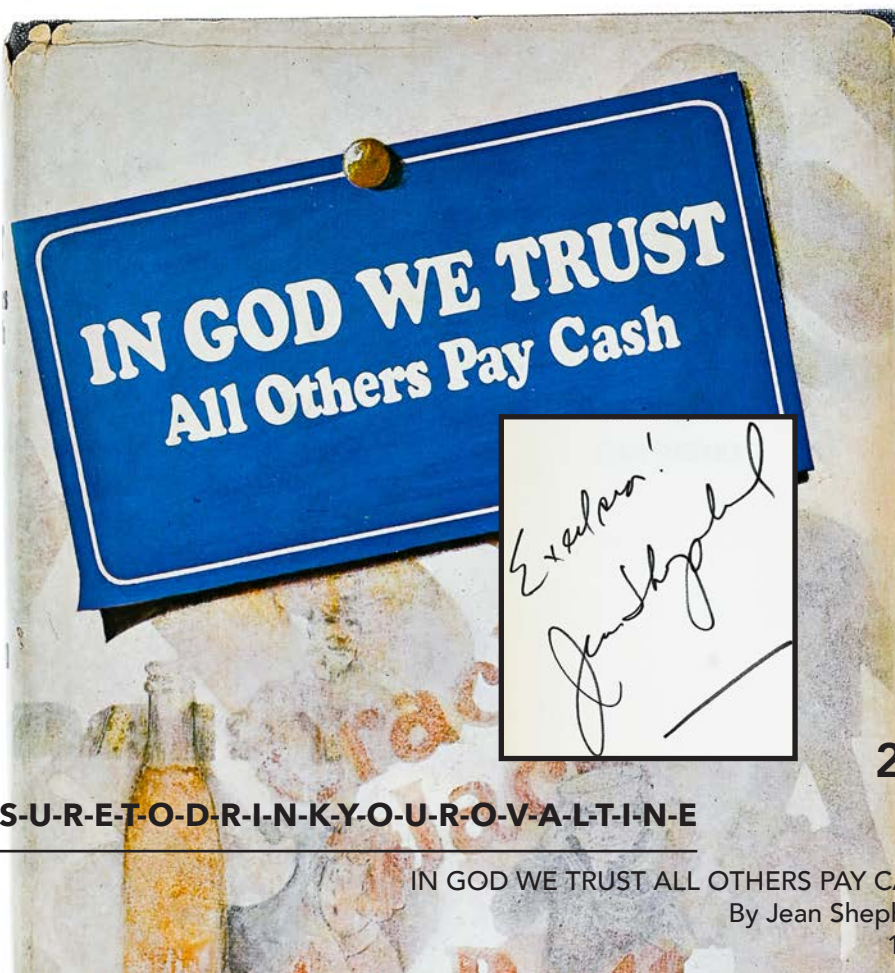
By Stephen King
(1991)

Inscribed uncorrected proof, association copy, of King's goodbye to his fictional Castle Rock — signed to Pulitzer-Prize-winning poet and writer Stephen Dobyns, whose work King regularly blurbed and whom King wrote into a later book.

\$4500.

The first novel written after King conquered his drug and alcohol addictions is a tale of an antiques store that carries the exact thing each customer secretly wants — a satire, according to the author, of 1980s consumerism and greed. This copy was signed at the Stephen King Film Festival in Syracuse NY, a benefit for the Syracuse University creative writing department held at the Landmark Theater on April 26th, 1991. King had been invited by Dobyns (who headed the department) and it marked the beginning of a long friendship between the two. King has since frequently cited Dobyns as one of his favorite writers and poets, blurbing his novels ("THE CHURCH OF DEAD GIRLS is a meditation on hysteria, immensely ambitious, but Dobyns tells the tale with the calm—and fearful inevitability—of a man walking down a long hotel corridor to a room where some awful thing is waiting [...] I kept reading, riveted by the plot and rooting with all my heart for Dobyns to pull it off. And he did, in a terrifying climax. I don't expect to read a more frightening novel this year") and mentioning his poetry often in interviews ("The poetry I come back to again and again are the narrative poems of Stephen Dobyns" — interview in THE NEW YORK TIMES). King has even dedicated a poem to Dobyns and wrote the poet into INSOMNIA. In that novel, the character Dorrance Marstellar says of Dobyns: "He reminds me of Hart Crane without the pretensions [...] Of course he doesn't have the music of Dylan Thomas, but is that so bad? Probably not. Modern poetry is not about music. It's about nerve — who has it and who doesn't." The influence goes both ways. Dobyns's 2013 novel THE BURN PALACE was a decidedly King-inflected horror novel (which King also blurbed: "I've read some very good novels this year, but this one is the best of the best"). A warm and wonderful association.

[New York]: Viking. 9" x 6". Original pictorial wrappers. [xii], 640, [2] pages. Inscribed by King on the title page: "For Stephen Dobyns - / Thank you for having me. It / was a real pleasure to meet you. / I hope the first time won't be / the last, and I hope you like / this story. / Stephen King / 4/26/91." Some minor edgewear and rubbing, touches of shelfsoil here and there, faint foxing to covers. Overall, sound. Very good plus.



B-E-S-U-R-E-T-O-D-R-I-N-K-Y-O-U-R-O-V-A-L-T-I-N-E

IN GOD WE TRUST ALL OTHERS PAY CASH
By Jean Shepherd
1966

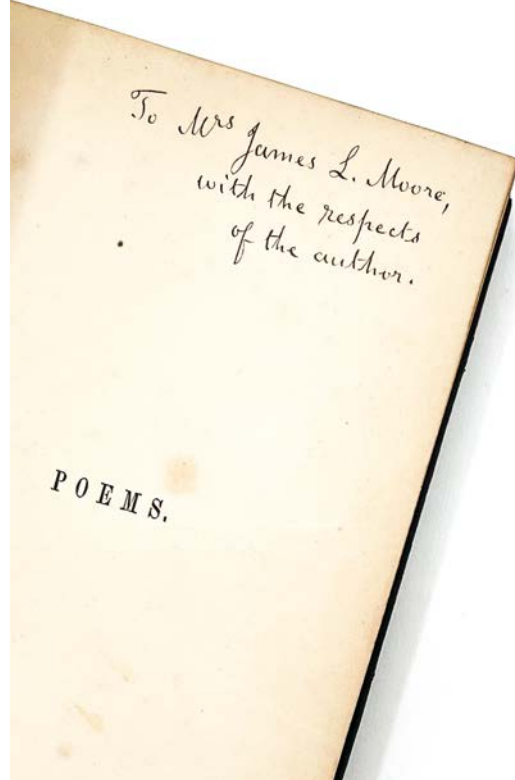
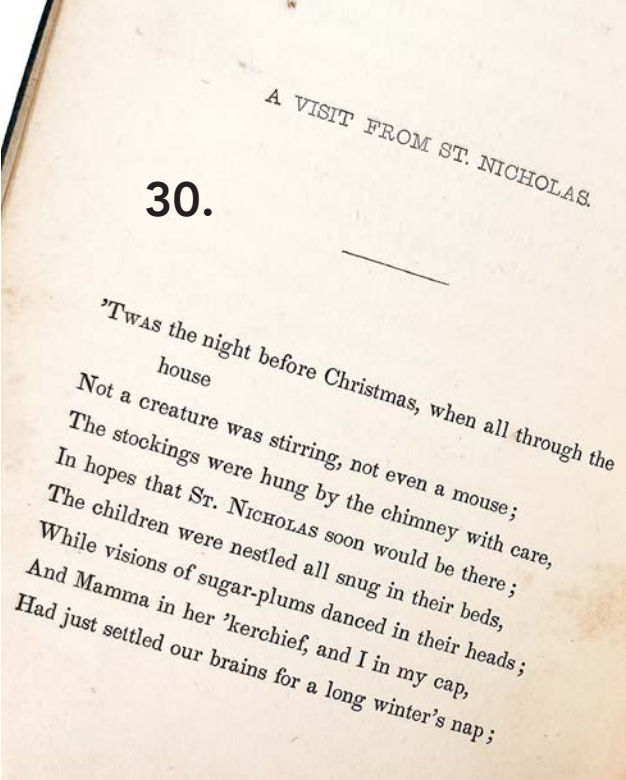
Rare signed first edition of this classic, the basis for the equally classic holiday film A CHRISTMAS STORY.

\$2500.

"The show was over and you had a sinister feeling that out there in the darkness all over the country there were millions of kids — decoding."

Shepherd's not-quite novel, not-quite short story collection, not-quite memoir was a bestseller when it was released in 1966. Yet it had taken Shepherd years to bring to print. Despite his radio fame, it was only with the help of Shel Silverstein (who recorded and transcribed Shepherd's stories) that the on-air personality was able to translate his oral tales to the page. Most of these stories appeared originally in PLAYBOY, but it remains best known as the main source material for the beloved 1983 movie A CHRISTMAS STORY. Four of the stories gathered here ("Duel in the Snow," "The Counterfeit Secret Circle Member Gets the Message," "My Old Man and the Lascivious Special Award That Heralded the Birth of Pop Art," and "Grover Dill and the Tasmanian Devil") formed the basis for the screenplay, which was co-written by Shepherd (who also narrated the movie). An increasingly elusive first edition, especially signed.

New York: Doubleday & Company. 8" x 5.5". Publisher's quarter black cloth over blue cloth. In original unclipped (\$4.50) color pictorial jacket designed by Richard Smith. Blue endpapers. 264 pages. Signed by Shepherd on the half title page: "Excelsior! Jean Shepherd." Jacket lightly edgeworn with some rubbing. Chipping at head of spine. Book spine titles a bit dulled. Minor shelfwear. Overall, clean and sound. Near fine in a very good jacket.



"The Definitive Version" (Nancy H. Marshall)

POEMS [including "A Visit from St. Nicholas"]
By Clement Moore
1844

Inscribed first edition of this collection of Moore's verse, the first with "The Night Before Christmas," then still known by its original title, "A Visit from St. Nicholas."

\$8500.

"Not a creature was stirring, not even a mouse"

With this poem, Clement Moore created the modern Santa Claus. Christian legends and European folktales of St. Nicholas had existed before, but Moore's imagery — helped along in the 1860s by Thomas Nast's iconic illustrations — gave us the Santa Claus that children recognize today: jolly and plump, wearing a red suit with white fur trim.

First published in 1823 in the TROY SENTINEL in New York, the poem became a popular inclusion in newspapers throughout the 1820s. However, these publications were anonymous; it was not until the poem's publication in 1837 anthology (THE NEW-YORK BOOK OF POETRY) that it was attributed to Clement Moore. Clement himself did not claim it directly in print until this 1844 collection: "his first public acknowledgment of authorship" of the poem (Marshall, 10). A major edition of a cultural touchstone, scarce inscribed.

New York: Bartlett & Welford. 12mo, 7" x 4.5". Contemporary half navy calf, blue cloth boards, expertly rebacked with original spine laid down, raised bands, gilt-tooled spine. Endpapers renewed. xii, [13]-216 pages. Inscribed by Moore in ink to half title: "To Mrs. James L. Moore, / with the respects / of the author." Cracking to gutter at half title (still firm), with some foxing to early and final leaves. Interior largely clean. Housed in custom full red goatskin clamshell box. Very good.

Read more: Marshall, *The Night Before Christmas: A Descriptive Bibliography*, 27.



Baum Christmas Gift Set

31.

CHRISTMAS STOCKING series

By Charles Perrault, Hans Christian Andersen, the Brothers Grimm,
Beatrix Potter, Helen Bannerman, and Clement Moore
(1905, 1911)

Mixed set of the complete Christmas Stocking series, with each classic children's book in stocking-stuffer size featuring an introduction by L. Frank Baum.

\$1000.

This set features THE NIGHT BEFORE CHRISTMAS, THE STORY OF PETER RABBIT, FAIRY TALES FROM GRIMM, FAIRY TALES FROM ANDERSEN, CINDERELLA AND THE SLEEPING BEAUTY, and LITTLE BLACK SAMBO. Although not the first issue of this rare set, it is the most desirable in that it includes the most sought titles: THE NIGHT BEFORE CHRISTMAS and PETER RABBIT. The ANIMAL A.B.C. of the first issue is replaced by an early American piracy of PETER RABBIT. An unusually fine set, very scarce complete, especially in box.

Chicago: Reilly & Lee. 6 volumes. Original red pictorial boards with green ornamental borders and pictorial paste-ons. In original Christmas steamer trunk (without lid). All dated (1905) except PETER RABBIT (1911). Illustrated in color by John R. Neill and E.S. Hardy, with the Bannerman featuring the original illustrations from the first edition. Each volume has an introduction by Baum. Fine.



78

With Original Pen-And-Ink Drawing By Rackham

32.

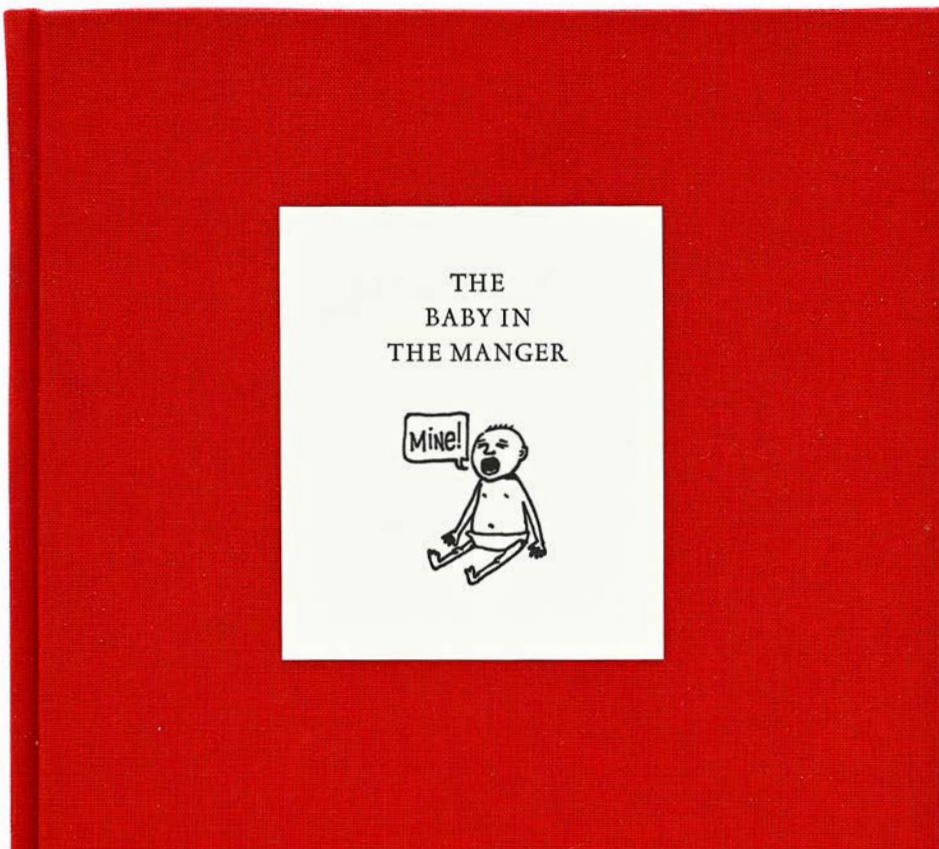
PEER GYNT [With Original Illustration]
By Henrik Ibsen, illustrated by Arthur Rackham
(1936)

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

\$6500.

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

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



The Lemony Snicket Holy Grail

33.

THE BABY IN THE MANGER
By Lemony Snicket, illustrated by Lisa Brown
2002

Signed limited first edition, one of only 65 copies printed after the WASHINGTON POST, who commissioned the story, turned it down — allegedly because it was “anti-family.”

\$2500.

“I have been asked by certain interested parties to set aside my work for a brief period of time and write down a story for the Christmas season...”

In 2000, the WASHINGTON POST asked Lemony Snicket (or rather, his “official representative” Daniel Handler) to write a Christmas story. Perhaps they should have known better, but apparently they were unhappy with the result, which turns Joseph into a costume designer and Mary an herbalist. The story was considered too dark and sent back to Handler, who published it under the direction of Chelsey Johnson in an edition of only 65 copies, illustrated by the artist Lisa Brown (also Handler’s wife). The book is signed by Brown and inscribed by Snicket with his characteristic embossed stamp “Library of Lemony Snicket” and ink inscription: “with all / 25.XII.2002 / due respect.” No auction records, not in OCLC: considered the Holy Grail by Lemony Snicket fans, it is talked about but rarely seen.

(Iowa City): Monotreme Press. 6.5” x 5.75”. Original full red cloth, paper printed label. Red patterned endpapers. [6], 18, [4] pages. One of 65 copies, this #38. Signed by illustrator Lisa Brown and stamped by Lemony Snicket with ink inscription: “with all / 25.XII.2002 / due respect.” Bright and sharp. Fine.



34.

Pioneering African-American Picture Book

JANIE BELLE

By Ellen Tarry, illustrated by Myrtle Sheldon
1940

First edition of Ellen Tarry's first book, a groundbreaking work in children's fiction about an orphaned Black infant who is adopted by the white nurse caring for her.

\$2250.

JANIE BELLE was published two decades before THE SNOWY DAY, when picture books emphasizing the vivid emotional world of African-American protagonists were uncommon from US publishers. According to Ruth Bishop, "Tarry became one of the first African-American writers to produce picture storybooks about African Americans for young children in an urban setting and among the first African American writers to emphasize positive relationships between Black characters and White ones" (57). JANIE BELL, about a Black baby who is taken care of by a white woman — which "some Southern readers found [...] offensive" (57) — directly speaks to these themes.

Tarry got involved in children's books after her friend Claude McKay referred her for a scholarship to work with Lucy Sprague Mitchell. Tarry moved in Harlem Renaissance circles with Langston Hughes, Countee Cullen, and more, as well as working with cutting-edge picture book authors and editors like Margaret Wise Brown and May Masse. A major book by a picture-book pioneer, exceptionally scarce in the original dust jacket.

New York: Garden City Publishing. 10" x 7.75". Original quarter red cloth, color pictorial paper boards. In original unclipped (5050) color pictorial dust jacket. [32] pages. Soiling to boards, rear panel, underside of jacket, and endpapers. Minor rubbing, shelfwear. Some mottling to cloth spine. Bookseller ticket to rear pastedown. Overall sound. Very good in a very good jacket.

Read more: Bishop, Free Within Ourselves.



35.

Rare Signed Copy

THE LITTLE HOUSE
By Virginia Lee Burton
1942

Signed first edition of the classic picture book, one of the rarest Caldecott Award Winners and especially scarce signed.

\$12,000.

"[A] wise choice for the Caldecott Medal, as it embodies [...] all that a picture book can and should be" — Barbara Elleman

Along with Sendak and McCloskey, Burton is among the handful of picture book creators whose talents were equally accomplished in both roles, as author and artist. Burton was a perfectionist obsessed with design theory, which she explored in the deceptively simple format. In this book, "the Little House is cozily shaped, deliberately personifying rural Americana and emphasizing the building's survival through decades of change" (Elleman, 58) — Burton aiming to convey the wonders of the passage of time. "The rhythmic patterns and variation of color tones that Burton wove into the spreads both quickens and moderates the pace, reinforcing her seamless story" (ibid). A wonderful copy of the picture book that ranks with *WHERE THE WILD THINGS ARE* and *JUMANJI* in pure excellence.

Boston: Houghton Mifflin Company. 9" x 9.5". Original blue pictorial boards stamped in white. In original unclipped (\$1.75) color pictorial dust jacket, second state with Medal stickers. Illustrated by Burton in color. 40 pages. Jacket with short closed tears and attendant edgewear, a few small chips, some areas of foxing and rubbing. Book with sliver of sunning to edges, pinprick loss to rear joint, faint irregularity to cloth of rear board (production error). Interior clean; hinges firm. Very good plus in very good jacket.

Read more: Elleman, Virginia Lee Burton: A Life in Art.

BY
VIRGINIA LEE BURTON

HOUGHTON MIFFLIN COMPANY · BOSTON

Virginia Lee Burton
19 42



36.

Feline Plié

MOURKA: The Autobiography Of A Cat
Written by Tanaquil Le Clercq, photography by Martha Swope,
dancing by Mourka The Cat
(1964)

Inscribed first edition, review copy, of this charming story of George Balanchine's dancing cat — signed by "Mourka," Le Clercq, and Balanchine, with four original promotional photographs from the book.

\$2000.

"[M]y jump, a gift that distinguishes me from every other cat in catdom."

Written by Balanchine's then-wife, the ballerina Tanaquil Le Clercq, *MOURKA* might at first appear as a kind of lightly satirical tongue-in-cheek effort. But in fact Balanchine apparently did train Mourka to dance and would frequently have the cat perform for guests at his and Le Clercq's home. A charming book, it is genuinely scarce on its own, and is rare signed — especially by Balanchine.

New York: Stein and Day. 10" x 7". Original quarter red cloth over red boards. In original unclipped (\$3.95) photographic jacket by Peretz Kaminsky. Photographic feline-themed endpapers. [56] pages. Inscribed by Le Clercq on the page opposite title page: "To Doris Jane: / With all best wishes - / Mourka [with drawing of cat face] / and / Tanaquil Le Clercq." Additionally signed by Balanchine. Stamped "Review Copy" below. Loosely laid in are four original gelatin silver photographs from the book. Each stamped on the verso: "An illustration from MOURKA by Tanaquil LeClercqc [sic] (Stein and Day, August 26, \$3.95). Credit Photo: Martha Swope." Jacket rubbed at extremities with some edgwear and a couple closed tears/tape repairs. Faint stain to top corner of front panel. Book with some trace shelfwear, minor toning internally. Overall sound. Very good plus in a very good minus jacket.

37.



"The first large-scale effort to collect African American lore" (Gates & Tatar)

UNCLE REMUS: His Songs and Sayings
By Joel Chandler Harris
1881

First edition of the first extensive printed record of the tales of Brer Rabbit and other oral traditions kept by enslaved African Americans before emancipation — in the scarce yellow binding, and rarely seen in this condition.

\$6500.

"If any collection evokes the hushed-up paradoxes of African American folklore, it is Joel Chandler Harris's Uncle Remus stories." — Gates & Tatar

Georgia-born white journalist Harris sought to document the cultural history of African Americans in his Uncle Remus project, and with his success "a vibrant storytelling culture for adults began its long migration from campfires and slave cabins into the nursery" (Gates & Tatar). Harris painted the plantation life of enslaved people as idyllic, and his collection has depicted, created, and circulated racist stereotypes of African Americans. As complicated as such a legacy is, the collection also acts as a printed record of supreme importance for African American oral traditions. Robert Bone argues that "[t]o neglect the Brer Rabbit tales because a white man was the first to write them down is to betray the black man's folk tradition" (quoted in Gates and Tatar). In the recent publication of the ANNOTATED AFRICAN AMERICAN FOLKTALES edited by Henry Louis Gates Jr. and Maria Tatar, the folklore recorded by Harris is given a full chapter and its complex history discussed. "In my house, growing up in Piedmont, West Virginia, we collected Mother Goose and Joel Chandler Harris," Gates told THE NEW YORK TIMES, "My father used to tell Brer Rabbit stories to my brother and me all the time." African American authors continue to draw from this tradition to create art true to their own voices, from Charles Chesnutt's forays into mythic storytelling, to Ralph Ellison's ambiguous Ulysses-Brer Rabbit trickster imagery, to Toni Morrison's TAR BABY, to Jerry Pinkney's visual tours de force. A remarkably fine copy.

First issue. New York: D. Appleton. 7.5" x 5". Original mustard cloth stamped in gilt and black. With "presumptive" misspelled on p. 9, bottom line, and without ads for this title in rear. Illustrated by Frederick Church and James Moser. Publisher's catalogue at rear. 231, [1], [8] pages. Slight stress at hinges, else fine in custom slipcase. Fine.

Read more: Gates Jr. & Tatar, The Annotated African American Folktales; Gyarkye, "From Two Scholars, African-American Folk Tales for the Next Generation," New York Times, 14 December 2017; Blanck, Peter Parley to Penrod p. 56; BAL 7100; Grolier, 100 Influential American Books prior to 1900, #83.

*Mrs. Frisby
and the
Rats of NIMH*

38.

To Anne Izard
with thanks for
the best phone call
I ever received.

Robert C. O'Brien

"[W]ith thanks for the best phone call I ever received."

MRS. FRISBY AND THE RATS OF NIMH
By Robert O'Brien,
illustrated by Zena Bernstein
1971

Scarce inscribed first printing of this beloved Newbery Award Winner — inscribed to the head of the committee that chose this book as the winner.

\$8500.

"By teaching us how to read, they had taught us how to get away."

Mom as heroine: widowed mouse Mrs. Frisby goes to great lengths to save her children in an adventure that uncovers her resilience and grit. A book that mixes science fiction with fantasy, it was made into the animated film *THE SECRET OF NIMH* that lives vividly in the minds of late Gen Xers and early Millennials. As O'Brien died not long after publication, signed copies of this books are quite uncommon. The inscriber, Anne Izard, was chairwoman of the 1971 Newbery-Caldecott committee, and the person who, as the inscription in this book describes, informed O'Brien of his win.

An important and touching association.

New York: Atheneum. 8.25" x 5.25" Original tan cloth, purple-stamped vignette on front board, purple-lettered spine. In original price-clipped pictorial dust jacket, with Newbery sticker to front panel. Maroon endpapers, including triple fly leaves at front. Illustrated by Zena Bernstein in black and white throughout. [6], 234 pages. Inscribed by O'Brien on half-title: "To Anne Izard / with thanks for / the best phone call / I ever received. / Robert C. O'Brien." Book with slight lean, minor scattered foxing to text block edges. Jacket with a few small closed tears, light marginal toning with faint sunning to spine, bit of creasing to flaps. Text clean. Very good plus in a very good jacket.

39.

RAMONA FOREVER

Beverly Cleary

"It wasn't fair that life was not fair."

RAMONA FOREVER

By Beverly Cleary, illustrated by Alan Tiegreen
1984

Signed first printing of this seventh installment in Cleary's classic Ramona series.

\$1000.

"'We can't always do what we want in life,' answered her father, 'so we do the best we can.'"

Ramona Quimby first appeared as a minor side character in Cleary's HENRY HUGGINS (1950), eventually growing into a protagonist capable of sustaining her own decades-spanning series. FOREVER follows Ramona through third grade and introduces a pregnancy (her mother's), a wedding (her aunt's), and a death (her cat's). Published the same year as DEAR MR. HENSHAW, which won Cleary the Newbery Medal, it helped cement Cleary's reputation as a giant of children's literature. As Anna Katz has written: "The Ramona Quimby series has maintained its relevance and relatability for sixty-five years and counting because Ramona and Beezus ride childhood's roller coaster of feelings with such humor and honesty" (11).

New York: William Morrow and Company. 8" x 5.5". Original quarter yellow cloth over orange pictorial boards. In original unclipped (\$9.25) color pictorial jacket. [8], 182, [2] pages. Signed on the half title page by Cleary. Trace shelfwear. Bright, sharp, and tight overall. Fine in a fine jacket.

Read more: Katz, *The Art of Ramona Quimby*.



40.

"For Ann [...] Let love win."

ANNIE ON MY MIND
By Nancy Garden
(1982)

Intriguingly inscribed first edition of the first lesbian romance meant for the YA market.

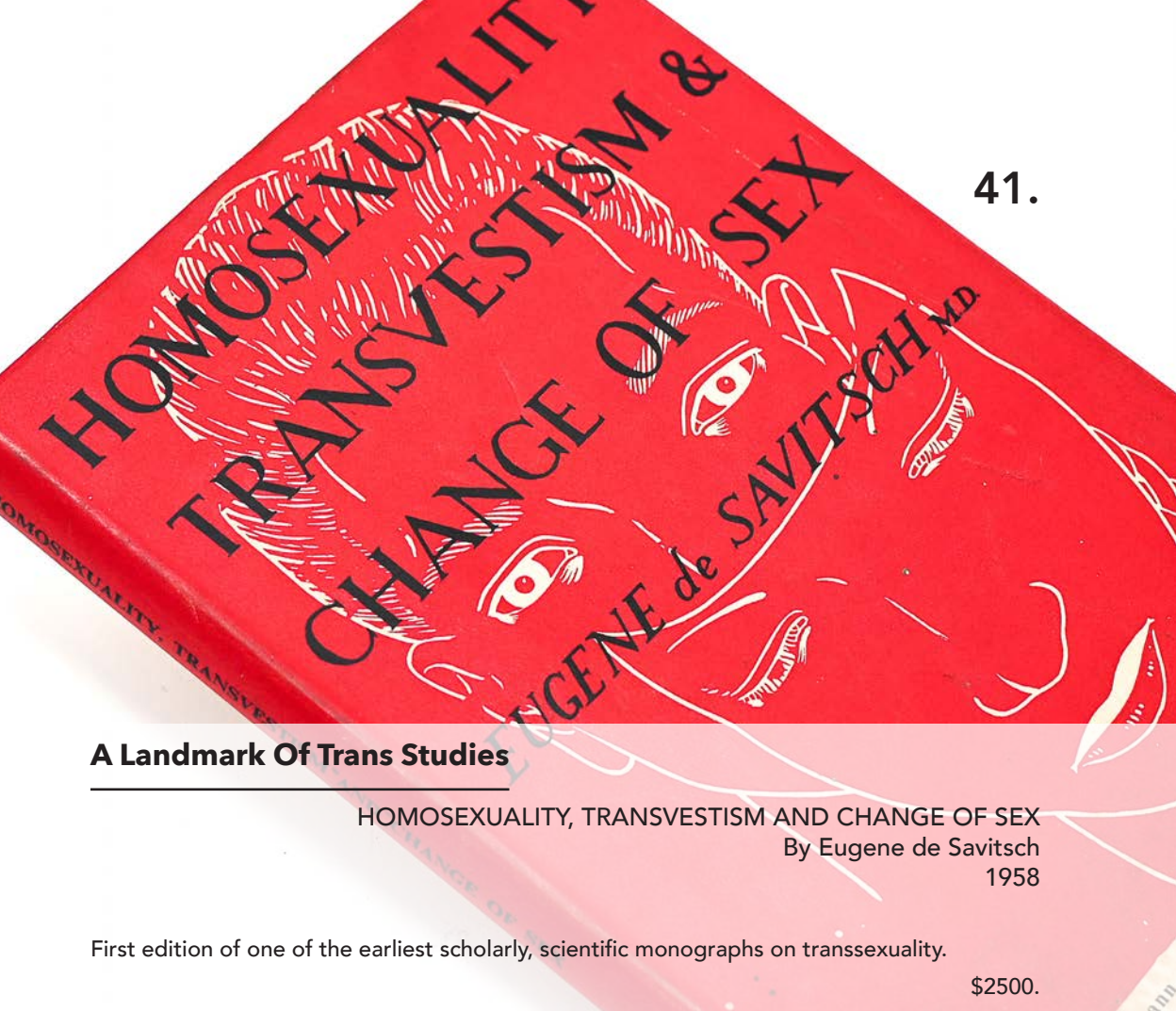
\$1500.

"Don't let ignorance win," said Ms. Stevenson. 'Let love.'"

ANNIE ON MY MIND was immediately critically acclaimed, becoming a Booklist Reviewer's Choice, and joining the American Library Association's annual list of Best Books (and later, its "Best of the Best" list). In 2000, the School Library Journal listed it as one of the most influential books of the 20th century. However, it was also frequently challenged, banned, and even burned. The idea that a book for teens could say outright that a lesbian relationship wouldn't end in tragedy was powerful, and provoked strong reactions. Tracing the history of LGBTQ+ representation in YA, Christine A. Jenkins records John Donovan's I'LL GET THERE, IT BETTER BE WORTH THE TRIP (1969) as the "first young adult novel with same-sex relationships," which ends ambiguously; Rosa Guy's RUBY (1976) features a central lesbian love story in Harlem, but without a happy ending. ANNIE ON MY MIND, on the other hand, lives up to its promise with a "Happy For Now" conclusion: a joyful reunion between the two main characters. ANNIE is scarce in its first edition, and rare signed, especially with so appropriate an inscription.

New York: Farrar Straus Giroux. 7.75" x 5.25". Original quarter blue cloth over orange boards. In original price-clipped color pictorial jacket designed by Tom Stöerle. [6], 234 pages. Inscribed by Garden on the front free endpaper: "For Ann - / What a wonderful / reunion [corrected] (see, I can't / spell either!) - / Let love win. / Nancy." Jacket spine sunned. Some mild rubbing, bit of edgewear. Book has some soiling to endpapers (with a few spots affecting the inscription), a few preliminaries, and edges of textblock. Small single corner torn from a handful of leaves. Else sound. Very good in a very good jacket.

Read more: "One Hundred Books That Shaped the Century," in School Library Journal, January 2000; Christine A. Jenkins, "Annie on Her Mind," School Library Journal, May 2010.



A Landmark Of Trans Studies

HOMOSEXUALITY, TRANSVESTISM AND CHANGE OF SEX
By Eugene de Savitsch
1958

First edition of one of the earliest scholarly, scientific monographs on transsexuality.

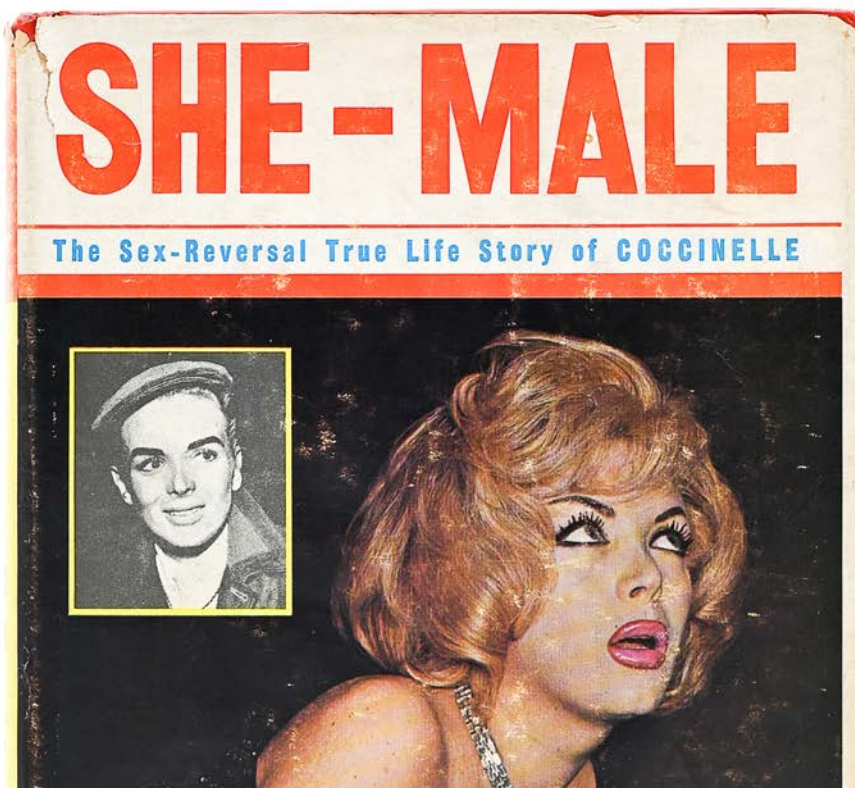
\$2500.

"The author undertook to write this book in the first place in order to satisfy numerous inquiries about the so-called 'change-of-sex' operation."

Preceded only by Michael Dillon's *SELF* (1946), *HOMOSEXUALITY, TRANSVESTISM AND CHANGE OF SEX* was just the second non-biographical/autobiographical book in English on transsexuality. While de Savitsch's careful distinctions between transvestism, homosexuality, and transsexualism owes much to the conservative theories of sexuality and sex roles current among even the more forward-thinking psychologists and psychiatrists of the day, the book is a sympathetic medical study of Arlette Leber, whose transition was among the first in Europe (Switzerland). De Savitsch is generally in favor of the decriminalization of mutually consensual sexual activity, but writes with more sensitivity around issues of transsexuality (or "inversion") than homosexuality. The book also remains an important and frequently cited source on the legendary story of Nicholas de Raylan.

Issued by a medical imprint of Heinemann, primarily for a small scientific audience (a US edition would follow later the same year, made up from UK sheets), de Savitsch's book is scarce on the market, especially so in jacket. OCLC shows some 100 holdings across both editions (which makes sense: many copies would have been sold directly to libraries), though we note they are fairly scattered, with many in the UK and Europe, and many if not most presumably circulating. An important work in trans history.

London: William Heinemann Medical Books Ltd. 7" x 4.5". Original full yellow cloth. In original unclipped (12s. 6d. net) red and white pictorial jacket. 120 pages. Foxing to jacket, with some minor soil and rubbing. Penned notation (dated 1969) to front flap. Book has slight lean. Two small penned notes (in same hand) to preliminaries. A handful of corner creases to pages. Spot or two of soil here and there. Overall, sound. Very good in a very good jacket.



Pioneer, Performer, Activist

42.

SHE-MALE: The Sex-Reversal True Story of Coccinelle
 "By" Carlson Wade
 1963

Scarce first edition of this semi-plagiarized, semi-pirated biography of Jacqueline Charlotte Dufresnoy (1931-2006), one of the earliest transgender women to undergo gender reassignment surgery.

\$2500.

"Dr. Burou rectified the mistake nature had made and I became a real woman, on the inside as well as the outside. After the operation, the doctor just said, 'Bonjour, Mademoiselle', and I knew it had been a success."

Performing under the stage name Coccinelle, Dufresnoy worked as a cabaret singer and founded the organization "Devenir Femme" to lobby and provide support for transgender people in her native France. Her 1962 marriage marked the first time a transgender person was legally permitted to marry in France. SHE-MALE details Coccinelle's story through her surgery, and it is heavily based on (indeed in places clearly plagiarized from) the 1962 English translation (REVERSE SEX) of Dufresnoy's husband's memoir COCCINELLE EST LUI. Despite these origins and its rather sensationalist presentation, SHE-MALE is a serious engagement with its subject. Scarce: we trace only two copies at auction or in commerce and only about a dozen scattered holdings in OCLC.

New York: Epic Publishing Co., Inc. 7.75" x 5.25". Original red boards. In original unclipped (\$5.00) color photographic jacket. 192 pages, plus two black-and-white photo insert sections. Bit of chipping and a couple of old tape repairs to jacket. "5.00" price written on front panel. Book with touches of shelfwear. Else sound. Near fine in very good jacket.

43.

HELEN P. BRANSON

Jay Bar



Mother Hen

GAY BAR

By Helen P. Branson, with an introduction by Blanche M. Baker
1957

First edition, numbered issue, of this landmark memoir of gay bar owner Helen P. Branson — in exceptional condition. introduction by

BLANCHE M. BAKER, M. D.

\$1200.

"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 pivotal source. (Young notes this as a title of "primary importance.") While the first edition was a reported 3000 copies (some smaller portion of which were these specially numbered copies) it has long been uncommon, and scarce in jacket.

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. Number 32 of an unstated limitation from the "Author's Limited Premier Edition." Toning to jacket. One or two small tears at folds. Minor shelfwear. Else clean and sound. Near fine in a very good jacket.

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



The Gay National Enquirer

44.

GAY BOY: Adult Entertainment For Homophiles [Nos. 1-5]
 Edited by Bill Dakota [pseudonym William Kern]
 [circa 1979-1980]

Five issues (likely all published) of this late-70s/early-80s gay tabloid from William Kern (under pseudonym), gossip columnist and publisher of THE HOLLYWOOD STAR.

\$1000.

Dakota/Kern hoped to take the outrageous and crass style of the STAR — which already had a strong queer subtext — and make it gayer, sexier, and trashier. He largely succeeded, as these newspapers are bursting with large spreads of male models displaying full nudity, numerous reader-submitted "horny coming out stories," articles "outing" celebrities like Walt Disney and Elvis, a personal ads section used to set up sexual encounters, articles offering helpful tips on penis pumps, etc. Select headlines include: "Masturbating Can Be Fun!," "Sex In Prison: A Factual Experience by Inmate 114477," and "Disney Was Gay." A very self-aware periodical, as page two of each issue includes a column on the purpose, reception, and success of the newspaper. Thus we learn about the newspaper's struggles, and the tenacity required to produce even these handful of issues in the face of public hatred. Throughout, Dakota/Kern reinforces his sex positive message, reminding readers of his intention "not to offend, but to entertain," and noting that "we aren't a political paper [. . .] we are trying to put out something that will give you a hard-on for a mere 75 cents." Almost certainly a complete run; a search of the half a dozen or so scattered OCLC holdings records no later issue.

Los Angeles: Hollywood Star Press. Original color photographic newspaper self wrappers. 24 pages each. Minor toning, edgewear. Overall, clean and sound. Very good plus to near fine.



Reporting The Shot Heard 'Round the World

45.

"An Account of the Commencement of Hostilities"
in THE NORTH-AMERICAN'S ALMANACK
By [William Gordon], almanac edited by Samuel Stearns
[1775]

Scarce Revolutionary War-era almanac featuring one of the earliest accounts of the Battles of Lexington and Concord.

\$10,000.

Penned as a letter "to a gentleman in England," minister and historian William Gordon's account of the Battles of Lexington and Concord starts by sketching weeks of rising tensions between Colonists and "Tories" before relaying in much greater detail the events of April 18-19, 1775, including how British troops stationed themselves along roads "to prevent all intelligence" as their forces moved to destroy Colonial munition stores, how they "stopped various persons, threatened to blow their brains out, ordering them to dismount, etc." Soon after the battles, Gordon ("knowing what untruths are propagated by each party") went to Concord himself where he queried participants (Colonists and British prisoners alike) about what they'd seen and done. "You would have been shocked at the destruction."

This letter, one of the earliest firsthand accounts of Lexington and Concord by a member of the general public, would be printed in several newspapers and almanacs over the course of 1775 (sometimes with emendations). Isaiah Thomas, this almanac's printer and future founder of the American Antiquarian Society, smuggled his press to Worcester from Boston a mere three days before the Battles of Lexington and Concord.

A key record of a watershed moment in US history.

Full title: *The North-American's Almanack. And gentleman's and lady's diary. For the year of our Lord Christ 1776.* Worcester: Isaiah Thomas. 6.75" x 3.75". Contemporary hand-stitched paper wrappers. [24] pages. Wrappers with creasing and soil, rear wrapper with about a quarter loss, one tape repair. Leaves toned, dampstain to upper corner, several small closed tears to fore-edge neatly repaired. Very good.

Read more: Evans, *American Bibliography*, 14473; Drake, *Almanacs of the United States*, 3260; ESTC, W22743.

New York Crimes

Early Edition

New York: Today, high pressure systems likely as storms build and waves break. Highs and lows. Some clouds before completely clearing. Details at City Hall.

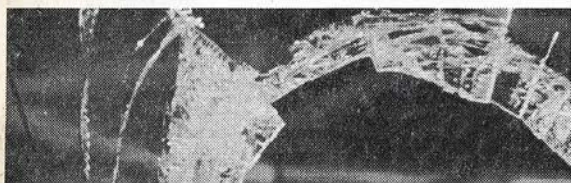
NEW YORK, TUESDAY, MARCH 28, 1989

FREE

AND AIDS:
GOVERNMENT'S
NEGLECT

throws the inequities
d men into sharp re-
re dependent on men
re inevitably depen-
healthcare. When
ndent on men finan-
trol the medical sys-

N.Y. HOSPITALS IN RUINS; CITY HALL TO BLAME



KOCH FUCKS UP
AGAIN

NEW YORK, March 27 — Healthcare

"Publicists To The Epidemic" (New York Magazine)

46.

THE NEW YORK CRIMES (Tuesday, March 28, 1989)

By Gran Fury
1989

Rare, ephemeral, and important work of AIDS protest art, produced by the agitprop ACT UP offshoot Gran Fury, "a meticulous four-page simulacrum" (Kalaidjian, 262) of THE NEW YORK TIMES designed to protest their coverage of the crisis.

\$4500.

"THIS IS TO ENRAGE YOU."

Released to coincide with ACT UP's March 28th, 1989 NYC City Hall protest, and executed by the radical art collective Gran Fury, THE NEW YORK CRIMES was distributed for free via official NYT newspaper box appropriation: "Activists fanned out throughout the city at four in the morning, opened TIMES newspaper boxes, and wrapped each paper with the new-and-improved front-page section" (Lampert, 257). As writer Jack Lowery explained in his book IT WAS VULGAR AND IT WAS BEAUTIFUL: How AIDS Activists Used Art to Fight a Pandemic: "It was ACT UP's most thorough articulation of how AIDS is not just a medical issue, and that news coverage of the crisis should reflect this."

Though printed in a reported edition of 3000 copies, few have survived. (OCLC finds only three copies.) Given its audience of largely ambivalent (to outright hostile) readers, this is no surprise. Yet its legacy and influence continue: THE NEW YORK (WAR) CRIMES, a recent protest publication from Writers Against the War on Gaza, took its name from Gran Fury's project. One of the most indelible works of the AIDS crisis.

New York: (Gran Fury). 11.25" x 15" (folded); 22.5" x 15" (unfolded). Original newsprint self wrappers. [4] pages. Some toning, edgwear. Old fold down center of issue. Else sound and remarkably well preserved. Very good plus.

Read more: Kalaidjian, *American Culture Between the Wars*; Lampert, *A People's Art History of the United States*



Celebrating The Founding

47.

THE UNANIMOUS DECLARATION OF THE THIRTEEN UNITED STATES OF AMERICA 1836

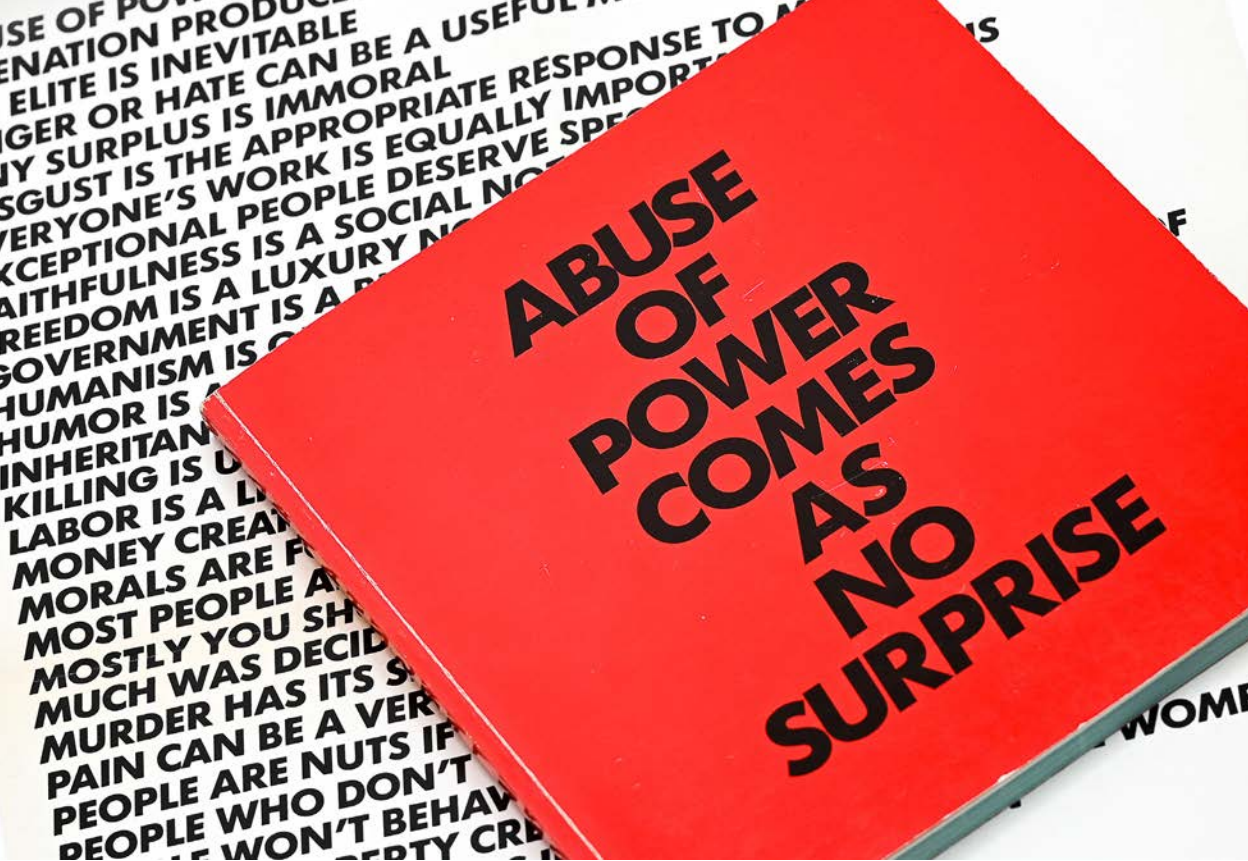
First miniature printing of the Declaration of Independence, engraved with a decorative border of the 13 state seals and a portrait of George Washington.

\$3200.

Following a surge in public patriotism after the War of 1812, ceremonial broadside printings of the Declaration of Independence began to appear with greater frequency. No longer purely a means of disseminating vital information, these large broadside productions were intended to celebrate the founding document. Especially notable among them are the decorative, more stylized efforts of printers and engravers like Benjamin Owen Tyler (1818), John Binns (1819), and Eleazar Huntington (1820s), as well as the more faithful facsimile done by William Stone (1823). This 1836 miniature version, the first documented in Bidwell's *AMERICAN HISTORY IN IMAGE AND TEXT*, features a pictorial border reminiscent of Binns. It clearly follows in this same tradition of patriotism-cum-art and would have offered a more easily displayable, portable, and affordable option to the public. Institutionally scarce; OCLC notes only three holdings. An important production of this landmark in US history, in nicer condition than often seen.

First edition thus. Boston: L. H. Bridgman. 5.75" x 4.5". Engraved broadside on white coated cardstock. Printed recto only. Trace marginal toning and soil to recto, light scattered foxing and a bit of rubbing to verso. Crisp. Near fine.

Read more: Bidwell, *American History in Image and Text*, 15; Nicholson, "The Stone Engraving: Icon of the Declaration," *Prologue Magazine*, 2003, [archives.org](https://www.archives.org); Kratz, "Binns Engraving of the Declaration of Independence," *Pieces of History*, 2022, [archives.org](https://www.archives.org).



"PROTECT ME FROM WHAT I WANT"

48.

TRUISMS AND ESSAYS:
Abuse of Power Comes As No Surprise
By Jenny Holzer
(1983)

First edition of this essential 1980s artist's book showcasing Holzer's most influential and best-known work.

\$1800.

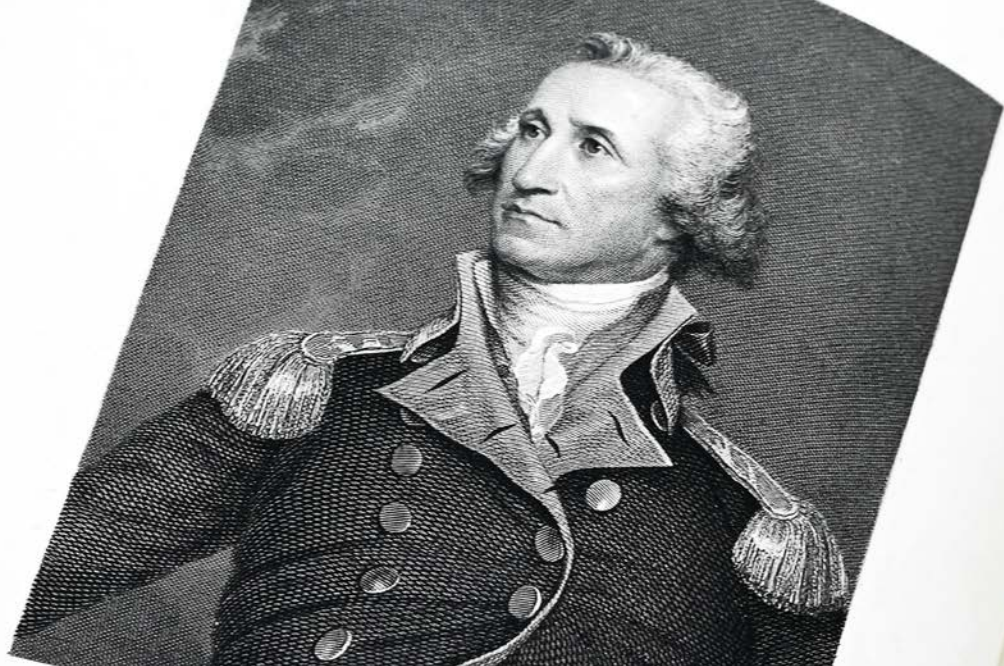
"A LITTLE KNOWLEDGE CAN GO A LONG WAY"

Ruthless, pithy, incisive, and funny, Holzer's aphorisms remain an iconic work of political and conceptual art. Created over a decade from 1978-1987, "Holzer began posting her Truisms as fliers pasted, guerrilla-style, on Downtown Manhattan lampposts and walls, right alongside the graffiti that, just at that time, Jean-Michel Basquiat was inscribing with spray-paint. Later Holzer turned to less ephemeral, more prestigious materials: theater marquees, bronze plaques affixed to buildings, even the electronic signs of Times Square" (McAllister and McHale, 429), as well as here in book form. A rather fragile production, TRUISMS is increasingly uncommon in this condition and with the poster. A beautiful copy of an important book.

(Halifax): (The Press of the Nova Scotia College of Art and Design [NSCAD Press]). 8.5" x 8.25". Original red printed wrappers. Unpaginated. Fold-out poster laid in, as issued. Touches of edgewear. Trace sunning to spine. Faint toning here and there. Else bright and sharp. Near fine.

Read more: McAllister and McHale, "Inscribed Sites: Verbal Art in Postmodern Built Environments," in *The Routledge Companion to Literature and Art*.

49.



Crisp Impressions Of Longacre Engravings

THE NATIONAL PORTRAIT GALLERY OF DISTINGUISHED AMERICANS

Conducted by James Herring and James B. Longacre

1834-39

First edition of this masterpiece of US art and history — with detailed full-page engraved portraits of American founders, writers, and presidents with Jacksonian-era biographies.

\$2500.

"Fortunate is the individual or the library that possesses a copy!"

— contributor John Kay Smith, 1873

The NATIONAL PORTRAIT GALLERY was a work of great ambition, both a monument to the American founding sixty years before and a triumphant example of the excellence of American engraving as an art. "No work has come from the hands of American engravers equal in delicacy and beauty to this splendid series of portraits" (Francis P. Harper, 1898 catalogue). Longacre went on to become the chief engraver of the United States Mint, famous today for designing the Indian Head cent.

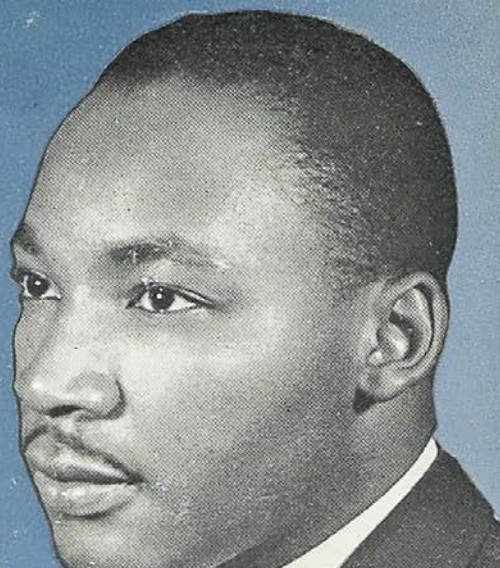
The GALLERY's subjects include well-known founders such as Thomas Jefferson, George Washington, Alexander Hamilton, and Benjamin Franklin (as well as lesser known but influential founders like John Dickinson); writers such as James Fenimore Cooper, Washington Irving, Catharine Sedgwick, and Lydia Huntley Sigourney; statesmen such as Daniel Webster, Henry Clay, and Edward Everett; and other icons like explorer Daniel Boone, lexicographer Noah Webster, and scientist David Rittenhouse. Most of the women included are First Ladies, such as Dolley Madison, Abigail Adams, and Martha Washington. A splendid set, rare in contemporary morocco.

New York: Monson Bancroft. Four volumes, 10" x 6.75" each. Contemporary full purple pebbled goatskin, gilt-tooled compartments to spine, gilt and black rules to boards. Yellow coated endpapers, all edges gilt. Illustrated with 144 engraved portraits, engraved title pages, extra portraits of Washington (vol. I) and Franklin (vol. II): 150 total. Some rubbing to extremities, with spines gently sunned. A few gatherings toned here and there, with some marginal foxing. Vol. IV coated endpapers reacting chemically with binding paste (presumably due to materials used at time of binding). Engravings with sharp, early impressions. Very good.

Read more: Howes, *USiana*, H-443; Sabin, *Bibliotheca Americana*, 31577.

STRIDE TOWARD FREEDOM

By
**MARTIN
LUTHER
KING,**



Presented By Abernathy In Montgomery

50.

STRIDE TOWARD FREEDOM: The Montgomery Story
By Martin Luther King Jr.
(1958)

Early printing of King's memoir of the Montgomery Bus Boycott — inscribed at length in the year of publication by King's lieutenant, Ralph Abernathy.

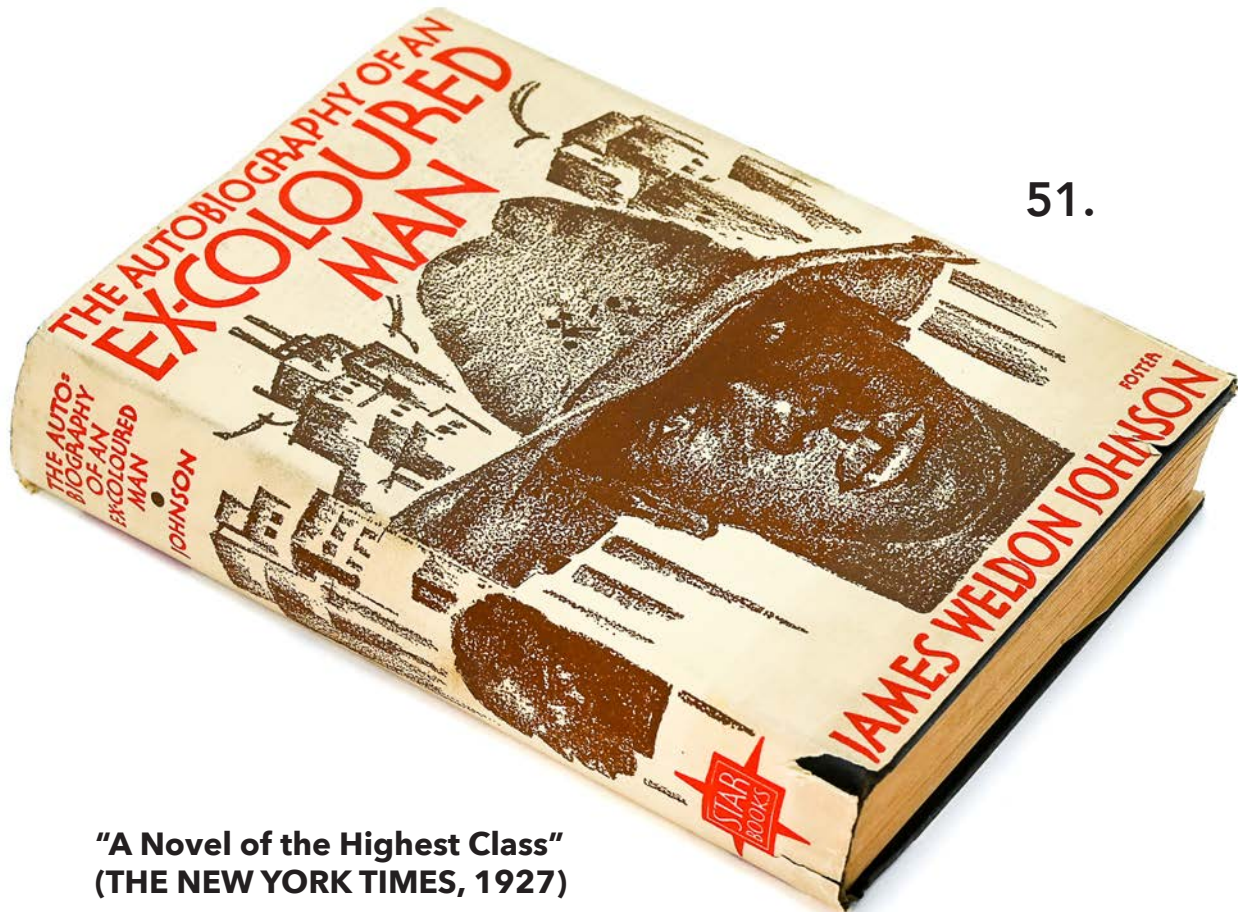
\$1800.

Appearing shortly after the successful 13-month protest led by King and sparked by Rosa Park's arrest, "STRIDE TOWARD FREEDOM [...] delineates racial conditions in Montgomery before, during, and after the bus boycott. [King] discusses the origin and significance of the boycott, the roles that residents, civic leaders, and community organizations played in organizing and sustaining the movement, and the reactions of white Montgomery officials and residents" (MLK Institute, Stanford).

This copy is inscribed by King's fellow Civil Rights leader and minister Ralph Abernathy to Richard Winters, then dean of admissions at Franklin and Marshall College. Abernathy was one of Dr. King's closest advisors and collaborated with him to found the Montgomery Improvement Association, which in turn was the driving force behind the Montgomery Bus Boycott. Abernathy inscribed the book at his Montgomery home, which only the year before had been bombed in the wake of the boycott (he and his family only just escaping). A poignant document in the fight for freedom and equality in the US.

New York: Harper & Brothers Publishers. 8" x 5.5". Original quarter black cloth over blue cloth. In original unclipped (\$2.95) color pictorial jacket. 230, [2] pages. Printing code "I-H." Inscribed by Ralph Abernathy on the front free endpaper: "To: Dean Winters / In sincere appreciation for / the excellent work you are / doing in making Freedom / available to all men — / Ralph David Abernathy / Montgomery, Alabama / 10-31-58 / [line] / 1327 S. Hall St." Jacket spine sunned, some soiling to rear panel, touches of edgewear, rubbing. Minor shelfsoil to book edges. Overall, sound. Very good plus in very good plus jacket.

51.



**"A Novel of the Highest Class"
(THE NEW YORK TIMES, 1927)**

THE AUTOBIOGRAPHY OF AN EX-COLOURED MAN
By James Weldon Johnson
(1927)

Early Jazz-Age reprint of the major American novel, "a true and all-embracing study of the race question from every angle" (NYT) — in the scarce original dust jacket.

\$2500.

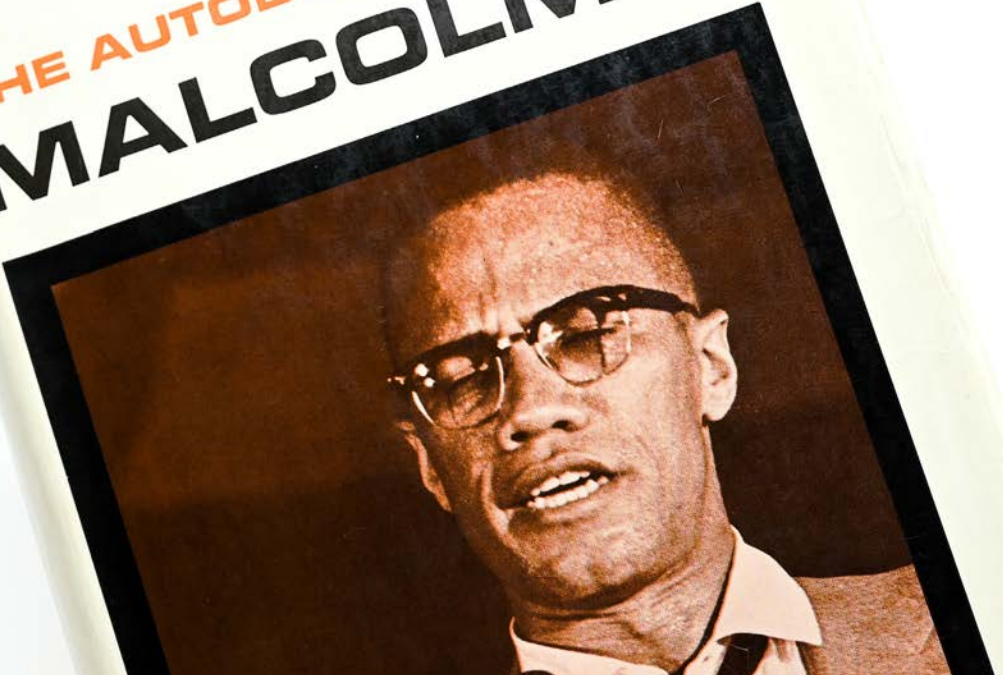
"I cannot repress the thought that, after all, I have chosen the lesser part, that I have sold my birthright for a mess of pottage."

The story of a Black man who finds success while passing as white, AUTOBIOGRAPHY is famous for its nuanced psychological portrait of one who lives "in between." Johnson first published this novel anonymously in 1912, hoping "that it would be read as a true life story, giving it greater authority and impact than a work perceived as a mere piece of fiction" (DLB 51, 172). It received only a few reviews and did not sell well — until the 1927 Knopf reissue during the Harlem Renaissance brought the book into the mainstream. This edition was subsequently issued as part of Garden City's "Star Series," a group of reprints intended to be canonizing: "the most worth-while books [...] that endure." Copies in the original dust jacket are difficult to obtain.

Garden City, New York: Garden City Publishing Co. 8" x 5.25". Original black cloth, spine lettered in yellow. Black topstain. In original unclipped (\$1.00 on rear flap) color pictorial dust jacket with design by Foster. [2], 211, [1] pages. Jacket with a few short closed tears, .5" chip to rear panel, light rubbing. Slight lean. Book with some wear, soil, with gently toned leaves. Overall, sound. Very good in very good jacket.

Read more: Dictionary of Literary Biography (DLB), Vol. 51; Blockson Catalogue, 4716; Thompson, Review in The New York Times, 16 October 1927.

THE AUTOBIOGRAPHY OF MALCOLM X



52.

**"I know that societies have often killed the people
who have helped to change those societies."**

THE AUTOBIOGRAPHY OF MALCOLM X
By Malcolm X, with assistance from Alex Haley
(1965)

First edition of one of the most powerful autobiographies in American literature.

\$2800.

Haley first met Malcolm X as a journalist, earning the man's trust by publishing articles on the Nation of Islam in an objective tone just as Haley had promised he would. Haley was asked by Grove to see if he could get Malcolm X to agree to an autobiography, written by Haley but based exclusively upon hours of interviews between him and Malcolm X; Haley essentially functioned as a named ghostwriter. While arranging the publishing agreement, Malcolm X asked Haley to agree to another contract just between themselves: "Nothing can be in this book's manuscript that I didn't say, and nothing can be left out that I want in it." Haley's epilogue details their relationship and an account of Malcolm X's assassination, which occurred only months before the book's publication. Adapted into the widely admired Oscar-nominated Spike Lee film starring Denzel Washington, an increasingly scarce title.

New York: Grove Press. 9" x 5.75". Original full black cloth, gilt-lettered spine. Original unclipped (\$7.50) photographic dust jacket designed by Roy Kuhlman with portrait by Leroy McLucas. Introduction by M.S. Handler, epilogue by Alex Haley. 16 pages of photographic plates. xvi, 455, [1] pages. Minor toning to jacket. Touches of edgewear, rubbing. Front flap with a couple faint creases, small penned price. Large ink gift inscription to front free end paper (In part: "A tough book, but one worth reading"). Slight lean. Else sound. Very good plus in very good plus jacket.



**"[A] tool for the liberation of our people"
(Esther Cooper Jackson)**

53.

FREEDOMWAYS

Edited by Shirley Graham, W. Alphaeus Hunton,
John Henrik Clarke, Esther Jackson, et al.
(1961-1985)

Complete run of this indispensable document of the Civil Rights era and after.

\$4500.

"Freedomways was a leading African American theoretical, cultural, and political journal tackling major social and political issues, especially the Civil Rights Movement."

— National Museum of African American History and Culture

FREEDOMWAYS was one of the richest documents of African American and global Black culture, politics, and thought to emerge from the turbulence of the 1960s. Founded by Louis Burnham and Edward Strong with the help of W.E.B. Du Bois (whose wife Shirley Graham Du Bois would serve as the journal's first editor), "FREEDOMWAYS was the brainchild of a group of black Marxist activists" (McClendon, 277) which included Esther Jackson, John Henrik Clarke, Dorothy Burnham, Margaret Burroughs, James Jackson, and Alphaeus Hunton. The quarterly published articles, essays, commentary, poetry, short stories, book reviews, and artwork from many of the most important international voices in Black intellectual life. Over its 24-year run, John Lewis, Julian Bond, Angela Davis, Martin Luther King, Jr., James Baldwin, Ossie Davis, Harry Belafonte, Pablo Neruda, Derek Walcott, Kwame Nkrumah, Julius K. Nyerere, Agostinho Neto, Jomo Kenyatta, Cheddi Jagan, Alice Childress, June Jordan, Gwendolyn Brooks, Tom Dent, Don Lee, Jacob Lawrence, Alice Walker (her first publication), and many others all appeared in its pages. In addition to its many enduring influences, FREEDOMWAYS also served as "an important but often overlooked 'parent' of modern black feminism" (McDuffie, 100). A tricky run to assemble, especially in collectible condition, of one of the most long-lived and important assemblages of 20th-century Black writing.

(New York): (Freedomways Associates). 98 volumes; 9" x 6" all. Original printed and photographic wrappers all. Various paginations, most 100-200 pages. Minor shelfwear. Some occasional creasing. Touches of soil or foxing here and there. Overall, bright and sound. Housed in a series of archival boxes. Very good to near fine overall.

Read more: McClendon, "Freedomways," in *Encyclopedia of African American History*, Vol. 2; McDuffie, "The March of Young Southern Black Women," in *Anticommunism and the African American Freedom Movement*.



The Quintessential Little Magazine

54.

BLACK MOUNTAIN REVIEW
Edited by Robert Creeley
1954-57

Complete seven-issue run of this landmark postwar literary journal.

\$7000.

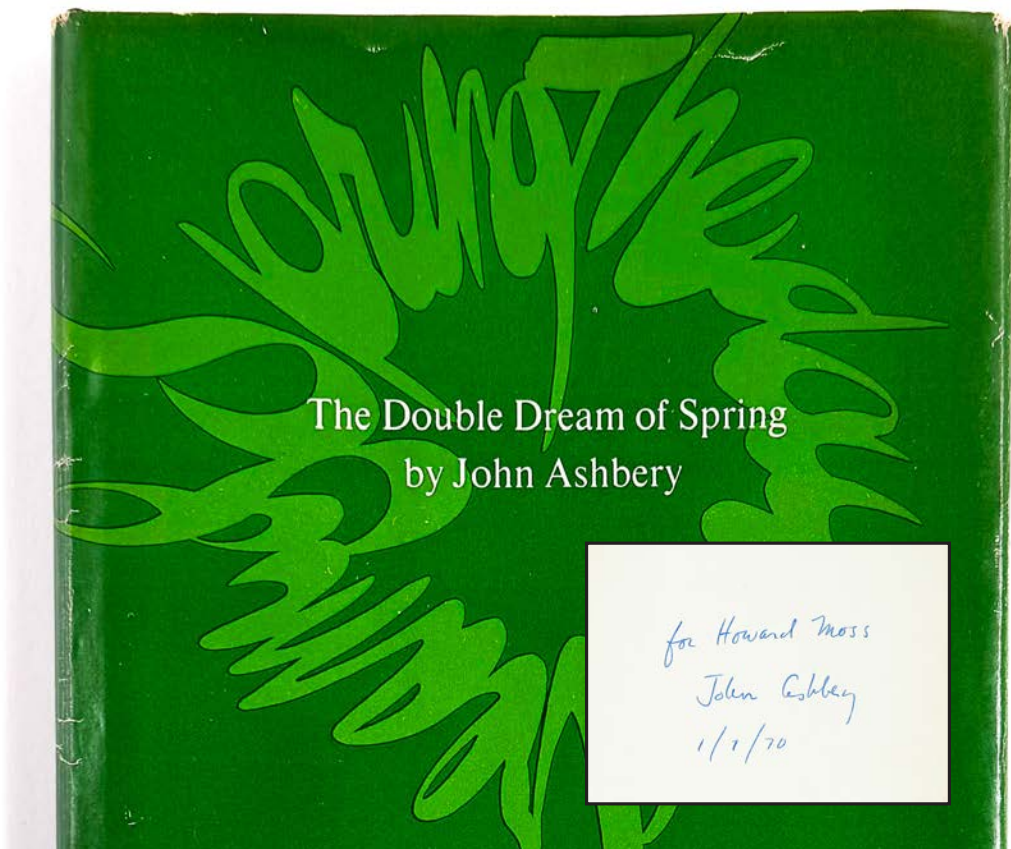
"It is difficult [...] to appreciate the excitement (in certain very limited circles, of course) produced by the appearance of the Review. Today [...] it's hard to recall the lack of reputation and lack of publishing opportunities characteristic of the literary scene during those damp, encased, mid-fifties McCarthyite years." — Martin Duberman

One of the most important small magazines of the 20th century, Creeley's BLACK MOUNTAIN REVIEW served as a bridge between the various avant-garde poetries of the 1950s: from the Beats to the San Francisco Renaissance. Print runs for the BMR were typically small: 500 to 750, with many now in institutions and many others not surviving (indeed, Robert Creeley has written that only "about 200 of which ever got distributed").

Includes the final issue, arguably the strongest Creeley and company produced, dedicated to the Beats and noted for the first appearance of William S. Burroughs's NAKED LUNCH (writing as "William Lee," only his third appearance in print overall). Also includes Ginsberg's "America," Kerouac's "From October in the Railroad Earth," an early and important review of Ginsberg's "Howl," William Carlos Williams on Ginsberg, as well as the first appearance of Kerouac's much-reprinted Beat manifesto "Essentials of Spontaneous Prose." Other contributors across the run include: Denise Levertov, Charles Olson, Paul Carroll, Joel Oppenheimer, Jess Collins, Robert Duncan, Kenneth Rexroth, Paul Blackburn, Larry Eigner, Franz Kline, William Bronk, and many others. Individual issues are increasingly uncommon, runs rare.

(Black Mountain, N.C.): (Black Mountain College). 8.5" x 6.5" (issues 1-4) and 6.5" x 5" (5-7). Original pictorial wrappers all, with cover designs by Katue Kitasono (issues one through four), John Altoon (five), Dan Rice (six) and Edward Corbett (final). Various paginations. Signature (ownership?) of contributor Charles Tomlinson to first page of issue six. Underlining to one page of issue five. Mild toning, soiling, creasing throughout. Else sound. Very good overall.

Read more: Elliott Anderson and Mary Kinzie, *The Little Magazine in America*, 248-61; Martin Duberman, *Black Mountain: An Exploration in Community*; Clay & Phillips, *From A Secret Location*, 106-109.



Pre-Publication Association

55.

THE DOUBLE DREAM OF SPRING
By John Ashbery
1970

Inscribed association copy of the first edition of this defining Ashbery book, one of the most important of his career — signed to NEW YORKER poetry editor Howard Moss.

\$2000.

"Barely tolerated, living on the margin / In our technological society, we were always having to be rescued / On the brink of destruction" — "Soonest Mended"

DOUBLE DREAM marked Ashbery's first book published after his return from France and includes many poems originally written in French and translated by the author. It includes many of his best-known poems, including "Soonest Mended" and "Sunrise in Suburbia." This copy is inscribed a month before publication to long-time NEW YORKER poetry editor Howard Moss, who held that position from 1950 until his death in 1987; Ashbery would make the first of his many appearances in that magazine less than two years later. An interesting association, in many ways marking Ashbery's transition from cult avant-garde figure to major popular poetic voice.

New York: E.P. Dutton & Co., Inc. 8" x 5.5". Original quarter black cloth over green boards. In original unclipped (\$4.95) pictorial jacket. 96 pages. Inscribed in year of publication by Ashbery on the front free endpaper: "For Howard Moss / John Ashbery / 1/7/1970." Some minor sunning to extremities. Touches of edgewear to jacket. Overall, sound and clean. Housed in a custom full green cloth archival clamshell box. Near fine in a near fine jacket.

Read more: Kermani, John Ashbery: A Comprehensive Bibliography, A17.

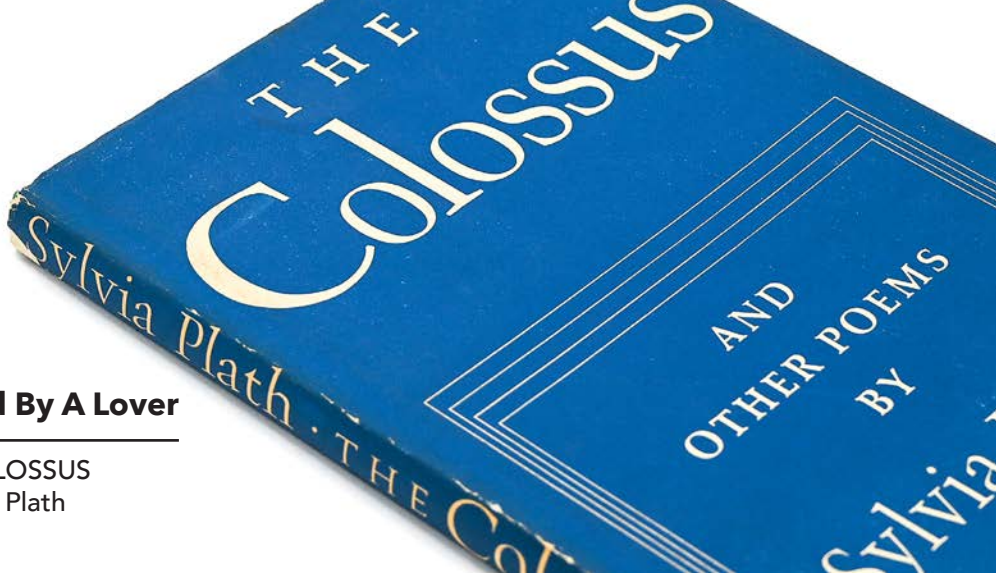
56.

Owned By A Lover

THE COLOSSUS

By Sylvia Plath

1962



First US edition, association copy, of the only poetry collection published within Plath's lifetime — owned by her former lover, friend, and supporter, the poet and editor Peter Davison.

\$3500.

"She studied contemporary poetry like coastal charts before a voyage."
— Peter Davison (quoted in *ROUGH MAGIC*)

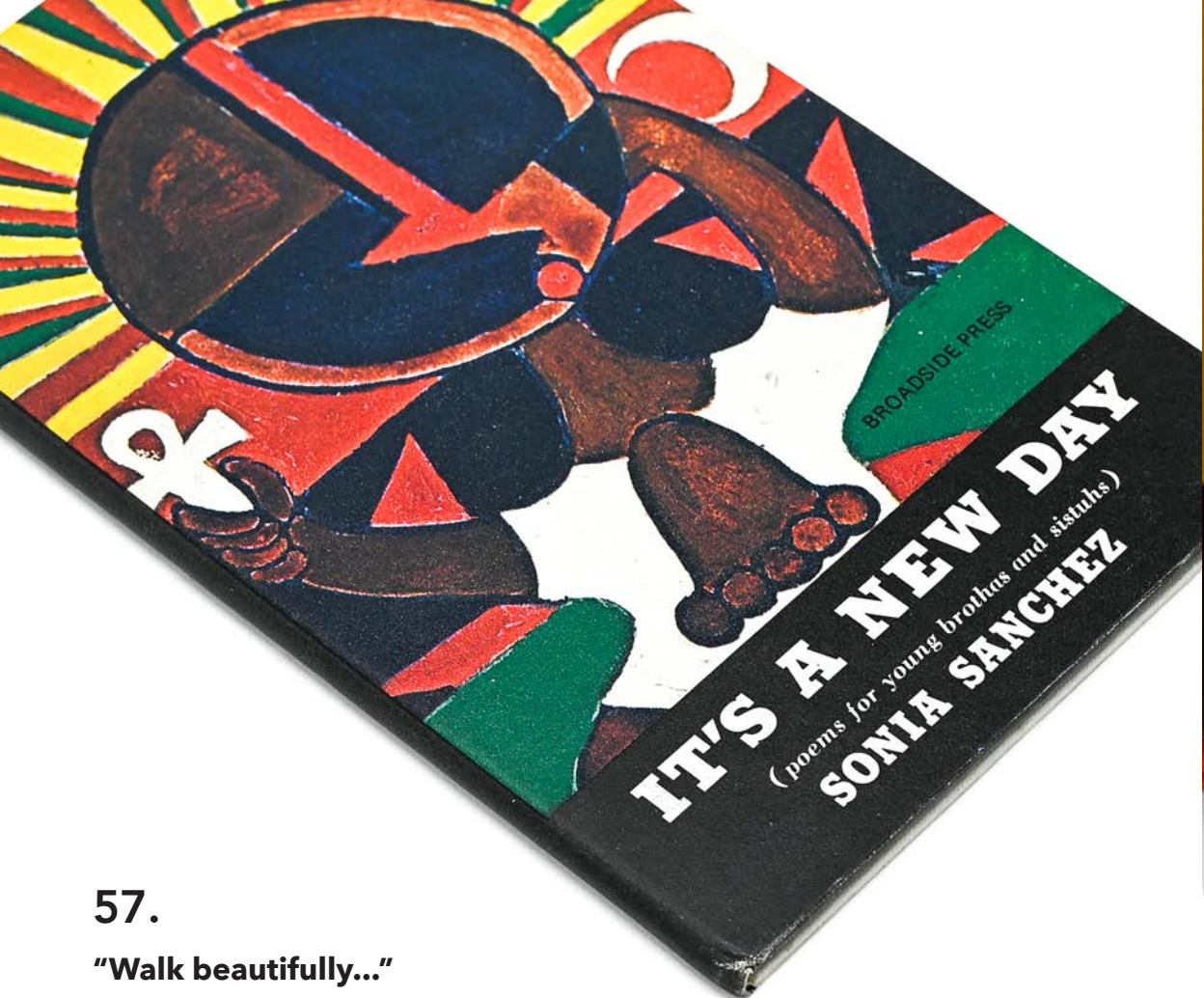
Davison and Plath's romance played out over the spring and summer of 1955, a relationship that was in some ways a prototype for hers with Ted Hughes, one based on strong attraction, mutual interests, and literary ambition: "[Davison] was the closest [Plath] had yet come to finding a male 'double'" (Clark 357). The two had met in the winter of 1955: "[Plath] had a surprise visit from Peter Davison, an assistant editor at Harcourt, Brace. Peter was visiting Alfred Kazin, who had sent him over to cheer Sylvia up. She was impressed by Peter's pedigree: a Harvard degree, a Fulbright to Cambridge, a British poet father, and a position at a major publisher [...] They would be dating by spring" (ibid 351).

Though their relationship was relatively brief, it was intense and important. Davison met Plath's mother and was one of the handful of confidants Plath trusted to discuss her 1953 suicide attempt and institutionalization. They traveled together and Plath regularly sent him works in progress (including her unpublished Cambridge novel *FALCON YARD*). In an interview with biographer Paul Alexander, Davison recollected how they were on-again-off-again lovers (164); Plath ended their romantic relationship just before her trip to England in the fall of that year (and where just a few short months later she would meet Ted Hughes).

Davison would remain a supporter of both Plath and Hughes, publishing them — including some of the final poems to be accepted during Plath's lifetime — attending their readings, reviewing their books, and featuring their work in anthologies. Davison would even publish, under his own imprint at Houghton Mifflin, the Plath biography *BITTER FAME* by Anne Stevenson (1989); as well as his own memoir of the Boston poetry community, *THE FADING SMILE: Poets in Boston from Robert Lowell to Sylvia Plath* (1996). In an introduction to a selection of poems from *ARIEL* Davison published in the August 1966 issue of *ATLANTIC MONTHLY* (in conjunction with that book's first appearance in the US), he incisively wrote: "[Plath] stood at the edge of the abyss of existence and looked, steadily, courageously, with holy curiosity, to the very bottom." A stupendous association.

New York: Alfred A. Knopf. 8.5" x 5.5". Original full green cloth. In original unclipped (\$4.00) blue and cream dust jacket. Typography, binding, and jacket design by Vincent Torre. Red topstain. 83, [5] pages. From the library of poet and editor Peter Davison, with his ownership signature to the front free endpaper, dated 1962. Minor spotting to rear of cloth. Toning to jacket extremities. Minor rubbing. Small chip to spine head. Near fine in a very good plus jacket.

Read more: Clark, Red Comet: The Short Life and Blazing Art of Sylvia Plath; Alexander, Rough Magic: A Biography of Sylvia Plath.



57.

"Walk beautifully..."

IT'S A NEW DAY (poems for young brothas and sistuhs)
By Sonia Sanchez
(1971)

Inscribed first edition, the uncommon hardcover issue, of this early collection of poems by the celebrated poet, activist, scholar, and leading figure of the Black Arts Movement.

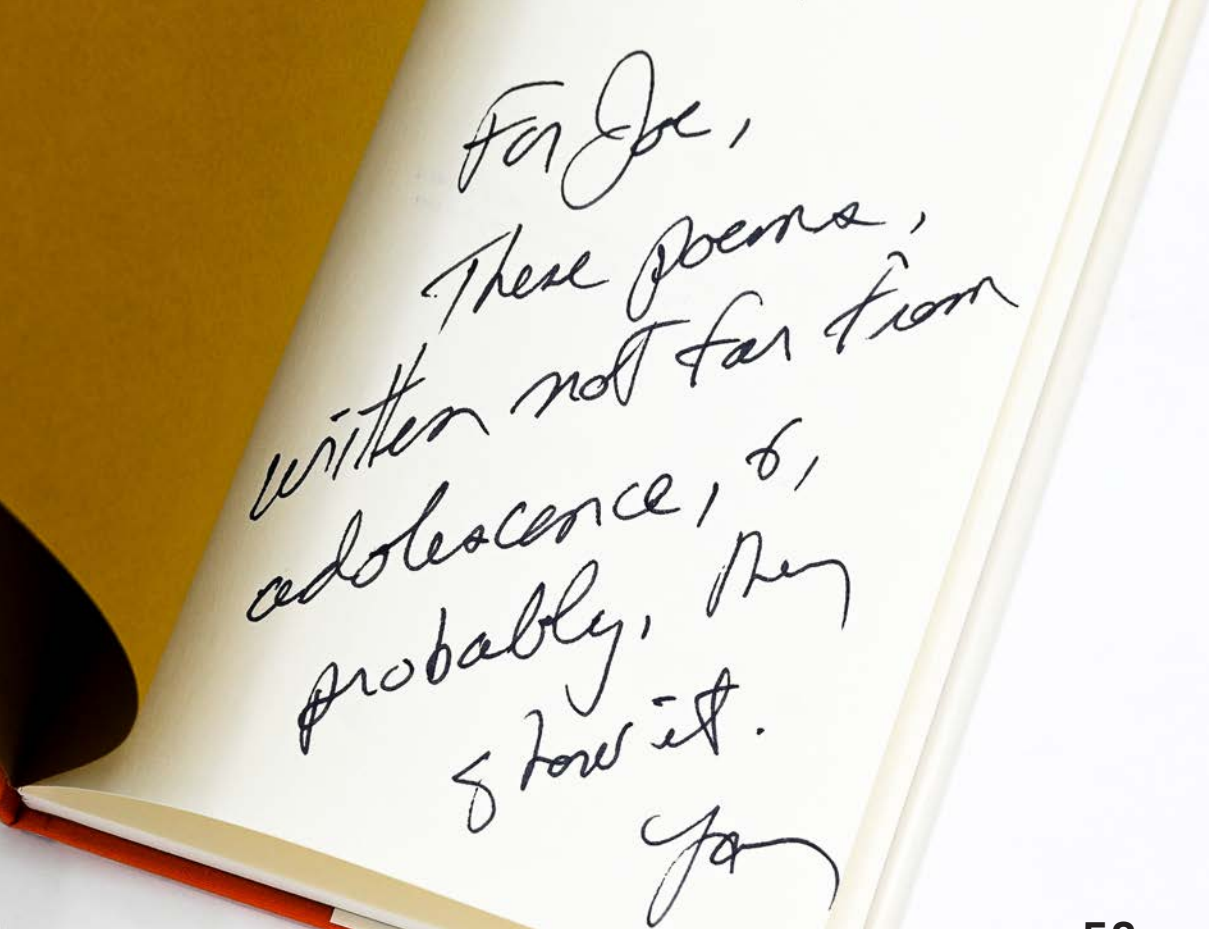
\$1850.

"Blow our country a life color / you the children of jazz."

Stylistically innovative, Sanchez's poetry is characterized by its musicality, "unconventional spelling, hyphenated lines and abbreviations, deconstructing what is typically seen as a poem, and almost daring readers to reexamine the way language is used" (Mendez). Sanchez was also notably instrumental in pioneering the discipline of Black Studies, introducing a course on the topic while teaching at San Francisco State in 1968 — the first course of its kind at a predominantly white institution. A beautiful signed copy in its decidedly more uncommon format.

Detroit: Broadside Press. 8.5" x 5.5". Original color pictorial cloth. No jacket, as issued. Black-and-white illustrations. 32 pages. Inscribed by Sanchez on title page: "To Sister Ginny - / Walk beautifully / In love/struggle / Sister Sonia / 1990." Touches of rubbing to the cloth at extremities. Else sharp, clean, and sound. Near fine.

Read more: Mendez, "This Is Not A Small Voice": Exploring The [...] Poetry of Sonia Sanchez," Black Women Radicals.



58.

"a shrug of stars and years / drifts through me"

WRECKING CREW
By Larry Levis
(1972)

Inscribed first printing of Levis's first poetry collection, one of the most important debuts of the 1970s.

\$2000.

"[A]n existentialist's litany of America's cruelty." — Steven M. Wilson

While Levis's *WRECKING CREW* is more overtly political than his later work, it forms the beginning of what was to become "a towering body of work by one of the great American poets of the 20th century" (Elisa Gabbert). In the years since his premature death at the age of just 49 in 1996, Levis's work has only grown in reputation and stature, and as such books signed by him remain uncommon, especially with so warm and revealing an inscription. The launch of a major poetic voice.

(Pittsburgh, PA): University of Pittsburgh Press. 8" x 5.5". Original full orange cloth. In original unclipped (\$5.25) color pictorial jacket designed by Gary Gore. [8], 64 pages. Inscribed by Levis on the half-title: "For Joe, / These poems / written not far from / adolescence, &, / probably, they / show it. / Larry." Additionally signed by Levis on the title page. Some light toning, rubbing to jacket. Trace shelfwear here and there. Overall, clean and sharp. Near fine in a like jacket.

Read more: Wilson, "Larry Levis," *Dictionary of Literary Biography*; Gabbert, "He Died at 49. His Collected Poems Rank With the Best of the 20th Century," *The New York Times*, Feb. 4, 2026.

A Frank Lloyd Wright Keepsake

JOHNSON'S WAX: Administration &
Research Center [Cover Title]
[circa 1950]

Midcentury album of original black-and-white exterior and interior photographs of the Frank Lloyd Wright-designed Johnson Wax Administration Building and Research Tower in Racine, Wisconsin, completed in 1939 and 1950 respectively.

\$1250.

"It may be argued that Wright's Administration Building for Johnson Wax is not only the greatest piece of twentieth-century architecture realized in the United States, but also, possibly, the most profound work of art that America has ever produced." — Frampton

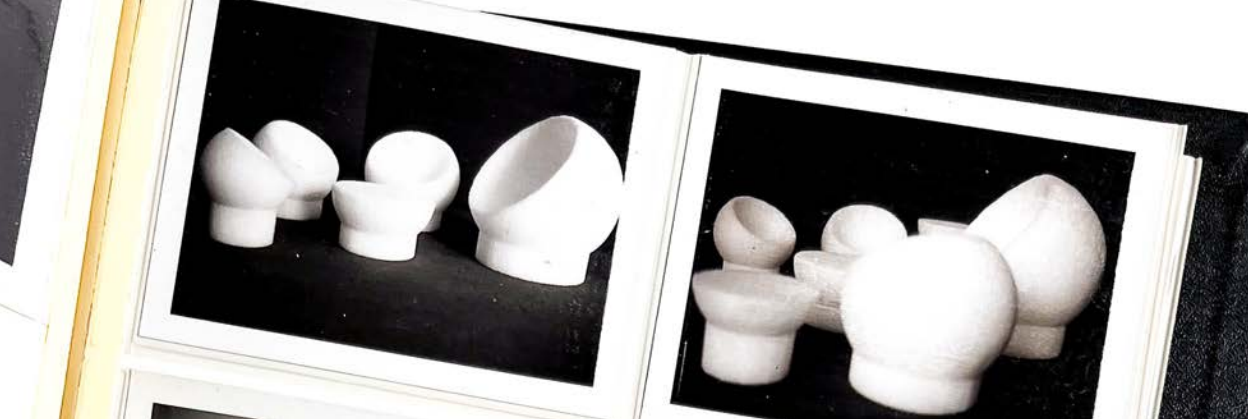
The S.C. Johnson Administration Building, an open-plan forest of tubular concrete and graceful ovoid desks, is the only Wright-designed corporate headquarters building that remains operational today. Upon its opening, it was praised as one of Wright's greatest buildings, with one journalist wishing it could be "put on wheels and shown to the nation," while the grandson of CEO Herbert Johnson recalled, "My grandfather appreciated the genius and the beauty of the creation, but was embarrassed by how much it cost."

Negotiating the design of the neighboring Johnson Research Tower was more difficult, with Johnson at first writing: "To be frank, Frank, we simply will not consider a financial and construction nightmare like the office building." In any event, the construction nightmare was not like the office building: it was considerably worse. Wright designed few fire exits and objected to sprinklers on aesthetic grounds, and CEO Herbert Johnson paid excessive insurance premiums to purchase his architect this freedom from building code enforcement. Meanwhile, temperature regulation was difficult and scientists had to meet in the elevator for lack of conference rooms and hallways. To compensate for the danger of fire in the Research Tower, the Administration Building's roof leaked, and glass tubing fell from the ceiling now and then in what must have been a lively diversion from the regular work day. Besides, the Tower was pretty, and nothing in it was flammable except for the wooden desks, research chemicals, and human inhabitants. Eventually closed after various plans to retrofit the building to updated codes were found unsatisfactory, the Tower was reopened as a museum in 2014 so that the public might enjoy all its Pyrex and concrete splendor without enduring the practical aggravations of trying to work there. "It's still an architectural gem," maintained a later Johnson. "I'll leave it to the next generation to figure out what to do with the tower" (Hertzberg). Likely produced as a souvenir by the company, a lovely document of an important building.

(Racine, WI): [n.p.]. 4.25" x 5.25". Spiral-bound black pebbled photo album with gilt-stamped titles. 17 black-and-white photographs and one cross-section drawing showing the Tower's underground concrete core, all in transparent album sleeves. Minimal edgewear. Near fine.

Read more: Frampton & Lipman, *Frank Lloyd Wright and the Johnson Wax Buildings*; Hertzberg, *Wright in Racine: The Architect's Vision for One American City*; Sharoff, "A Corporate Paeon to Frank Lloyd Wright," *The New York Times*.





Midwestern Inflatable Modern

60.

Terrence Cashen Furniture Design Polaroid Photo Archive
[circa 1970]

Extensive collection of late '60s and early '70s furniture prototypes and scale models in urethane, plexiglass, inflatable vinyl, and aluminum piping from innovative St. Louis designer Terrence Cashen.

\$2500.

"St. Louis architect Terrence Cashen has furnished his living room with two dozen 1-ft. by 2-ft. urethane blocks, lit it with two strings of naked light bulbs, and mirrored two opposite walls to reflect blocks and bulbs receding into infinity. Cashen sits, sleeps and eats on them."

— TIME, 1971

The characteristically '70s designs of Terrence Cashen showcased a signature mix of minimalist rigor and space-age whimsy: inflatable tables made to be blown up by hair dryer or vacuum cleaner, amorphous transparent vinyl chairs, egg-cup shaped pods, and aluminum-framed lighting systems giving the effect of a cubicle without walls — but all originally designed in shades of grey and white. "The lack of color," Cashen explained to TIME magazine, "makes people more important because they add color." A single color photo sequence provides this album's only flash of red: a cleverly fashioned set of geometric armchairs, rearranged like puzzle pieces into six different snowflake-like configurations.

Cashen's work for Design Media Inc. won him an award from the American Institute of Interior Designers at the 24th Annual International Design Awards, and his "Urethane System," introduced at the 1968 Macy's New York Summer Show, was advertised as a "totally new concept in plastic furniture design." In collaboration with David Suttle, Cashen developed the Lightgrid system of pole lighting for their co-curated 1971 furnishings exhibition, with ambitions of adapting their tubular metal and wall-to-wall foam aesthetic to a variety of home uses just as soon as home-dwellers could be induced to recognize their merits. In a more consumer-friendly venture, Cashen designed the "Multigon" line of modular seating for Jens Risom, and a line of pleasingly spherical tables and "Orb" chairs not unlike the Eero Aarino ball chair, only rounder, somehow.

This album's photos include both scale models and full-size products, arranged for exhibition or in the process of setup. Several furniture groupings are staged in what appears to be Cashen's own home: "Mr. Cashen," the New York Times reported in 1970, "has always used his living room as a design laboratory." A unique collection.

[St. Louis, Missouri]: n.p. Black post-bound leatherette album, stamped "Polaroid Land Photographs." 141 3.5" x 4.25" Polaroid photographs in plastic sleeves, of which six are in color. Album scuffed and missing spine; cover detached. One plastic sleeve of photographs loose. Photographs themselves show very little wear. Fine in good plus album.

Read more: Cashen & Suttle, *Product Environment: Exhibition of New Furniture*; "Modern Living: The New Room..." TIME, Apr. 26, 1971; Reif, "A Designer's Wife Has to Get Used to Losing the Furniture," *The New York Times*, 1970.



"The Most Beautiful Court In the World" (Claude Nivelon)

GRAND ESCALIER DU CHÂTEAU DE VERSAILLES

Designed by Charles Le Brun
[1725]

Magnificent elephant folio plate book documenting Versailles's architectural and design triumphs by Charles Le Brun, "the greatest French artist of all time" according to his patron, King Louis XIV.

\$9500.

"[W]hen that great king descends the staircase, surrounded and followed by all the princes and princesses, the spectacle is so grand and majestic that one might think all the peoples [of the globe] came thronging to this place to honor his passage" — Claude Nivelon

Initially established as a painter (and indeed named First Painter of the King), Le Brun was soon commissioned by the Sun King to design the interiors of the royal palaces. It was during this era that Versailles was transformed into the jewel of the monarchy — through the aesthetic vision of Le Brun, who oversaw it to the smallest detail. Beginning in the 1670s, the king sought to document and further boast of these projects through a series of engraved prints, known as the CABINET DU ROI. Collections of these specially printed and bound plates served as opulent gifts of state. Ultimately, the CABINET DU ROI ran to 23 volumes by 1727; the plates here derived from volume V, dedicated to interiors at the Château Versailles. As the title of this suite suggests, the star is the famous Ambassador's Staircase, considered one of Le Brun's most important works.

Full title: *Grand escalier du château de Versailles, dit escalier des ambassadeurs. Paris: Louis Surugue. Atlas folio, 21" x 15.5".* Period style full tan calf with gilt-tooled borders and spine decoration, red morocco spine label and raised bands, speckled edges. With engraved title page, 9 engraved plates of text, and 24 engraved illustrations (6 double-page), each faintly numbered by hand. Engravings by Simonneau, Surugue, Loyer after Le Brun (ref. Brunet, Grasse). [12], [60] pages. Light rubbing and a few small spots of soil, trace bow to front board. Leaves with some faint marginal dampstaining (not affecting plates), light toning/foxing. Bright. Very good.

Read more: Brunet, *Manuel du libraire et de l'amateur de livres*, III.72 [9340]; Grasse, *Trésor de livres rares et précieux*, IV.136; Fuhring et al. (eds.), *A Kingdom of Images: French Prints in the Age of Louis XIV, 1660-1715*.



62.

Massive Plates Of French Royal Fireworks

DESCRIPTION DES FESTES DONNÉES PAR LA VILLE DE PARIS

With engravings by Jacques-François Blondel

1740

First edition of this exquisitely illustrated fête book depicting the elaborate celebrations hosted in Paris in honor of the marriage between the son of Spain's Philip V and Louis XV's daughter, Louise-Élisabeth.

\$7500.

"The print is intended, above all, to impress [...] Only in this way was the artist able to suggest the splendid controlled chaos" — Kevin Salatino

Held along the Seine between Pont Neuf and Pont Royal (including an artificial island erected for the purpose), the lavish royal wedding of the king's eldest child was commemorated with this expensive production, featuring more than a dozen elephant folio engraved plans, elevations, and illustrations — most double-page spreads. The most famous (and indeed most spectacular) is the double-page plate of the fireworks display that was enjoyed, alongside the wedding guests, by an enormous crowd of Parisian spectators "of all social levels, all ages, and all sexes" (MERCURE DE FRANCE). Other plates include sections of the Louvre (converted into viewing galleries), detailed interior views of the Hôtel-de-Ville where the Royal Ball was conducted, and various buildings and illuminated boats (including dragon floats!) constructed for the event. A magnificent production recording an otherwise ephemeral event.

Paris: P.G. Le Mercier. Elephant folio, 23.75" x 17.75". Text in French. Contemporary full pebbled brown morocco, rebaked and recorned with original spine laid down, raised bands, both boards with gilt-tooled border, armorial crest of the City of Paris, and dentelles. Marbled endpapers, all edges gilt. Illustrated with 13 engraved plates (8 double-page) by Blondel and Cochin fils (one plate) after Salley, Gabriel, Servandoni, and Bonneval (ref. Vinet). [2], 22, [42] pages. Light rubbing to boards, shallow line of darkening and small ding to top edge. A few leaves with barely visible archival repairs (not affecting images). Trace marginal toning to some leaves, isolated spots of foxing. Text crisp. Very good plus.

Read more: Cohen, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (6e ed.), 288; Vinet, *Bibliographie méthodique et raisonnée des beaux-arts*, #519; Salatino, *Incendiary Art: The Representation of Fireworks in Early Modern Europe*.



PLAFOND DU GRAND ESCALIER
dit l'Escalier des Ambassadeurs, peint par
le Conseiller du Roy en tous ses Con.^{seils} Intend.^{ant} et Ordonnateur



DU C
M.^{re} le J
MONSIEUR
général des Ba



CHATEAU DE VERSAILLES,
Brun premier Peintre du Roy.
R DE COTTE
Ménagers, Jardins, et Manufactures de France.

63.

THE HISTORY OF A CRIME AGAINST THE FOOD LAW

The "Father of the Pure Food Law"

HISTORY OF A CRIME AGAINST THE FOOD LAW

By Harvey W. Wiley, M.D.

(1929)

Inscribed first edition of the "most important book ever written in America to protect American citizens from fraudulent practices against their food and drugs" (Clinton R. Miller), written by the first commissioner of the Food and Drug Administration.

\$1500.

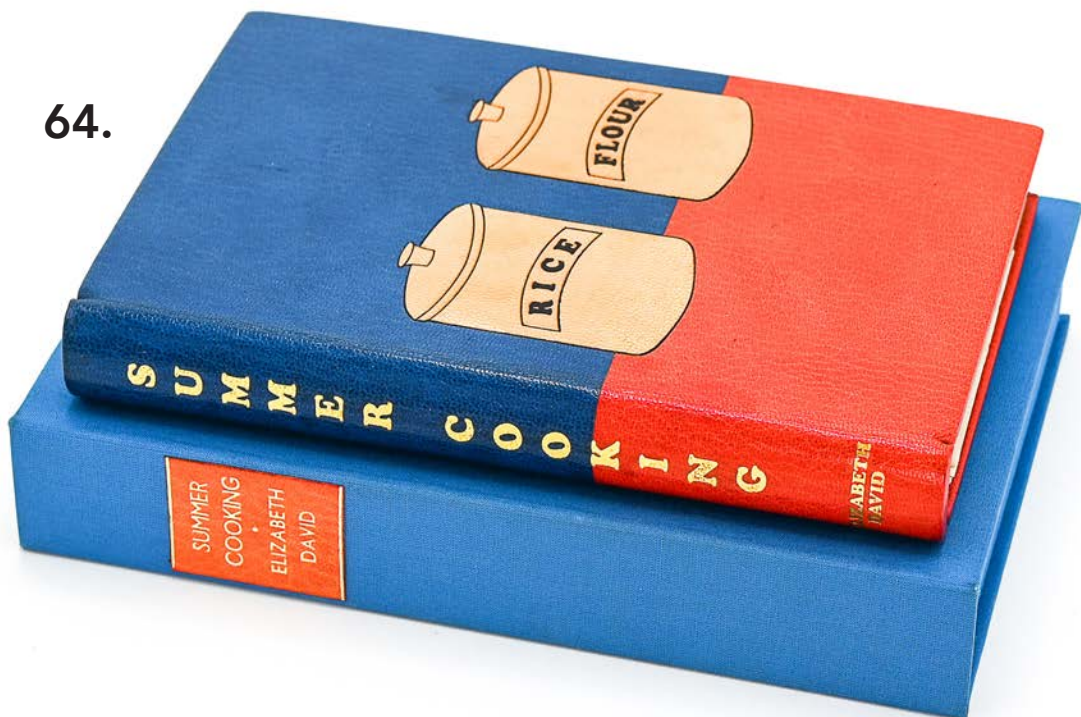
"His book HISTORY OF A CRIME AGAINST THE FOOD LAW was written in 1929 because he thought the officials of the Food and Drug Administration were too lenient. He believed that the measure was a punitive measure and not an educational one. He did not believe in a 'tap on the wrist' and an admonition 'to be good' when a manufacturer or any other person broke the law. He had many enemies because of the stand he took. But his friends and adherents loved him for the enemies he had made." — Anna Kelton Wiley

The self-published account of one of the most consequential consumer protection laws ever passed in the US — the 1906 Food and Drug Act — written by one of its most famous proponents. Wiley details the battles and opposition to the law (both historic and ongoing), as well as arguing strenuously for strengthening the act's enforcement mechanisms. As writer Deborah Blum noted in her 2018 biography of Wiley: "When the landmark 1906 Food and Drug Act was finally passed, it was known across the land, as 'Dr. Wiley's Law.'" This copy was signed on the last day before Wiley's retirement from public life, which was widely announced in newspapers nationwide as commencing on Jan. 1st of 1930. An interesting copy of a significant book.

Washington D.C.: Harvey W. Wiley, M.D. 8" x 5.25". Original black cloth with gilt-stamped titles. xiv, 414 pages. Inscribed by Wiley on the title page: "To Mrs. S.W. Davidson / With the sincerest regards of the author / Harvey W. Wiley / December 31st, 1929." Spine titles faded. Some fraying to cloth at head and tail, rubbing to joints. Slight lean, minor shelfwear. Overall, sound. Very good.

Read more: A Legislative History of the Federal Food, Drug, and Cosmetic Act and Its Amendments (1979), 424; "Prepared Statement of the National Health Federation by Clinton R. Miller, Assistant to the President," Senate Hearing (Jan. 15th, 1963) on "Frauds and Quackery Affecting the Older Citizen," 124.

64.



**“David’s most casual, personal, and playful work.”
(Valerie Stivers)**

SUMMER COOKING
By Elizabeth David
(1955)

First edition — in an exquisite fine binding by Sangorski & Sutcliffe — of this classic collection of culinary essays by the noted British food writer.

\$3000.

*“Summer cooking implies a sense of immediacy,
a capacity to capture the essence of the fleeting moment.”*

As writer Valerie Stivers has explained, SUMMER COOKING was one of David’s most influential books: “[It] contains many of her perennial themes: fresh, seasonal ingredients, bright flavor, and simplicity. In the postwar England [...] food was still rationed. People rarely saw meat and couldn’t get eggs or cream. Cans, powders, and substitutes were common. It was neither practical nor socially acceptable to be interested in what you ate. David drew on her experiences traveling and living abroad during the war [...] to effect a massive shift in this thinking [...] In SUMMER COOKING she applied the lessons she’d learned abroad to what was available in the English countryside.” A beautiful example of one of this beloved food writer’s best and most important books.

London: Museum Press. 7" x 4.5". Modern red and blue full goatskin by Sangorski & Sutcliffe, gilt-stamped spine, boards depicting (inlaid) four kitchen counter canisters ("Rice," "Flour," "Currants," and "Sugar"). Red endpapers, top edge gilt. Original color pictorial dust jacket bound in at rear (some restoration). 256 pages. Housed in a custom full blue cloth clamshell with leather titled spine label. Some minor rubbing, soil to clamshell. Book is bright, sharp, and sound. Fine.

Read more: Stivers, "Cooking with Elizabeth David," *The Paris Review*, July 26, 2023.

Fred Rübesamen —

Grenzerleben. —

The Immigrant Experience In The Wild West

GRENZERLEBEN: Bilder und Skizzen aus dem "Wilden Westen"
[Border Experiences: Pictures and Sketches of the "Wild West"]

By Fred Rubesamen
1894

First and only edition of this self-published immigrant memoir in German detailing the author's life in Texas and New Mexico — including his experiences as a Texas Ranger.

\$7500.

"[T]he author has made every effort to paint the 'Wild West' and its inhabitants as they actually are, or were" — preface (translated from German)

Because an enormous number of early German immigrants to America were farmers fleeing land shortages and civil unrest, they largely favored settlement in places rich with agrarian opportunities like Pennsylvania and the Midwest. German immigration to the more unforgiving Texas began in the 1830s — initially driven by an 1831 land grant from Stephen F. Austin to German settler Johann Friedrich Ernst — with large waves following after Europe's widespread 1848 revolutions. German-language guides and travelogues encouraging prospective immigrants to come to Texas proliferated in both America and Germany. In 1842, a group of 21 noblemen established the Adelsverein (Society for the Protection of German Immigrants in Texas), and by 1850, the so-called "German Belt" accounted for roughly 5% of the state's population.

Rubesamen's BILDER UND SKIZZEN [Pictures and Sketches] speaks to this lesser known but no less thriving German immigrant experience. Rubesamen arrived in Texas in 1845, but his tone does not read like that of an outsider. Rather, it is someone simply living a life: following work opportunities, encountering the dangers of frontier flora and fauna, telling stories around a campfire. As he notes in the Preface, Rubesamen hopes to appeal to as wide an audience as possible and so includes chapters about Geronimo's Apache tribe, a "pepper-eating, desperado-happy New Mexico," the Navajo Rebellion of 1858, his service as a Texas Ranger (including an unexpected stint as a witness in a Waco courtroom), travel in the Rocky Mountains, runaway donkeys, mescal, a so-called "Gorge of Death," and more. Uncommon in the trade and not in many major bibliographies (Decker, Eberstadt, National Union Catalogue, Adams's Six-Guns). Worthy of further study.

Chicago: Selbstverlag des Verfassers / In Kommission bei Koelling & Klappenbach. 7.5" x 5.25". Original wine-colored cloth with gilt-stamped titles to spine and front board, beveled edges. Text in German. [xiii], 168 pages. Housed in custom grey slipcase. Light edgewear, gentle bump to top corner, some rubbing and soil. Front hinge starting (cosmetic only), trace marginal toning to text, else clean. Crisp. Near fine.

Read more: Howes, U.S.-iana, R489; Ward, Bio-Bibliography of German-American Writers, 1670-1970, p.250; Portal to Texas History, University of North Texas; Handbook of Texas, Texas State Historical Association.

LONESOME DOVE

By Larry McMurtry
(1985)

Advance uncorrected proofs of this Pulitzer Prize-winning epic of the Old West: the lyrical and unflinching character-driven classic.

\$750.

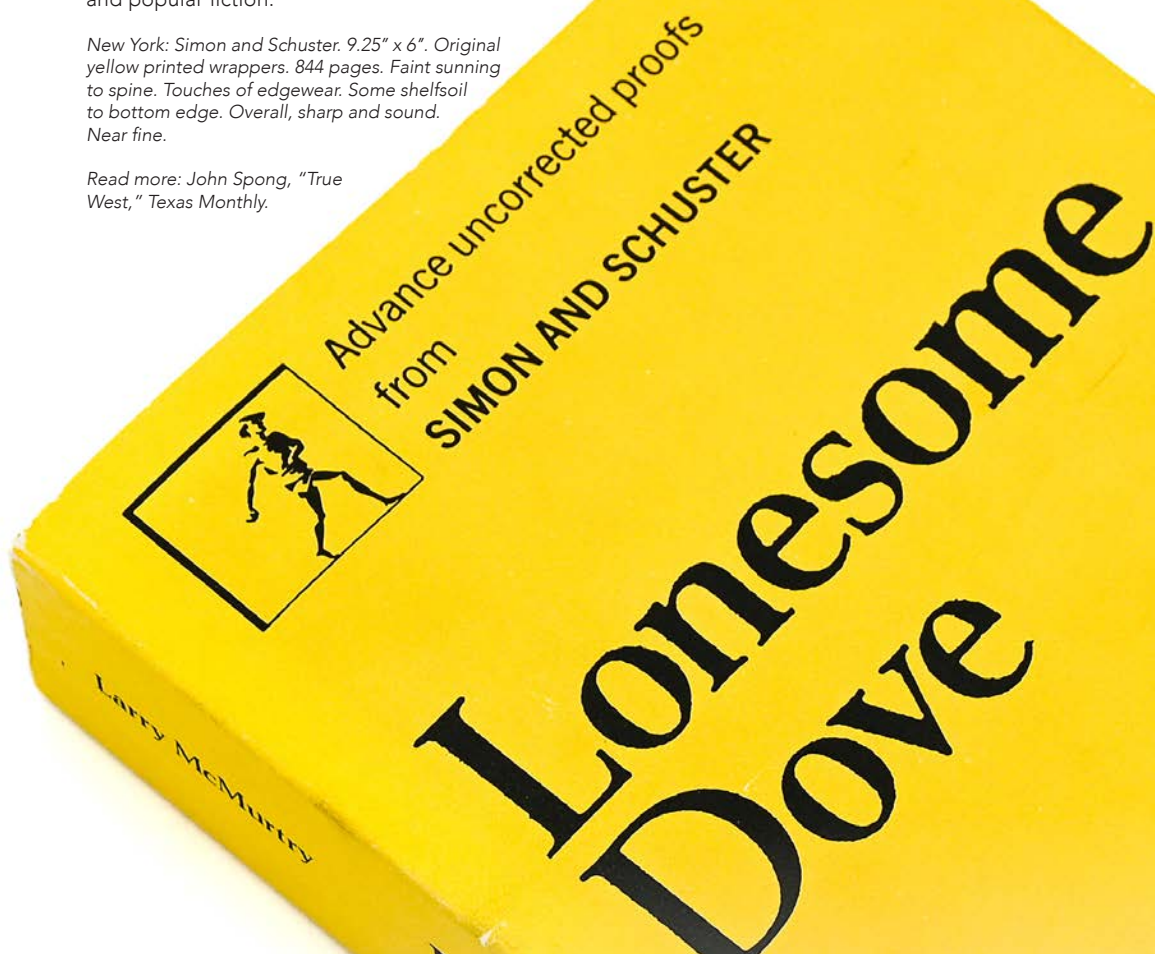
"I certainly hope you approve of my cowboys."

"The great hero myth of Texas" (Spong), LONESOME DOVE is deceptively simple: two aging Texas rangers set out to be the first cattlemen in Montana, driving their herd across the country from the Rio Grande. The sweeping narrative develops the deep friendship of the rangers-turned-cattlemen Gus and Call as they cross America in the closing days of the Old West. The landscape is populated with "dozens of characters to fall in love with or detest"; Larry McMurtry related that he wanted the book to be "the GONE WITH THE WIND of the West," with the interplay of characters driving the development of the plot (Spong).

LONESOME DOVE netted McMurtry the 1986 Pulitzer Prize for fiction; it was also adapted into a miniseries starring Robert Duvall and Tommy Lee Jones. Critics further have drawn parallels with the works of Charles Dickens, noting LONESOME DOVE "crush[ed] the distinction between high literature and popular fiction."

New York: Simon and Schuster. 9.25" x 6". Original yellow printed wrappers. 844 pages. Faint sunning to spine. Touches of edgewear. Some shelfsoil to bottom edge. Overall, sharp and sound. Near fine.

Read more: John Spong, "True West," Texas Monthly.





67.

Presentation From The Merry Prankster To The Pulitzer Winner

KESEY'S GARAGE SALE
By Ken Kesey, with an introduction by Arthur Miller
(1973)

First edition, association copy, of this eclectic collection of remembrances, scripts, and other "leftovers" from Paul Krassner, Neal Cassady, Allen Ginsberg, and others — presentation copy from Ken Kesey to his dear friend, writer Larry McMurry.

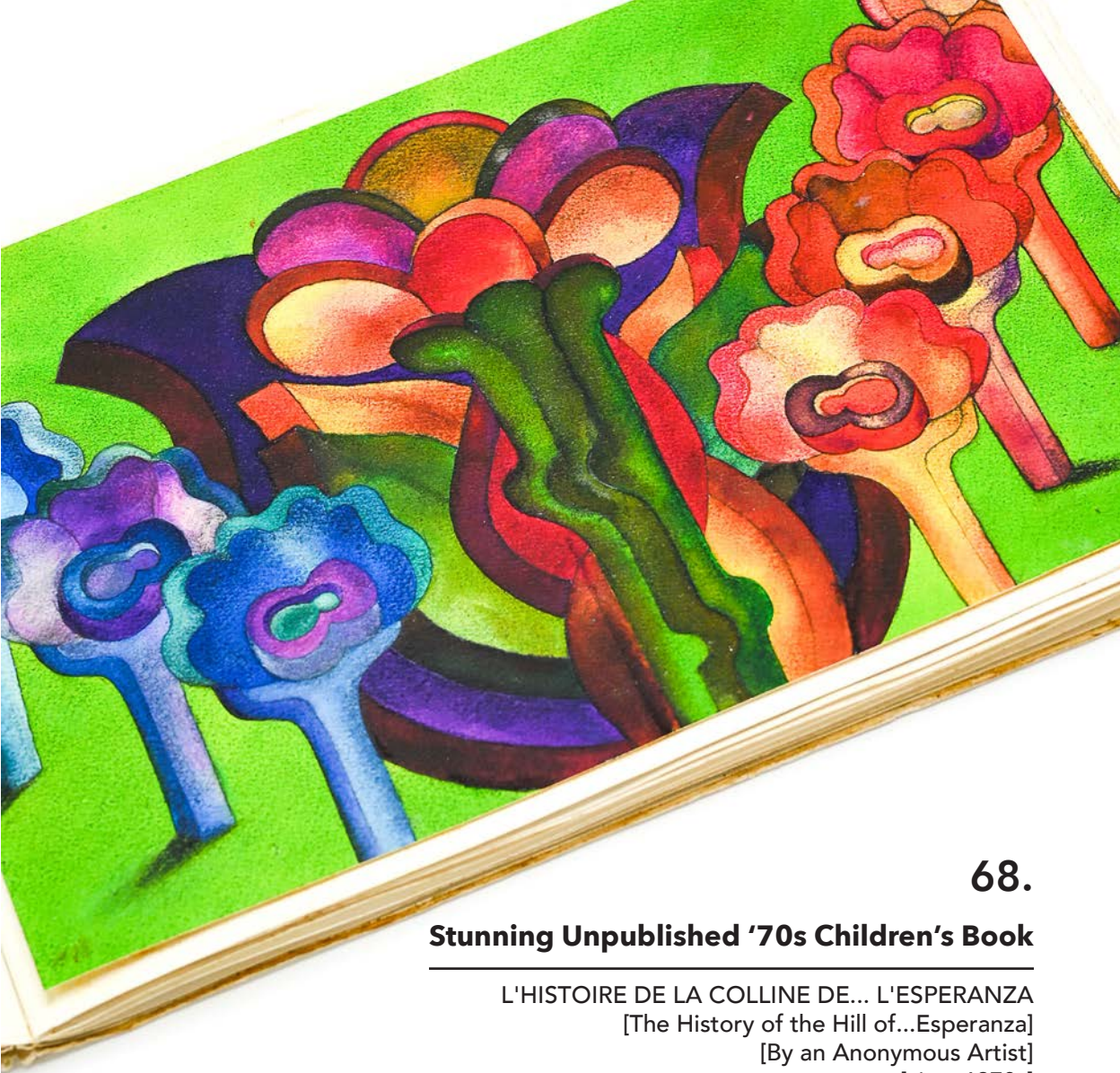
\$2000.

"He's a beautiful writer." — Kesey, on McMurry, page 186

Kesey and McMurry's friendship was close and decades-long. They first met in the early 1960s at Stanford when both were on Stegner fellowships and Kesey was drafting what would become *ONE FLEW OVER THE CUCKOO'S NEST*. When Kesey and his Merry Pranksters conducted their legendary cross-country trip in their infamous *FURTHER* bus, they stopped in Texas to visit McMurry. Nearly a decade later, Kesey would feature McMurry in this book, *KESEY'S GARAGE SALE* (page 186), where he is one of just a few writers Kesey praises without reservation. He writes, in typical Kesey form (under a photo of two elaborately dressed Texas cowboys, neither of whom is McMurry): "This is the guy that wrote *HUD*. He can write Texas and our great southwest with an eye both on how it is and how it was; he sees whatever good there was in our fast fading lone prairie dream, and sees as well the present plastic pestilence carpeting the plains like a variety of astro-turf crabgrass." This remains an excellent assessment of McMurry's work. In a long remembrance of his friend published shortly after Kesey's death, McMurry wrote: "Ken Kesey was a very winning man, and he won us." After Kesey's death, McMurry would later go on to marry his widow Norma Faye Kesey in 2011. A stupendous association.

New York: The Viking Press. 11" x 8.5". Original color photographic wrappers, from a photo by Keith Haxby. \$3.95 cover price. xviii, 238 pages. With Larry McMurry's stirrup bookplate mounted to inside front cover. Review copy with publisher's slip laid in; review slip inscribed by Kesey: "To Larry McMurry / KEN KESEY." Spine faded. Minor shelf and edgewear. Very good plus.

Read more: McMurry, "On The Road," *New York Review of Books*, Dec, 5th, 2002.



68.

Stunning Unpublished '70s Children's Book

L'HISTOIRE DE LA COLLINE DE... L'ESPERANZA

[The History of the Hill of...Esperanza]

[By an Anonymous Artist]

[circa 1970s]

Original complete mock-up of an unpublished French 1970s children's book by an unknown artist — featuring psychedelic watercolor illustrations depicting fantastical creatures and lush scenery.

\$3500.

An original tale of the benevolent sovereign Alida and the monstrous Broxon who invades the Hill of Esperanza, L'HISTOIRE looks like it could have been lifted from a 1970s animated segment of *SESAME STREET* or *THE ELECTRIC COMPANY*. Psychedelic depictions of abstract animals and a world of vibrant creatures delicately balance between abstraction and representation. The work of this unfortunately anonymous artist combines the palette and efficiency of Warja Lavater with the style of Peter Max. A vibrant and extraordinary production.

[France]: [Unpublished]. 8.5" x 11". Hand-bound paper boards with pink endpapers. 36 original watercolor illustrations of varying sizes pasted on original photo paper. Text in French pasted throughout. [24] pages. Minor wear. A few spreads loose. Else clean and bright. Very good plus.

(Item #68)





69.



Perrault Sourcebook?

PHAEDRUS ALTER [...] FABULAE
By Gabriele Faerno, after Aesop and others
1697

First edition published in France of this influential Latin collection of Aesopian-fables — almost certainly the edition used by fairy tale-popularizer Charles Perrault for his French translation of 1699.

\$2500.

“La beauté du stile dont Faërne a écrit ces Fables l'a fait nommer le second Phèdre” [The beauty of style in which Faerno wrote these Fables has given him the name ‘the Second Phaëdrus’]
— Charles Perrault, 1699

Faerno’s Neo-Latin fables were first published in 1563 as *FABULAE CENTUM* and soon became the most successful original work in the Aesopian tradition until La Fontaine; like La Fontaine, Faerno adapted classical sources like Aesop as well as writing his own fables. In fact, this edition’s name refers to another important fabulist and celebrated Latin translator of Aesop, Phaëdrus, whose work was rediscovered in the Renaissance; Faerno’s fables were considered so good that many thought he cribbed them from Phaëdrus — a charge against which Perrault defended him in his French translation of 1699. This edition was published the same year as Perrault’s book of fairy tales, *HISTOIRES OU CONTES DU TEMPS PASSÉ* (1697). Perrault appears to have begun his translation of Faerno around the same time, suggesting that Perrault saw his fairy-tale work as linked to the fabulist tradition going back to Aesop.

This edition, the first printed in France (according to the anonymous preface), was meant especially for the education of children, rearranging some of the entries to start with those easier to comprehend. Ashby notes that “Aesop’s fables were not originally created for children” (6), but rather were intended as lessons for adults. Yet Faerno’s own Aesopian fables were seen as a pedagogical tool from the beginning (especially for teaching students Latin); it was works like this one that helped transform the wisdom tradition of the Aesopian fable into what we now see as a children’s genre, side by side with the fairy tale tradition.

Full title: *Phaedrus Alter, Seu Gab. Faerni Cremonensis Fabulae Ex Aesopo, aliisque priscis Autoribus; Pii. IV. Pont. Max. hortatū scriptae, & jussū editae, Anno 1564. Nunc primū in Gallia, novōque ordine prodeunt, ad Usum Scholarum accommodato. Paris: Widow of Claude Thiboust [Madeleine Thévenon] / Augustin Leguerrier. 12mo, 5.5" x 3.25". Contemporary vellum, green goatskin spine label. [22], 156, [12] pages. Boards bowed, with notable soil. Faint dampstaining to text, a couple small losses to rear endpaper. Tight. Very good.*

Read more: Ashby, *The Fox and the Grapes: Aesop Through the Ages*; Maldonado, “‘Traductio and Imitatio’ in Faerno’s Neo-Latin Fables,” in *Humanistica Lovaniensia*, vol. 51 (2002).

70.

Illuminated Manuscript In The 21st Century

RAVEN

By Nancy Culmone
(2007)

Lush manuscript artist's book from the noted calligrapher exploring the mythology, etymology, and poetry of the raven — each page a beautiful swirling of structure and abstraction.

\$3500.

"Tell me what you see vanishing and I will tell you who you are."

"While skiing across new snow on the high plains near Mosquero, New Mexico, I notice a raven gliding on my right, her wings glinting in the sun," Nancy Culmone recalls in the colophon of RAVEN. From that encounter sprang this work, showcasing Culmone's artistry and engrossing talent. The text seems to move in and out of colors that adorn each page, like a raven darting between branches.

n.p.: n.p. 12.5" x 9.5". Original hand-painted stiff wrappers. 32 pages on Arches Text, with one fold-out. Every page penned with a variety of nibs, quills, and inks, all hand-painted with matte acrylic mixed with wheat paste and illustrated in shades of white, blue, black, and gold. With printed-out email exchange between the artist and a former owner discussing the artist's work process loosely laid in. In original blue cloth clamshell, with hand-painted paper onlay and hand-painted lining. Sharp and bright. Fine.

IN NORTH AMERICA FULLY DEVELOPED
RAVEN MYTHS BELONG TO THE
SECOND HALF OF THE NINETEENTH
CENTURY. THEY ARE FOCUSED IN THE
ARCTIC AND THE NORTHWEST COAST
OF NORTH AMERICA; TSIMASHIAN,
ATHAPASCAN, WAKASHAN, SALISH
TLINGIT, HAIDA, QUILEUTE, KWAK
AND THE KOYUKON OF SUBARCTIC
ALASKA. RAVEN CONTINUES TO
SPARK INTEREST WITH TRAD
NORTHWEST COAST PEOPLES TO
NOT ONLY BECAUSE TRICKSTER
UNIVERSALLY APPEALING BUT
RAVEN IS BELIEVED TO BE GOD

T
ULTI
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DITIONAL
ODAY,
RS ARE
BECAUSE
OLIKE, THE

SERVANT OF GOD. CALLED CREATOR AND
TRANSFORMER, BRINGER AND CHANGER
REFORMER AND PROVIDER, RAVEN CRI
LAND BY BRINGING UP A CLOD OF EARTH
THE SURFACE OF THE PRIMEVAL WATER
RAVEN CREATES THE TIDES SO SHELL
CAN BE GATHERED AND BRINGS FI
THE PEOPLE FOR COOKING AND W
RAVEN ORIGINATES FRESH WATER
FISH IN THE STREAMS AND PLA
MOON IN THE SKY. RAVEN IS T
OF LIGHT TO A DARK WORLD.
NAMES THE PLANTS AND T
ANIMALS. HE HAS AN INS
APPETITE FOR FOOD AN

RECTED PROOF.
 oted without comparison
 vised text.

PLAYERS

by

Don

Dear Miss Didion
 I am certain the
 other people's books.
 sion on your time and
 exceptional writer, and

I am also certain that
 (AMERICANA, END ZONE, GREAT
 inspired meditations on some o
 he returns to one of the dominan
 clandestine mentality (the compuls
 disguised intentions, the irresistib
 our private as well as our public live
 intricacies of the plot (or drowning you
 I will say it is an extraordinary, resonant
 publishing it, and I do hope you like it.
 With best wishes,

also true, that Lois Wallace who represents Don,
 it. In fact, she said she would be curious to k
 e book.)

Joan Didion's Copy

PLAYERS
 By Don DeLillo
 1977

Rare uncorrected proof of DeLillo's fifth
 novel, sent by his editor to Joan Didion.

\$2500.

"I do hope you like it."

— editor Lee Goener to Didion

Though in many ways their projects were very different (Didion's West Coast counterculture elegy, DeLillo's East Coast paranoia), during the 1970s these contemporaries, both of whose fictions investigate politics and power, were often mentioned in the same breath. They shared an agent (the legendary Lois Wallace) and DeLillo has spoken highly of Didion: "there's the work of Robert Stone and Joan Didion, who are both writers of conscience and painstaking workers of the sentence and the paragraph [...] These [...] writers show us that the novel is still spacious enough and brave enough to encompass enormous areas of experience" (quoted in Begley). Sent to Didion more than two months before publication (May, 1977) with a letter from Knopf editor Lee Goener, who writes: "It's also true that Lois Wallace who represents Don, said it was okay to send it. In fact, she said she would be curious to know what you think of the book." Early DeLillo proofs are uncommon, and scarce with such a significant association.

New York: Alfred A. Knopf. 10.5" x 5.25". Original blue printed wrappers. [4], 138, [2] pages. With original typed letter signed, from DeLillo's editor Lee Goener, 150 words approximately, dated May 26, 1977. Toning, sunning to spine. Minor edgewear, cup ring (Didion's?) to front cover. Else sound. Very good.

Read more: Begley, "The Art of Fiction: Don DeLillo," *The Paris Review*.

72.

"I love L.A."

SLOW DAYS,
FAST COMPANY
By Eve Babitz
1977

First printing from the noted novelist and writer of these ten California "tales," considered by many her finest work.

\$1500.

"Perhaps if the details are all put together, a certain pulse and sense of place will emerge, and the integrity of empty space with occasional figures in the landscape can be understood at leisure and in full, no matter how fast the company."

Babitz's second book (following EVE'S HOLLYWOOD), SLOW DAYS is her acclaimed melodramatic evocation of Los Angeles, a city of "movie stars distraught over their success, socialites on three-day drug binges holed up in the Chateau Marmont, soap-opera actors worried that tomorrow's script will kill them off, Italian femmes fatales even more fatal than Babitz" (NYRB). Increasingly uncommon in truly collectible condition. A beautiful copy.

New York: Alfred A. Knopf. 8.25" x 5.5". Original quarter beige cloth over peach boards. In original unclipped (\$7.50) pictorial jacket designed by Chris Blum. [10], 178, [4] pages. Barest hint of rubbing, shelfwear. Else remarkably bright and sharp. Fine in a fine jacket.



73.



Before SENSE AND SENSIBILITY

THE YOUNG PHILOSOPHER
By Charlotte Smith
1798

First edition of this late, mature novel by one of young Jane Austen's favorite writers —
"centrally concerned with the relationship between mother and daughter and with young
women's education" (Fletcher, 229).

\$2000.

"[M]y intention in this has been to expose [...] the triumph of fortitude in the daughter, while too
acute sensibility, too hastily indulged, is the source of much unhappiness to the mother."

Austen was reading Smith's novels in her teens, and Jacqueline M. Labbe has described Smith as
"pivotal in Austen's development as a writer." As early as 1792, Austen's characters discuss "Mrs. Smith's
novels" in her unfinished novel from when she was sixteen, CATHERINE, OR THE BOWER: "I am quite
delighted with them — They are the sweetest things in the world," one character notes.

Smith's modern biographer Loraine Fletcher calls THE YOUNG PHILOSOPHER, alongside the
previously acclaimed THE OLD MANOR HOUSE (1793), "her most sophisticated novels" (112). The
novel takes women's education as one of its primary themes, essentially narrativizing the principles
in Mary Wollstonecraft's VINDICATION OF THE RIGHTS OF WOMEN and even basing a character
on Wollstonecraft's husband, philosopher and novelist William Godwin. THE YOUNG PHILOSOPHER
"is closer to both Godwin and Wollstonecraft's in ideology than any other work" of Smith's (ibid.,
255). Perhaps most compellingly, Smith's preface suggests she saw her work as a narrative of contrast
between two characters with "fortitude" and "sensibility" — Jane Austen's debut novel, SENSE AND
SENSIBILITY, was published 13 years later, in 1811.

*London: Printed for T. Cadell, Jun., and W. Davies, in the Strand. Four 12mo volumes, 7" x 4" each. Contemporary tree calf
rebacked, red and dark green goatskin spine labels. viii, 274; [2], 278; [2], 284; [2], 400 pages. Armorial bookplate of the
Earl of Abergavenny to front pastedowns. Moderate edgewear to boards. A clean, firm set. Very good plus.*

*Read more: Labbe, Reading Jane Austen After Reading Charlotte Smith; Fletcher, Charlotte Smith: A Critical Biography;
English Short Title Catalogue (ESTC), T71900.*

a room of one's own

74.

A Landmark Of Feminist Thought

A ROOM OF ONE'S OWN

By Virginia Woolf
1929

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

\$6000.

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

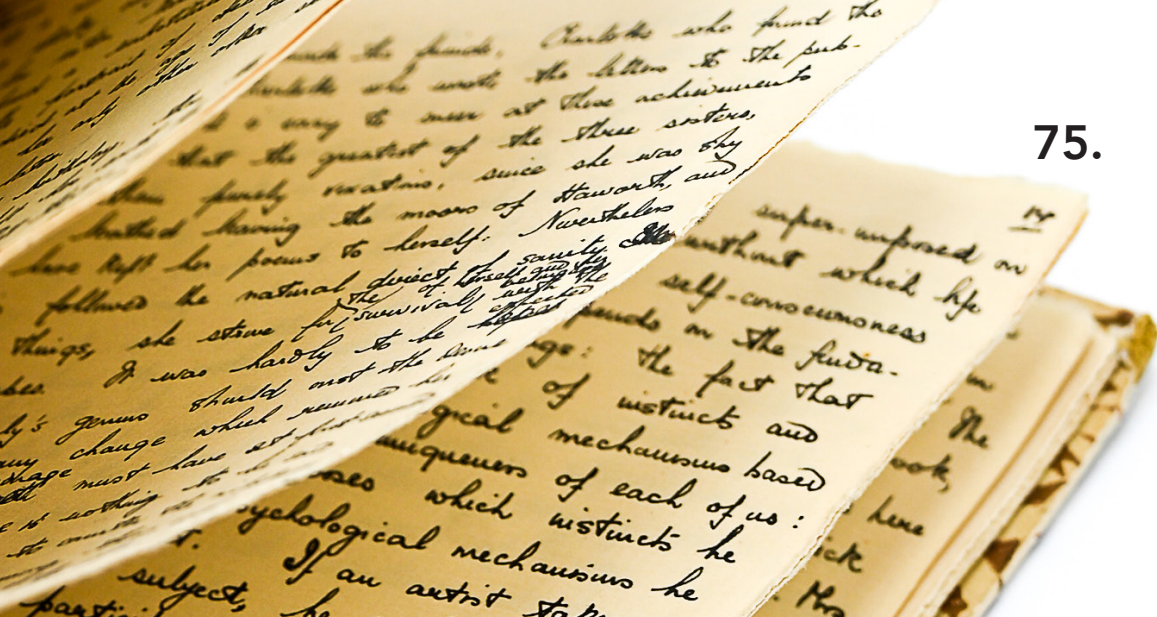
In 1928, Woolf delivered two lectures about women and fiction at the Cambridge women's colleges Newnham and Girton, lectures which she expanded into *A ROOM OF ONE'S OWN* the following year. In surveying the careers of novelists like Jane Austen and George Eliot, Woolf considers the conditions necessary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

First printing. London: Published by Leonard and Virginia Woolf at the Hogarth Press. 7" x 4.5". Original orange cloth, spine lettered in gilt. In original light pink pictorial dust jacket designed by Vanessa Bell. 172 pages. Offsetting to endpapers as common. Jacket with small chips at spine ends and corners, a few closed tears almost invisibly repaired with archival tissue to verso. Shows well. Near fine in very good jacket.

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

virginia woolf

75.



A Great Modern Writer Assesses a Great Victorian Writer

Autograph Manuscript Signed : "An Article on Charlotte Brontë"

By Rebecca West

1932

Presentation revised manuscript copy of West's essay on Charlotte Brontë, composed for the 1932 anthology THE GREAT VICTORIAN edited by H.J. and Hugh Massingham.

\$18,000.

Journalist, novelist, and literary critic, Rebecca West was one of the most respected authors of the twentieth century. Anne Bobby says of West: "She played by the rules even as she played with them, and that is why we celebrate her. She is not so much a product of her age as she is a counter-product — and the perfect foil for our time." This description is striking in how it could equally be applied to West's subject in this article, Charlotte Brontë, whose JANE EYRE was received with criticism as well as acclaim. The article picks up on themes of A ROOM OF ONE'S OWN in investigating the material conditions that affected Brontë's art; the next year, West would publish with the Woolfs' Hogarth Press. West would also later introduce Woolf to the recipient of this manuscript, Emania Nahm Sachs. A NEW YORK TIMES journalist, novelist, and biographer of Victoria Woodhull, Sachs maintained a close, decades-long friendship and correspondence with West.

West has made a number of revisions to the manuscript, a point she acknowledges on the presentation leaf: "This copy, which cannot be called fair [...]." In most cases, she removes echoes or makes a new word choice; in a couple cases, she replaces full sentences (the published form following the revisions here). In the dedication, she also acknowledges her own misgivings about writing on a subject as significant as Charlotte Brontë, "the author, who knows that no one is or ever has been worthy to write of the Brontës." An illuminating document of literary criticism, from "indisputably the world's number one woman writer" (as TIME called West in 1947) about one of her greatest Victorian predecessors.

Full title: An article on Charlotte Brontë contributed to a volume of Revaluations of the Victorians, edited by H.J. Massingham. n.p.: n.p. 6.25" x 5". Original floral-patterned gilt pictorial paper boards. [1], 26 ff., manuscript on rectos only, except final leaf. Signed by West to first and last leaves. A number of corrections and edits in West's hand, including a couple sections entirely crossed out. Child's pencil drawings and markings to blank versos of about 10 leaves. One leaf removed, contents continuous. Spine largely perished. Good.

Read more: Bobby, Introduction to The Essential Rebecca West; "Review: The Meaning of Treason," TIME, 8 December 1947; Baird, "Rebel With a Cause: Emania Nahm Sachs Arling Philips," address delivered to the Kentucky Historical Society, 5 March 2008.

76.

The Book That Made Harlequin

HOSPITAL CORRIDORS

By Mary Burchell
(1955)

First edition of the contemporary romance novel that led to Mills & Boon's historic collaboration with Harlequin.

\$2000.

Since its inception in 1949, Harlequin functioned as a reprint publisher, looking for hardcover titles to issue in mass market paperback form. However, these titles were not limited to romance; they included adventures, mysteries and thrillers, and sleaze. The move to focus on romances began after Harlequin's Ruth Palmour noticed that their romance reprints tended to sell better than other titles in their annual lists, and began seeking more sources for this material. In the early years, the chosen titles were all medical romances, as per Harlequin de facto editor Mary Bonnycastle's preference. Paul Grescoe notes that nearly a third of Harlequin's 1955 list was composed of medical romances by the American author Lucy Agnes Hancock: they needed to expand their stable.

HOSPITAL CORRIDORS, set in Montreal, was the first book requested by Palmour when she wrote the fateful letter suggesting the partnership in 1957. Mary Burchell, the pen name of Ida Cook, was one of Mills & Boon's most popular writers and a major force in the direction of their romances, known for her "down-to-earth" settings featuring everyday women. Burchell was herself lower-middle class, with a background in journalism. She used the proceeds from her exceptional success as a romance writer to fund trips with her sister to Europe before World War II broke out, helping Jewish refugees escape Germany under the guise of opera-obsessed tourists (which, to be fair, they also were).

Mills & Boon hardcovers were largely aimed at the library market in this era; jacketed copies without library markings (as here) are scarce. OCLC finds no holdings in US institutions. A major moment in romance history, not only tipping the scales of Harlequin's catalogue towards the genre it would come to dominate, but also inaugurating an epochal partnership in mass market publishing.

London: Mills & Boon. 7.25" x 4.75". Original brown paper boards stamped in black. In original price-clipped color pictorial dust jacket. Publisher's ads at rear. 191, [1] pages. Moderate edgewear to jacket, light toning to spine. Ink gift inscription dated 1956 to front free endpaper. Bright. Near fine in very good jacket.

Read more: Grescoe, Merchants of Venus.



77.

GEORGE GERSHWIN'S *Song-book*

ALAJALOV · *Illustrator*



Celebrating The Writer Of "Rhapsody In Blue"

GEORGE GERSHWIN'S SONG-BOOK
By George Gershwin, illustrated by Constantin Alajalov
1932

Signed limited first edition — in a lovely modern Art Deco binding — from this
"quintessentially American composer" whose music helped establish "the groundwork for
the Great American Songbook" (Cambridge Companion to Gershwin).

\$7000.

"This man Gershwin beats the lot of us." — composer John Ireland (quoted in Rimler)

SONG-BOOK presents piano music transcriptions of many of Gershwin's most beloved songs, with colorful Art-Deco illustrations by Alajalov. Tunes include: "S Wonderful," "Strike Up The Band," "Swanee," "The Man I Love," "Nobody But You," "Fascinating Rhythm," and "Oh, Lady Be Good," among others. Published just one year after Gershwin was awarded the Pulitzer Prize in Music (for his musical *OF THEE I SING*), a striking edition capturing one of the US's finest songwriters at the height of his powers and popularity.

New York: Random House. 12.5" x 9". Modern auburn full crushed morocco rebound to match style of original deluxe binding. Top edge gilt. Grey cloth endpapers. Photographic frontispiece of Gershwin at the piano by Maurice Goldberg. [4], xii, 168, [6] pages. "Mischa, Yasha, Toscha, Sascha" booklet present in pocket at rear. With an introduction by Gershwin and a foreword on Alajalov by Samuel M. Kootz. One of 300 numbered copies signed by Gershwin and Alajalov on the colophon, this #233. Minor rubbing at extremities, spine mildly sun darkened. Presents beautifully. Near fine.

Read more: Celenza (editor), *The Cambridge Companion to Gershwin*; Rimler, *George Gershwin: An Intimate Portrait*, 31.

78.

"He set the bar for me" – "Weird Al" Yankovic

The Tom Lehrer Songbook and
Songwriting Collection
(circa 1936-1990)

Group of more than a dozen songbooks
and books on music from the library of the
enigmatic and legendary composer, songwriter,
singer, and humorist Tom Lehrer.

\$2500.

"[T]here's no figure parallel to Lehrer in his
effortless ascent to fame, his trajectory into the
heart of the culture — and then his quiet, amiable,
inexplicable departure." — BuzzFeed



Across a scant 37 songs — the totality of his output — Tom Lehrer looked back to the humor of Tin Pan Alley while drawing on the sophistication of contemporary Broadway to craft a musical corpus filled with classic songs whose titles alone can still (to those in the know) draw stifled laughter: "Poisoning Pigeons in the Park," "(I'm Spending) Hanukkah in Santa Monica," "The Masochism Tango," "New Math," "The Vatican Rag," "Smut." Despite the fact that Lehrer largely retreated from the public eye at the height of his fame in the 1960s (to teach math and musical theater at UC Santa Cruz for more than 40 years), his work endured through the likes of The Dr. Demento Show and other more informal nerd networks, as well as eventually the internet where his mix of irony, dark humor, and daredevil composition seemed tailor-made for the social media age (indeed, a video of Daniel Radcliffe singing "The Elements" went viral a number of years ago). Lehrer's influence is extensive, most obviously in the work of "Weird Al." But They Might Be Giants, Tenacious D, The Lonely Island, Flight of the Conchords, and numerous other musical acts owe the composer a debt.

This collection, from Lehrer's personal library (almost all of them bearing either his ownership signature or label), includes: 1) The ephemeral IBM SONG BOOK (likely given to him by college friend Lewis Branscomb who went on to become an executive at the company) with Lehrer's ownership signature and date (1953) to cover. 2) Two books on Stephen Sondheim (including the songbook for FOLLIES), whom Lehrer knew for most of his life (having attended a Jewish summer camp in upstate NY together). Sondheim later introduced Lehrer at his first public performance in more than 25 years, calling him a "miracle" (Lehrer meanwhile quipped about Sondheim: "I always wondered what happened to him"). 3) Two books by a Lehrer family friend, noted composer Irving Caesar ("Tea for Two"), both signed, one inscribed to a fourteen-year-old Lehrer in 1946: "To Tommy Lehrer. A few copies for copyright have been struck off and this is one of them. I do hope you enjoy and approve of these songs..." Caesar was a friend of Lehrer's father and was responsible for introducing Lehrer to numerous record labels around NYC (sadly to no avail; Lehrer would eventually self-finance his debut LP). 4) Eight additional songbooks, including several works by Oscar Hammerstein, Gershwin (LADY IN THE DARK), Andrew Lloyd Webber (with whom Lehrer shared a producer, Cameron Mackintosh), as well as songbooks for FIDDLER ON THE ROOF and CABERET. And 5) Several items from Grammy-award winning children's singer-songwriter Barry Louis Polisar (whom Lehrer once praised as a "delightfully subversive antidote to Mr. Rogers"). A detailed inventory is available. A revealing collection of a working songwriter and an American treasure.

[Various]: [Various]. 15 volumes; various sizes, 7.5" x 5.5" to 12" x 9". All items housed in three matching archival boxes. Generally good to very good overall.

Read more: Smith and Badejo, "Looking For Tom Lehrer, Comedy's Mysterious Genius," buzzfeed.com, April 9, 2014.

Hammer's CARMILLA – The Star's Copy

THE VAMPIRE LOVERS

THE VAMPIRE LOVERS : Screenplay
By Tudor Gates, after Le Fanu
1969

Original working script for the classic 1970 Hammer horror film based upon Le Fanu's CARMILLA — the copy of Ingrid Pitt, "the first lady of British horror cinema" (NYT), who starred as the sapphic vampire Carmilla.

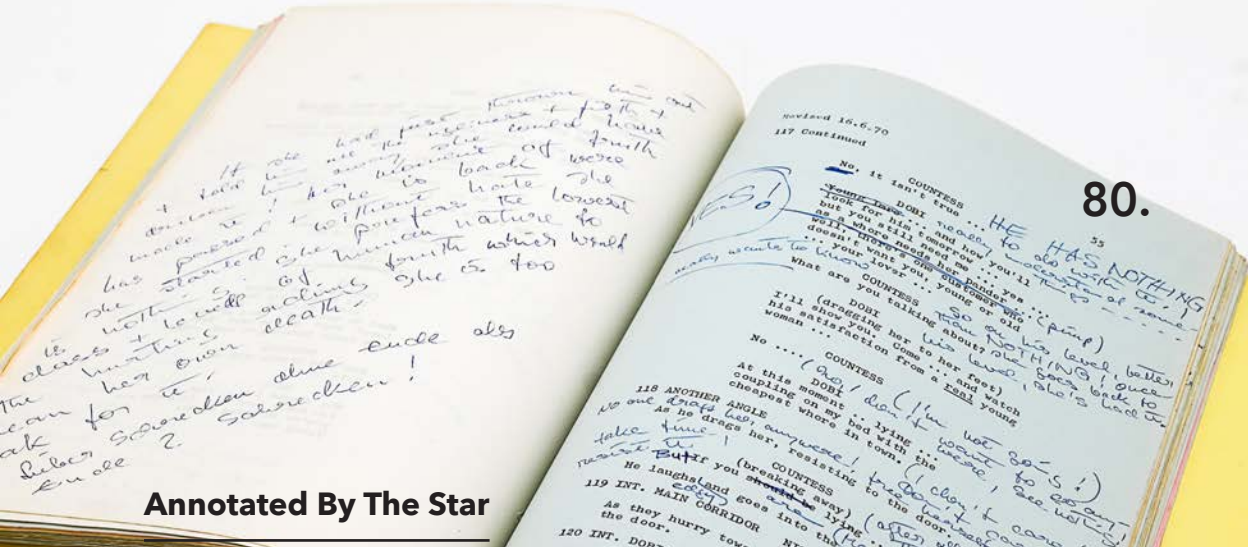
\$2500.

Ingrid Pitt, the star of THE VAMPIRE LOVERS, developed a cult following for her work on this film and the following year's COUNTESS DRACULA (1971). Born in Poland, at age 5 she was interned in a concentration camp; she escaped with her mother into the woods where they had been taken to be shot. Pitt remarked of her childhood, "I was born into the biggest horror show of the century, the brutalities of the Nazi regime" (THE GUARDIAN).

The lesbian-coded eroticism of VAMPIRE LOVERS drew the attention of censor John Trevelyan, who "read the submitted script before production and warned the studio" that some of its content might require excising; "Hammer very politely replied that the lesbianism was not of their doing, but that of CARMILLA's author Sheridan Le Fanu, and that it was all there to be seen on the page. [...] In rehearsals, Pitt recalls, her fangs repeatedly fell down the cleavage of victim Kate O'Mara. A scene that Le Fanu inexplicably failed to get down on paper" (McKay, 189-190).

London: Hammer Film Productions. 11" x 8.5". Original brad-bound maroon wrappers with die-cut title window. Title page dated 15 December, 1969. Approximately 122 mimeographed leaves (printed rectos only). Signed by Pitt in blue ink to first leaf.

Read more: Fox, "Ingrid Pitt, Horror Star Who Survived Nazis, Dies at 73," *The New York Times*, 25 November 2010; Bergan, "Ingrid Pitt obituary," *The Guardian*, 24 November 2010; McKay, *A Thing of Unspeakable Horror: The History of Hammer Films*.



Annotated By The Star

COUNTRESS DRACULA : Screenplay
By Jeremy Paul
1970

Original working script for the classic 1971 Hammer horror film — star Ingrid Pitt's copy, with her extensive annotations.

\$6500.

"For the 1st time in my life I see all for what its [sic] worth & laugh about it all. Make audience laugh. Otherwise no horror in it" — ink annotation by Pitt on p. 26v

Based upon the great surrealist poet and collage artist Valentine Penrose's bizarre and brilliant semi-biography of the notorious bottle-blonde Erzsébet Báthory (also known as the Bloody Countess, the Hungarian Dracula, the Beast of Csejthe, and the female Gilles de Rais), who has served as the sexy-vampire template for scores of filmmakers and novelists. THE BLOODY COUNTRESS was adapted by Paul with enormous liberality as COUNTRESS DRACULA. As with other Hammer productions that made the studio's name, the film shows a marked preference for magnificent overacting, blatant eroticism, and rivers of blood.

Director Peter Sasdy didn't initially have Pitt in mind for the role of the Countess, but when Pitt heard about the chance to play "the biggest female serial killer of all time," she campaigned aggressively for it (LIFE'S A SCREAM). The annotations in this copy, written in German and English, show her passionate engagement with the role. They include notes for performance ("triumphierend" [triumphantly]; "NUTS"; "kiss him first"), but also analysis of the screenplay's construction ("climax of the plot"; "transcension [sic], sooo intense!") and, most interestingly, long paragraphs describing the Countess's motivations, background, and responses ("without hate she is nothing"). Pitt clearly enjoyed the filming ("this is so fantastic!") despite the antagonism and chaos on set, as described by her own account in her memoir, LIFE'S A SCREAM. Indeed, in it Pitt provides an interesting account of Sasdy's decision to dub over her voice for the final production in favor of a "prissy and very 'English rose'" voice. While the rest of the team approved of her casting especially for her Eastern European accent, Sasdy objected that it "wasn't the Queen's English [...] if you play a Royal, you [must] speak like a Royal."

A rich artifact of cult horror film, offering glimpses into the art, craft, and working life of one of its best-known actresses.

London: Hammer Film Productions. 11" x 8.5". Original brad-bound yellow wrappers with die-cut title window. Title page dated 1 June, 1970. Approximately 96 mimeographed leaves (printed rectos only), with color revision sheets throughout (latest dated 5 July 1970). Annotated by Pitt in blue ink on most pages. Very good.

Read more: Fox, "Ingrid Pitt, Horror Star Who Survived Nazis, Dies at 73," The New York Times, 25 November 2010; Bergen, "Ingrid Pitt obituary," The Guardian, 24 November 2010.

81.

Signed In Year Of Publication

SO MANY DOORS
By Oakley Hall
(1950)

Inscribed first printing of this tragic cult crime novel that Michael Chabon praised as "[b]eautiful, powerful, even masterful," Oakley Hall's second book and the first published under his own name.

\$3000.

"He had never understood what was wrong and what was right, good and bad, what he wanted and did not want; he had never been able to solve the knotted snarl of his life because of the very complexity of that snarl, because of his indecision, because of the double responsibility he felt, and when, finally he had become man enough to solve it, it was too late, and too many forces had been set in motion."

Before his tenure as a beloved western writer, Oakley Hall turned his pen to crime and tragedy. Though best known as an important West Coast writer, "a literary heir to fellow California writers like Wallace Stegner" (NEW YORK TIMES), Oakley Hall spent a pivotal few years in Iowa. Hall inscribed this copy of SO MANY DOORS in Iowa City, where he was attending the University of Iowa as a master's student and teaching — it was published in the same year he graduated. Oakley would go on to teach Anne Rice, Amy Tan, and Richard Ford, among others, but this, his second book, remains scarce — and rare signed. Long considered something of a lost classic, it was republished in 2018 as part of the respected Hard Case Crime series. An important stepping stone in the career of the Pulitzer Prize finalist.

New York: Random House. 8" x 5.25". Original brown patterned boards. Original unclipped (\$3.00) three-color pictorial dust jacket. Blue topstain. 302 pages. Inscribed by Hall to front flyleaf "Best wishes / to / Stacy Jackson / Oakley / Iowa City 1950." Owner names and address to front pastedown, dated July 14, 1950. Two newspaper clippings tipped onto front pastedown. Jacket with some edgewear, mild chipping; 1" closed tear to upper edge. Topstain a bit faded. Binding with light edgewear, slight offsetting to endpapers. Clean. Very good plus in very good plus dust jacket.

Read more: Grimes, "Oakley Hall, 87, Novelist Attuned to the Old West, Is Dead," *The New York Times*, 16 May 2008.

RAYMOND CHANDLER'S MYSTERY OMNIBUS

By Raymond Chandler
(1944)

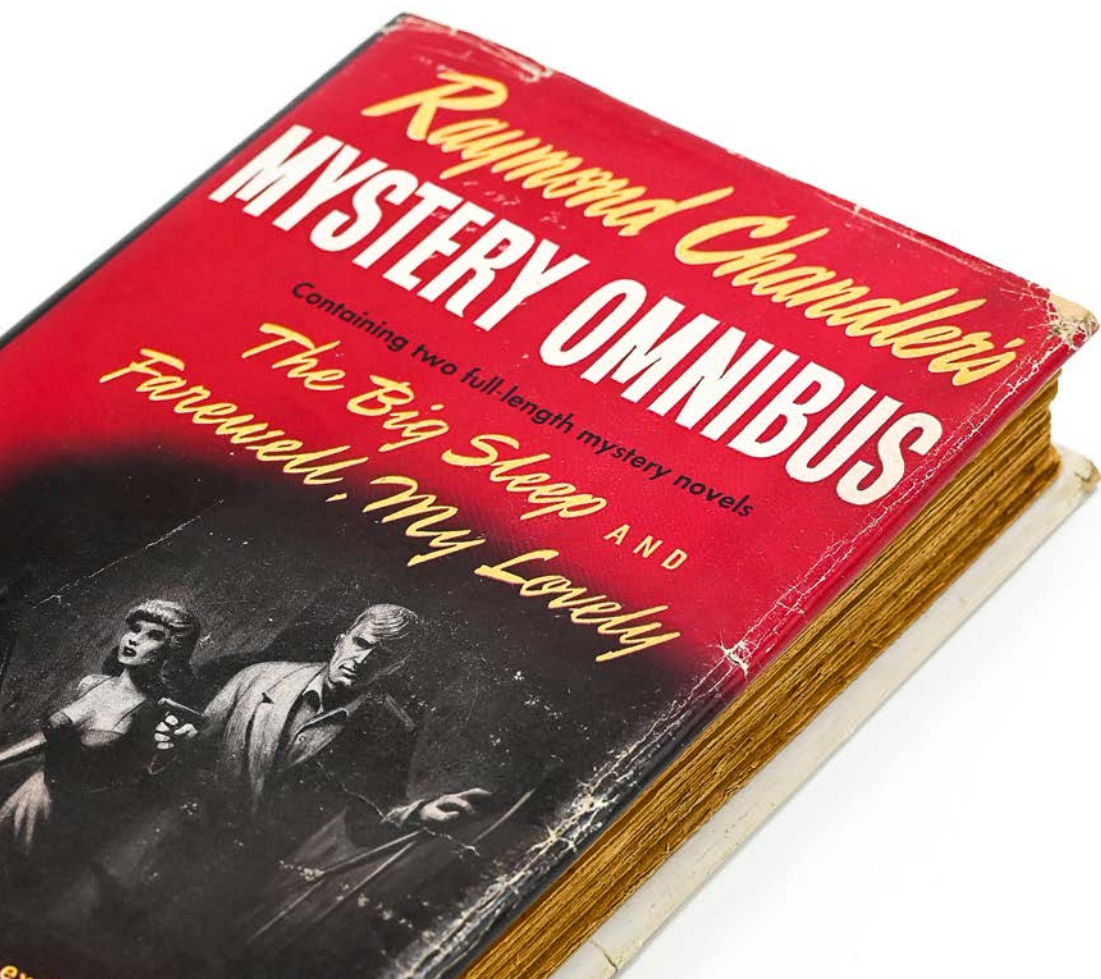
Inscribed first edition thus, collecting **THE BIG SLEEP** and **FAREWELL, MY LOVELY**.

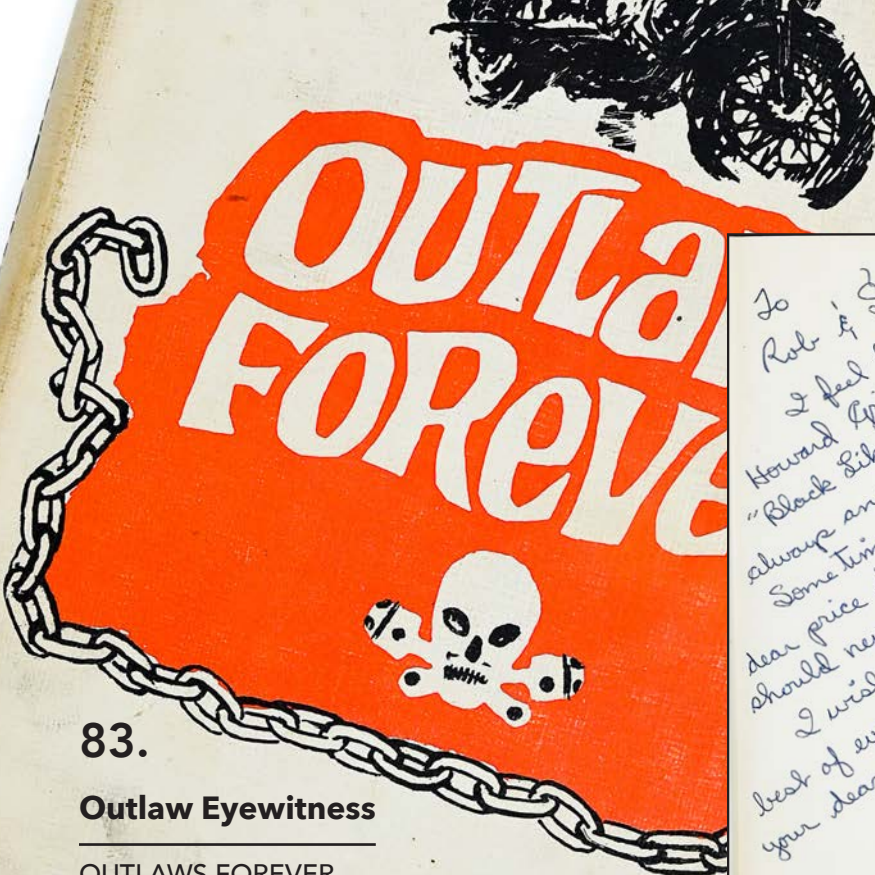
\$6000.

This wartime edition is also the first printed collection of any of his novels. **THE BIG SLEEP** (1939) and **FAREWELL, MY LOVELY** (1940) were Chandler's first two novels, introducing stoic noir detective Philip Marlowe. Chandler is a master prose stylist, subtly building atmosphere with deceptively simple prose. (In a 1948 letter, Chandler described his goal as "the creation of emotion through dialogue and description" [May 7, to Frederick Lewis Allen].) Printed under wartime restrictions, copies of this book do not often survive intact with the original dust jacket. An especially desirable copy with Chandler's warm inscription.

Cleveland and New York: World Publishing Company. 8" x 5.5". Original navy cloth stamped in light blue. In original unclipped (0100) color pictorial dust jacket with design by Leo Manso. 203, [1] pages. Inscribed by Chandler in black ink to front free endpaper: "To Dick Housman [?] / with my love / Ray Chandler / March 12 - 1945." Jacket with multiple brown tape repairs to verso, moderate edgewear. Book a bit shaken, with light shelfwear, leaves deeply toned (as usual). Housed in custom quarter goatskin clamshell box. Very good in very good jacket.

Read more: Bruccoli, Raymond Chandler: A Checklist, I-5a.





83.

Outlaw Eyewitness

OUTLAWS FOREVER
By Rock Conte
(1969)

To
Rob & Sue:
I feel like "John
Howard Griffin", author of,
"Black Like Me"... There is
always another side to a story..
Sometimes, one may pay a
dear price & suffer, but one
should never give up..
I wish the two of you the
best of every thing and hope
your dearest dreams come true..
Sincerely Your friend
Rock Conte
5-24-75

Garrulously inscribed first edition of this scarce self-published first-person account of life on the road with the Chicago Outlaws.

\$2000.

"A strange and foreboding part of our Great Society."

Unassuming factory worker George "Rock Conte" Mitchell falls in with the notorious Chicago Outlaws, seemingly out of nothing but curiosity: "I had never met or encountered anything which split my imagination as this group did." He published this account with Vantage Press at his own expense, reporting credulously and forgivingly on the gang ("many of the stunts they pulled off just didn't seem to make any sense [...] I had seen only one member smoke marijuana"), some of whom were also seen and heard from in Danny Lyon's *THE BIKERIDERS*.

Inscribing the book six years after publication, Conte echoes the (also presumably self-penned) jacket copy in comparing his mission to that of John Howard Griffin in *BLACK LIKE ME*, but *OUTLAWS FOREVER* brought no publicity to the divide between the straight world and that of the riders. (Perhaps because *HELL'S ANGELS* had already claimed it all for Hunter S. Thompson several years before.) OCLC locates just six scattered holdings.

New York: Vantage Press. 8" x 5.5". Original black cloth boards, silver stamped spine. In original unclipped (\$4.50) pictorial jacket. 8 pages of black-and-white photographs. 216 pages. Inscribed to front free endpaper: "To / Rob & Sue: / I feel like 'John / Howard Griffin,' author of, / 'Black Like Me'... There is / always another side to a story.[.] / Sometimes, one may pay a / dear price & suffer, but one / should never give up. / I wish the two of you the best of everything and hope / your dearest dreams come true. / Sincerely Your friend / Always / Rock Conte / 5-24th-75." Jacket lightly toned, with minor soil, and few small chips. Faint toning to text block. Bit of pushing to spine tail. Overall, sound and clean. Very good plus in a very good jacket.

84.

**Thompson's Own Copy,
Intended for Jimmy Buffett**

THE PROUD HIGHWAY:

The Fear and Loathing Letters, Volume I

By Hunter S. Thompson, edited by Douglas Brinkley,
with a foreword by William J. Kennedy

1997

Presentation copy, first edition, of this collection of the great gonzo journalist's letters, Thompson's own copy from his library, inscribed to his dear friend and co-conspirator Jimmy Buffett and his wife.

\$7500.

"I wish he was still here. I wish there was still a Hunter around to talk to [...] It's fun to reminisce, but it's sad that he's gone. We could have used a few more years of Hunter.

He could have wielded a pretty effective sword against what's going on right now."

— Jimmy Buffett (in the documentary GONZO: The Life and Work of Dr. Hunter S. Thompson)

Thompson and Buffett met in the early-1970s after Buffett bought a home in Aspen, CO near Thompson's. Thompson attended the Buffetts' 1977 wedding and shortly thereafter, during Thompson's separation and divorce from his first wife, Buffett took in Hunter's son Juan for a time. Buffett eventually loaned the writer his Florida apartment; soon Thompson was subletting from the singer (and famously running up a phone bill of thousands of dollars, which Buffett reluctantly paid). Thompson was even on stage at one of Buffett's earliest performances of "Margaritaville." "I was probably responsible for his Key West years," Buffett would later recall (Werner and Seymour, 225).

The two remained close for the rest of Thomson's life (Buffett would blurb Thompson's RUM DIARY), as testified by the warm presentation in this book ("...we were fated from the start"), which Thompson inscribed and dated (but did not sign/autograph) for the Buffetts' just before his 1997 Christmas party. Thompson used his own personal copy of the book, and according to his widow, Anita, Thompson had intended to formally sign and present the book to his friends at the party. But Thompson forgot and the book remained in his library — half-inscribed — until his 2004 suicide. An epic association between these two epic personalities, artists who practically made careers of being professional partyers.

New York: Villard. 9" x 6". Original black and grey boards. In original color photographic jacket designed by Daniel Rembert. Red endpapers. xxxii, [2], 684, [2] pages. Inscribed by Thompson on the left-hand side of double title-page spread: "To Jimmy + Jane / Xmas '97 / Now you know / why we were / fated from the / start." With Thompson's ownership blindstamp embossment to opposite title page. Some bumping and edgewear at extremities. Overall, clean and sound. Very good plus in very good plus jacket.

Read more: Werner and Seymour, *Gonzo: The Life of Hunter S. Thompson*.

To Jimmy + Jane
Xmas '97

The Fear and Loathing Letters, Volume 1

THE PROUD HI

Now you know
why we were
fated from the
start

Saga of a
1955-196

HUNT

Foreword by
Edited by Don



(Item #59)



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