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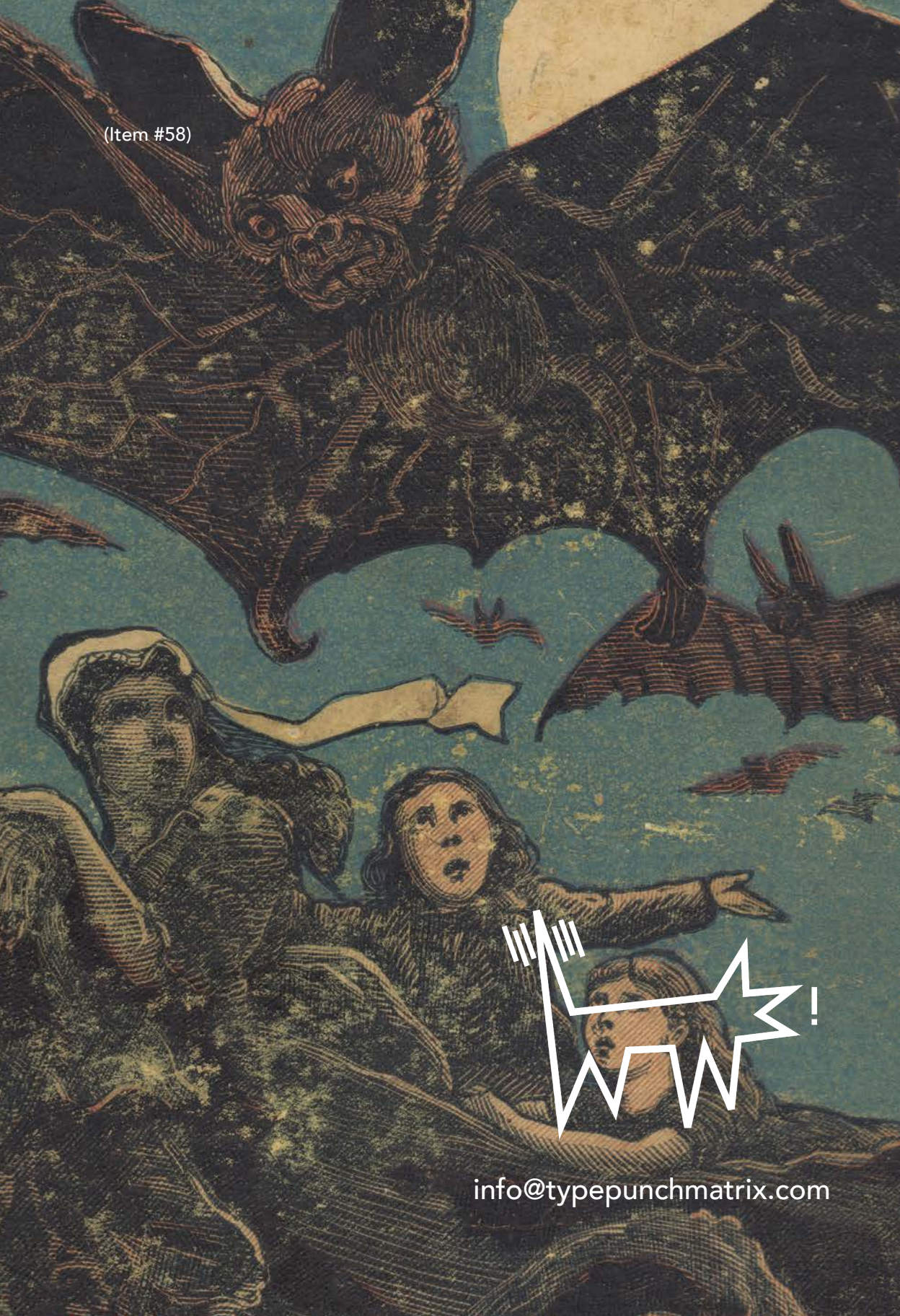


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founded by
Rebecca Romney
and Brian Cassidy.**

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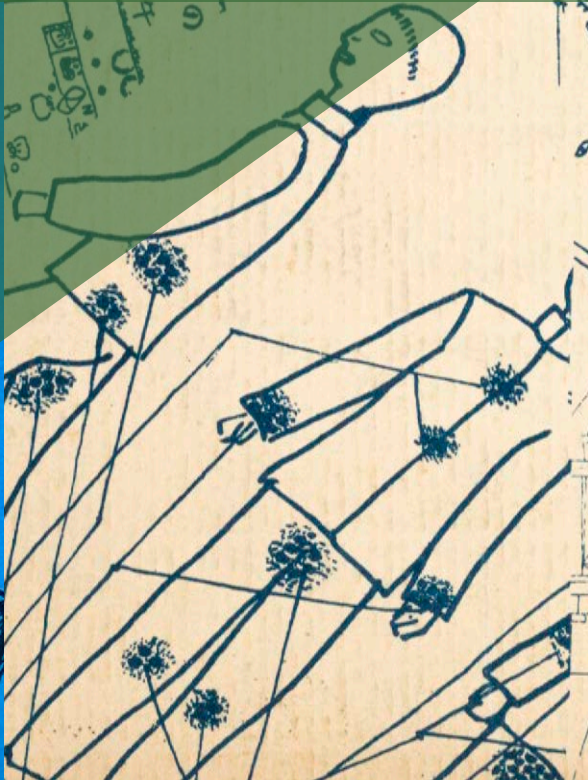
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Abolition's Soundtrack

THE EMANCIPATION CAR

By J. M. Simpson

1854.

Excessively rare first edition of the legendary book of abolitionist songs "composed exclusively for the under ground rail road," by a Black leader in the movement and Underground Railroad conductor.

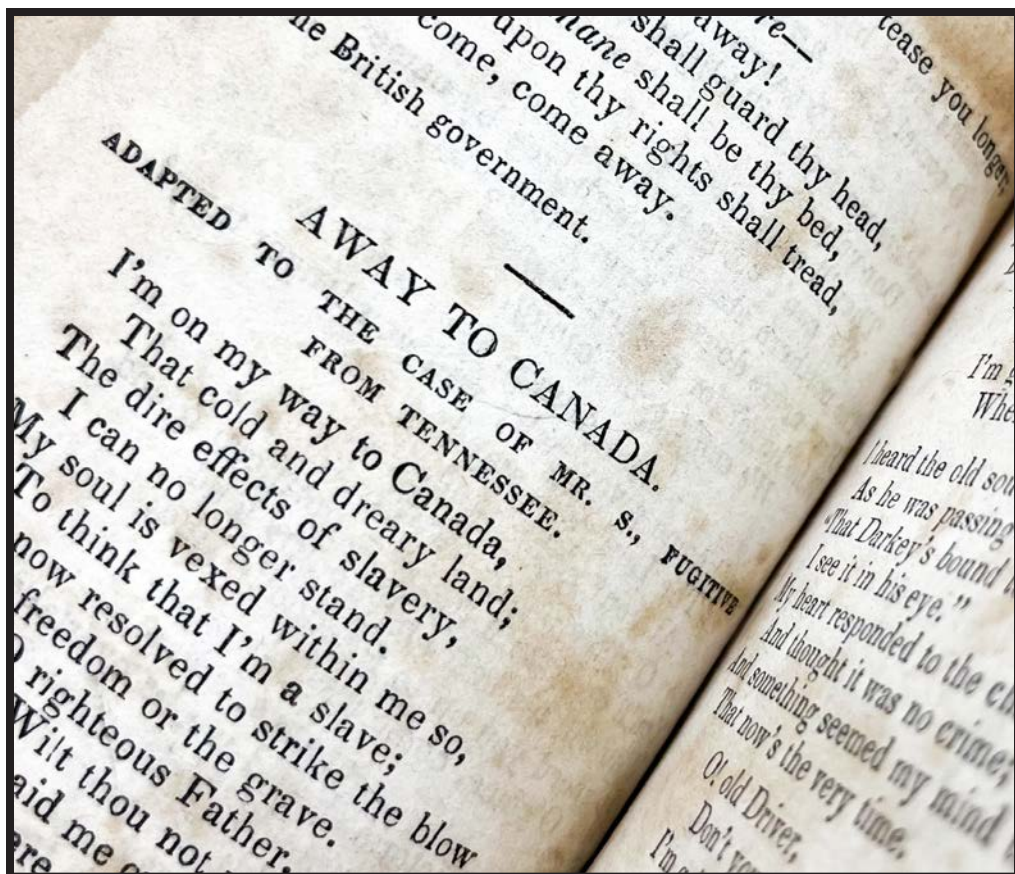
\$40,000.

"This work is all original, though several of the songs have been republished several times, under other names, and by other persons, they are my own Composition."

Joshua McCarter Simpson, a Black freeman from Ohio who attended Oberlin, was a poet and abolitionist who became involved in the Underground Railroad. Published in 1854, *THE EMANCIPATION CAR* "represents the greatest number of antislavery song texts by any one person, and it is the only known antislavery song collection in which all the lyrics were written rather than compiled by a single person, black or white" (Eaklor). Two years earlier, Simpson published a pamphlet entitled *ORIGINAL ANTI-SLAVERY SONGS* (1852), containing thirteen examples; *THE EMANCIPATION CAR* expands Simpson's original works into a wider collection of 43 songs, along with several prose pieces. Even the expanded work, however, remained small: easily hidden in a pocket, light enough to carry even on a long, dangerous journey.

Though belied by the book's modest production, Simpson's compositions circulated widely. As scholar Matt Sandler explains: "Simpson's work is remarkable for its movement through [both] oral and print networks." Indeed, many of Simpson's songs were famous in their day (perhaps especially "Away to Canada," sung to the tune of "Oh! Susanna") — often republished, memorized, copied, and repeated. "Simpson's music," explains Robin D.G. Kelley, "comprised the soundtrack for abolition's most militant generation, the men and women of the 1850s who actually started the Civil War a decade before the slaveholders declared independence from the Union" (in Callahan, 22).

Much of the success and effectiveness of Simpson's compositions can be attributed to their striking use of well-known lyrics and melodies from Christian hymns and patriotic anthems. While this was a common way that folk songs were developed and used, it is especially subversive in this context, creating a structure that emphasizes the hypocrisy of his fellow citizens who were not abolitionists, while appropriating the artistic vehicle of the oppressor and transforming it for his own ends: "My country, 'tis of thee / Sweet land of liberty / Of thee I sing" becomes "My country, 'tis in thee, / Dark land of Slavery, / In thee we groan." As Robin D.G. Kelley notes, "America's modern freedom songs can be traced directly to Africans and the men and women dedicated to destroying human bondage" (in Callahan, 3) and Simpson's particular use of contrafactum was instrumental in this process, a process of *détournement* that can continue to be seen in modern folk forms, from hip-hop sampling to mashups, and the political parody of Randy Rainbow.



Notwithstanding this copy lacking its final leaf, the first edition is barely known due to its extreme scarcity: the introduction to the otherwise authoritative monograph *SONGS OF SLAVERY AND EMANCIPATION* states that "Simpson's songs circulated widely in the 1850s [...] but many of them were not published until the appearance of his 1874 collection, *THE EMANCIPATION CAR*" (21, though properly attributed later in the text). Indeed, OCLC locates just one copy of this 1854 edition (at Ohio Historical), and only nine of the 1874 second. Blockson (9384) lists only a 1969 reprint of the 1874 edition, and we don't find a copy of either edition at auction or in the trade for more than 70 years.

A rare and important copy of one of the most influential works of 19th-century American poetry.

Zanesville [OH]: Edwin C. Church. Full title: *The Emancipation Car: Being An Original Composition of Anti-Slavery Ballads Composed Exclusively for the Under Ground Rail Road*. Publisher's limp brown cloth, sympathetically rebaked. 126 pages, lacking front and rear endpapers, as well as final leaf containing pages 127 and 128. Faint pencil markings to pastedowns; notable bumping with attendant creasing at corners and other moderate wear to cloth. Good.

Read more: Mat Callahan, *Songs of Slavery and Emancipation* (with introduction by Robin G. Kelley); Vicki L. Eaklor, "The Songs of the Emancipation Car: Variations on an Abolitionist Theme" in *Missouri Historical Society Bulletin* 36; Matt Sandler, "Black Romanticism and the Lyric as the Medium of the Conspiracy" in *African American Literature in Transition, 1850–1865*.



2.

The Primer That Taught Oratory To Frederick Douglass

THE COLUMBIAN ORATOR

By Caleb Bingham

1799

Scarce second edition of this oratory primer, beloved by writers such as Frederick Douglass, Ralph Waldo Emerson, and Harriet Beecher Stowe.

\$1500.

"I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled THE COLUMBIAN ORATOR. Every opportunity I got, I used to read this book." – Frederick Douglass

For decades, THE COLUMBIAN ORATOR was "a standard" of US American secondary education, with over 200,000 copies sold by 1832 (Ganter, 463). But while it has been "treated as a typical educational anthology for its era," this apparently humble primer had a sizable impact on young writers "by encouraging generations of American students [...] to speak and write in a tradition of nonconformist activism" (Ganter, 463-4). With THE COLUMBIAN ORATOR, Christian radical and abolitionist Caleb Bingham sought to nurture the intellect of any willing learners, no matter their background.

Alongside Classical and American Revolutionary War speeches, THE COLUMBIAN ORATOR contains monologues and dialogues that emphasize the cruelty and injustice of slavery, and is "one of the few" titles of its day to advocate for Native American "tribal dignity and land rights" (Ganter, 473). Frederick Douglass fondly noted the title's "fanaticism"; in his memoir MY BONDAGE AND FREEDOM, he recalls that "[w]ith a book of this kind in my hand, my own human nature, and the facts of my experience, to help me, I was equal to a contest with religious advocates of slavery" (158-159).

This copy of the second edition of THE COLUMBIAN ORATOR is emblematic of Bingham's goals for the title. Printed on US American paper stock of varying qualities, inexpensively but attractively bound, and with various readership marks, it is clear that it was referenced and used by an aspiring orator. A terrific copy, scarce on the market in any early edition.

Boston: Printed by Manning & Loring, For the Author. Full title: The Columbian Orator: Containing a Variety of Original and Selected Pieces; Together with Rules; Calculated to Improve Youth and Others in the Ornamental and Useful Art of Eloquence. 12mo. 7" x 4". Contemporary polished tree sheep binding with red goatskin spine label. Speckled edges. Ornamental headpiece to introduction. 300 pages, collated complete. Binding with a couple small spots of worming to hinges, light edgewear; a bit of bowing to boards. Leaves with various mild to moderate toning and scattered soil; fragments of removed labels to pastedowns. Else sound. Very good.

Read more: Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Frederick Douglass, *My Bondage and Freedom*; Granville Ganter, "The Active Virtue of The Columbia Orator," in the *New England Quarterly* 70.3.

Transcendentalist Philosophy Applied to Plato, Shakespeare, and More

3.

REPRESENTATIVE MEN
By Ralph Waldo Emerson
1850

Inscribed first edition, first issue, second printing (before publication) of this transcendentalist approach to the Great Man theory of history — an important copy, early among Emerson's inscriptions.

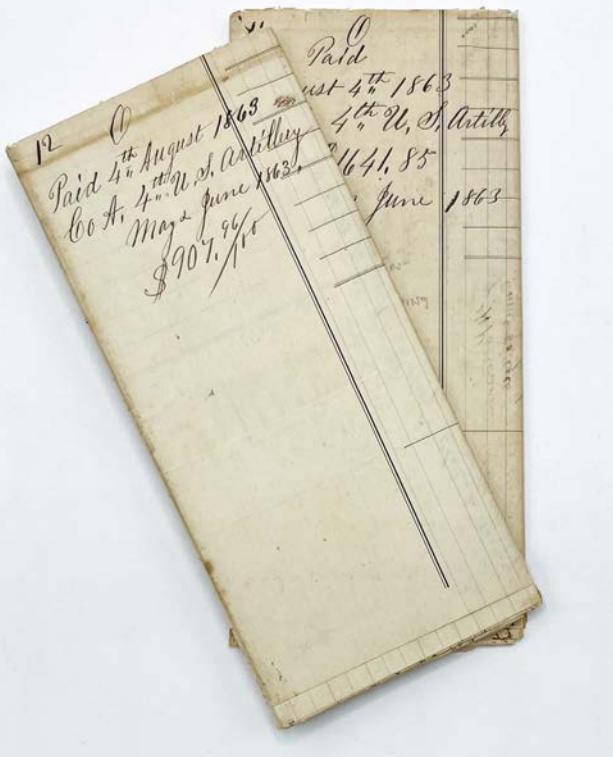
\$10,000.

The Transcendentalist belief in the inherent goodness of the world and the importance of individualism is reflected in Ralph Waldo Emerson's REPRESENTATIVE MEN. Emerson, a leading light of the Transcendentalist movement, found fertile ground in the Great Man theory of history, which focuses on how the works and lives of prominent individuals affected the world around them. Emerson's six REPRESENTATIVE MEN – Plato, Emanuel Swedenborg, Michel de Montaigne, Shakespeare, Napoleon, and Goethe – are those whose biographies he finds "teach us the qualities of primary nature, – admit us to the constitution of things." This copy is inscribed by Emerson to Elizabeth Davis Bancroft, a noted epistolary writer of the Victorian period whose reflections on English society via correspondence were published after her death. George Bancroft, Elizabeth's husband, was in fact one of the driving forces of the Great Man theory; his "fervently nationalistic interpretation of American history," concerned with justifying the divine providence of US exceptionalism, relied heavily on this framework to guide his narratives (Cheng, 3). Mrs. and Mr. Bancroft were good friends of Emerson and his wife, whose company Elizabeth remarks upon several times in her letters. Most copies signed by Emerson that appear on the market today are much later inscriptions than this, from the year of publication in one of his early books.

Boston: Phillips, Sampson and Company. 7.5" x 4.5". Original blind-stamped brown cloth with gilt spine lettering. Yellow endpapers. 286 pages, with [2] pages of ads to rear, collated complete. Inscribed by Emerson to front flyleaf, "Mrs. Bancroft / with affectionate regards" dated Feb. 8 1850 in Concord. Tiny blind-embossed bookseller seal to corners of front flyleaf and first blank. Binding expertly rebaked with original spine laid down. Boards with a few small areas of rubbing. A bit of toning to endpapers. Interior quite clean and bright. Very good plus.

Read more: Blanck, *Bibliography of American Literature* (BAL) item 5219; Eileen K. Cheng, *The Plain and Noble Garb of Truth*.

*Mrs. Bancroft,
With affectionate regards of
R.W. Emerson
Concord, Feb. 8, 1850.*



4.

On The Eve Of Gettysburg

Civil War Muster Rolls
for Alonzo Cushing's Battery,
Company A of the 4th US Artillery
1863

Original pair of muster rolls from
1863, documenting the pay of the
Union company just before their
fateful role in turning back Pickett's
Charge, "the high-water mark of

the Confederacy," with incomplete payments offering poignant evidence of their
losses during the battle.

\$7500.

At Gettysburg, Battery A was "in the apex of Pickett's Charge" on July 3rd, and suffered greatly for it. First Sergeant Frederick Fuger described "desperate hand-to-hand fighting around the guns," and recalled that "the battery sustained sixty percent casualties" (McConnell and Person). Fuger served under 22-year-old First Lieutenant Alonzo Cushing, whose valiant actions secured the outfit's position in the face of the charge. Wounded by shrapnel to the point of disembowelment, Cushing maintained command while Fuger held him aloft, until Cushing was killed by gunfire. Cushing's second-in-command briefly took over the battery, until he was also killed, leaving Fuger to complete the engagement.

Fuger was awarded a Medal of Honor — then still a fairly new award, only established in 1862 — for his role in commanding the company after the death of the officers. Cushing was posthumously awarded the Medal of Honor in 2014.

Though these two rolls were for the period May-June 1863, the men were not paid until August 4, as indicated by notes to the front of both rolls. The logistical effects of the tragic events of the company's stand on July 3rd are on full display here: the signatures of Cushing and his second-in-command are noticeably absent from the "payment received" column, as are the signatures of a number of enlisted men. A remarkable testament to the human cost of war.

Outside Uniontown, MD: n.p. 21" x 31". Two large folded printed form sheets filled in by hand in ink. Various signatures, including that of Frederick Fuger. Sheets with some cracking to crosses of folds, one long closed tear along fold; mild toning. Overall intact. Very good.

Read more: Donald McConnell and Gustav Person, "'I will give them one more shot!' Battery A, 4th U.S. Artillery," National Museum of the US Army.



5.

"Now I know the subject for my next documentary." – Ken Burns (after reading KILLER ANGELS)

THE KILLER ANGELS

By Michael Shaara
(1974)

First printing, review copy with publisher's slip laid in, of the surprise Pulitzer Prize-winning historical novel recreating the Battle of Gettysburg.

\$2750.

"[O]n Christmas Day, 1984, I finished reading a book that literally changed my life [...] The Killer Angels by Michael Shaara." – Ken Burns

Drawing heavily from journal entries and letters to write convincingly from the perspective of major players in the famous Civil War battle, *KILLER ANGELS* achieved that rare, delicate balance of dramatic storytelling and factual reporting. It brought two of its most sympathetic characters, James Longstreet and Joshua Lawrence Chamberlain, into renewed popular awareness, but is also known for its compelling depiction of the everyday lives of soldiers. The book has had an immense influence on modern pop culture, particularly through the other creators it inspired: from Ken Burns in his famous documentary series on the Civil War to Joss Whedon in his science-fiction western television series *FIREFLY*.

New York: David McKay Company, Inc. 8" x 5.25". Original blue paper boards patterned to look like quarter cloth, gilt-stamped spine. In original unclipped (\$8.95) black dust jacket designed by Paul Bacon. Illustrated in black-and-white with various maps of the battle and terrain. [4], xx, 374 pages. Publisher's review slip, listing date of publication as September 6, 1974, laid in. Some foxing to top edge of text block. Jacket with a couple tiny spots of wear, one closed tear at rear fold, and a very small bit of laminate bubbling at top of joints. Near fine in near fine jacket.

Read more: Ken Burns, "Why I Decided to Make *THE CIVIL WAR*," via PBS Learning Media; Don Macnaughtan, *The Whedonverse Catalog: A Complete Guide to Works in All Media*, 186.

LYNCHING OUR NATIONAL CRIME

Mrs. Ida Wells-Barnett

of
Chicago

The lynching record for a quarter of a century merits the thoughtful study of the American people. It presents three salient facts:

First: Lynching is color line murder.

Second: Crimes against women is the cause.

Third: It is a national crime and requires a national remedy.

Proof that lynching follows the color line is to be found in the statistics which have preceded this twenty-five year study. Lynching has existed for the past period and while the law has kept for the past period, as law courts and authorized judiciary extended into the far West, lynch law rapidly abated and its white victims became few and far between.

Just as the lynch law régime came to a close in the West, a new mob movement started in the South. This was wholly political, its purpose being to suppress colored voters by intimidation and murder. Assassins banded together under the name of "Midnight Raiders," "etc., spread a reign of terror."

"But truth is mighty and the lynching record discloses the hypocrisy of the lyncher as well as his crime."

— Ida B. Wells-Barnett

The Formation Of The NAACP

6.

PROCEEDINGS OF THE NATIONAL NEGRO CONFERENCE 1909:
New York May 31 and June 1
With contributions by W.E.B. Du Bois,
Ida B. Wells-Barnett, and others
1909

The original publication of the proceedings of this historic conference to organize the NAACP, and featuring the first publication of Ida Wells-Barnett's epochal lecture, "Lynching Our National Crime."

\$25,000.

The 1909 National Negro Conference met with the intention of founding an organization that recognized "the most neglected side of the Negro's welfare is his right to civil and political equality" and sought as "its main object the preservation of these rights" (5). Founded by both white and Black activists, the NAACP built their philosophy as a broader continuation of the work by the Black-founded Niagara Movement. A number of that group's members were present as founders at this conference, including W.E.B. Du Bois (who has two contributions here) and Bishop Alexander Walters (one contribution). Before the founding of THE CRISIS in 1910, these proceedings were published in order to build public support and further increase active membership in the fledgling organization.

One of the instigating events of the conference was the 1908 Springfield Race Riot, during which a white mob of thousands violently attacked and destroyed Black neighborhoods and lynched two Black men, Scott Burton and William Donnegan. One of the most important contributions to this conference came from Ida B. Wells-Barnett, a journalist and activist with decades of experience in anti-lynching campaigns. Wells-Barnett delivered perhaps her most famous speech during the conference, "Lynching Our National Crime." Now recognized especially for her focus on grassroots efforts, Wells-Barnett's broader contributions were received ambivalently by her peers in the NAACP, which had organized along more elite and intellectual lines like the Niagara Movement (in part as a reaction to the bootstrapping strategy of the Booker T. Washington school). "Wells-Barnett felt that 'the exclusive academic few' on the executive committee preferred to 'bask in the light' of famous figures like Jane Addams rather than do the difficult and unglamorous work of advocacy in the backwoods and barbershops of the nation" (Schechter 142). But the civil rights gains of the coming century would prove that Wells-Barnett's focus on local community organizing was critical alongside the NAACP's broader legal and cultural campaigns for change.

Rare in commerce: we find only one copy at auction in the past fifty years. A founding document of "the nation's oldest and largest civil rights organization" (NAACP).

[New York]: [National Negro Conference]. 7.25" x 5". Original green cloth lettered in gilt to front board. In early glassine. 229, [1] pages. Boards with significant rubbing and wear at margins and spine. Interior a touch toned. Very good.

Read more: Patricia Ann Schechter, *Ida B. Wells-Barnett and American Reform, 1880-1930*; "Our History," at NAACP.org.

LOCAL 174 PRICE LIST AND CONDITIONS
Issued by the American Federation of Musicians Local 174,
with annotations by Antoine 'Fats' Domino
1948 [1949]

Fats Domino's own copy of the New Orleans union manual from the formative period 1948-1949, just before his rise to national fame — with his own handwritten record of gigs planned and performed, fees promised and paid, and people met.

\$15,000.

Fats Domino recorded and released what is considered by many the first rock 'n' roll record, "The Fat Man," in December 1949. At the time R&B king Johnny Otis called it a "revolutionary record," and Fats himself later said of the song: "I don't remember anyone else before me playing that kind of stuff." It was the beginning of a remarkable career, one almost single-handedly responsible for the rise of rock-and-roll, from Elvis (who famously referred to Domino as the real "King") to the Beatles (who covered numerous Domino songs). Indeed, only those two artists who outsold Domino during the 1950s and 1960s, and Domino was an inaugural member of the Rock-And-Roll Hall of Fame.

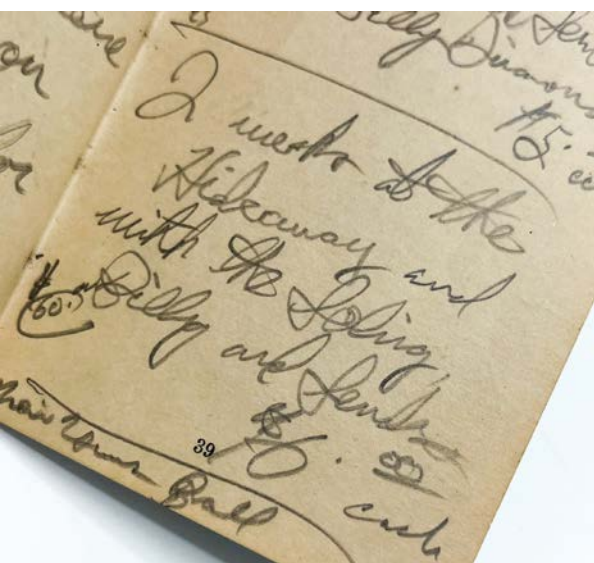
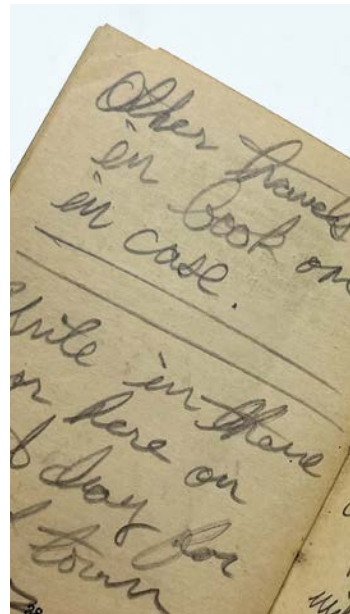
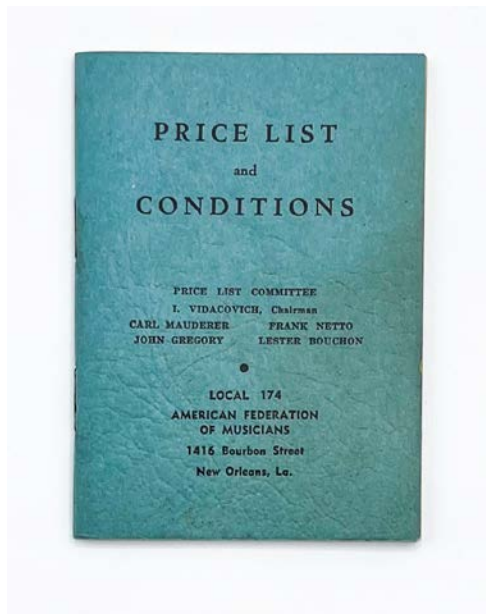
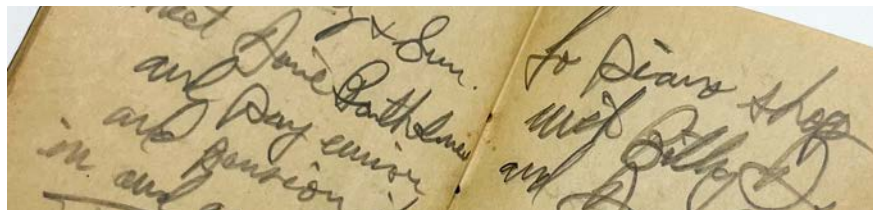
"The Fat Man" was produced and co-written by bandleader and trumpeter David Bartholomew, who would go on to be Domino's long-time collaborator on most of his hits. An early (if not first) meeting is documented here: "Meet Dave Bartholomew and pay union and pension if in and accept[ed]. Tell them Billy and Dave told me." "Billy" was road manager Billy Diamond, whose influence and collaboration would help to launch his recording career and begin his ascension from hardworking pianist at the Hideaway to international legend and definer of the New Orleans sound. Domino's notes are filled with similar names and places associated with his rapid rise to success and fame in 1949 and after: Bartholomew; Diamond; Harrison [Verrett], Domino's brother-in-law and early musical mentor; [Robert] 'Buddy' Hagans, his tenor saxophone player; Roy Brown, the pioneering R&B singer; the Hideaway, the Ballerina Club, the Dream Room, Club Desire.

The booklet was printed in 1948, and until a formal merger in 1969, New Orleans maintained two separate musicians unions: Local 174, known as the white union, and Local 496, subsequently organized by and for Black musicians. The two organizations, both affiliated with the American Federation of Musicians, carried on a sometimes cooperative, often contentious relationship for several decades; while Richard Campanella's history of Bourbon Street suggests that "the racialized separation was more a product of state law and the Federation's nationwide policy than it was of racial animus among the musicians themselves," most accounts also concede that neither membership crossover nor the musical collaboration fundamental to New Orleans could sufficiently counterbalance the long-standing bias and segregation constraining Black musicians. And while Domino biographer Rick Coleman notes the musician's membership in Local 496, Domino's use of the predominantly white Local 174's union book at this early date is noteworthy, and in many ways embodies many of the racial tensions inherent in any discussion of rock 'n' roll.

A remarkable piece of rock incunabula, documenting one of its most important figures at a pivotal moment as he helped create the music that would define the postwar era.

First edition. (New Orleans): (American Federation of Musicians). 4.5" x 3.25". Original blue printed stapled wrappers. 48 pages. Signed by Domino inside front cover, with ten pages of his notes in pencil preceding index. Upper right corners chipped or torn off from last ten pages. Mild wear. Overall, clean and sound. Very good plus.

Read more: Rick Coleman, *Blue Monday: Fats Domino and the Lost Dawn of Rock 'N' Roll*; Michael James Roberts, *Tell Tchaikovsky the News: Rock 'n' Roll, the Labor Question, and the Musicians' Union 1942-1968*.



8.

Signed On That Fateful Day

*who takes chances,
— Richard Fariña
April 1966*

BEEN DOWN SO LONG IT LOOKS LIKE UP TO ME

By Richard Fariña
(1966)

Singularly rare signed first edition of this countercultural classic, inscribed at the only signing Fariña did for the book, at Carmel California's Thunderbird Bookshop, just hours before his tragic death.

\$60,000.

At the time of its publication in 1966, Richard Fariña was best known, with his wife Mimi, as a folk singer. *DOWN SO LONG*, originally written when he was a student at Cornell University (and heavily based on his time there), took several years to find its way to print and was — Fariña hoped — to signify a transition from performer to author. But that was not to be; Fariña was killed in a motorcycle accident just hours after the April 30th signing to mark the release of the book. The event was held at Carmel Valley's Thunderbird Bookshop and, at an after-party nearby, Fariña hopped on the motorcycle of an acquaintance. Minutes later, he was dead, when the driver lost control of the bike on a turn. Since then, however, *DOWN SO LONG* has gone on to become a cult classic and a foundational counterculture novel, one that has influenced everyone from Hunter S. Thompson to hip-hop artist Earl Sweatshirt (whose second album was originally titled *GNOSSOS* after the novel's protagonist Gnosso Papadoupoulos). According to David Hajdu, only "two or three dozen" locals and friends attended the event, and signed copies of this book have long been incredibly rare. We find no auction records and have traced only one other example — a prepublication author's copy inscribed to a friend — in trade (Ken Lopez, *Catalogue 152* [2009], \$45,000) in the last forty years. It is also the only copy from Fariña's infamous signing (a clipped advertisement of which is laid in) of which we're aware. The black tulip of postwar US literature.

First printing. New York: Random House. 8.5" x 5.5". Original publisher's quarter green cloth over pale blue boards. In original unclipped (\$5.95) jacket designed by Eric Von Schmidt. xii, 332 pages. Inscribed by Fariña on the front free endpaper: "for Naomi, / who takes chances, / — Richard Fariña / April 1966." Also included are two clipped reviews of the novel, two clipped obituaries, and a clipping from the MONTEREY HERALD advertising the April 30th signing at the Thunderbird Bookshop and bookmark from same. Moisture spotting to topstain. Some soil to boards. Fore-edge foxed. Jacket mildly rubbed with some soil and spotting here and there. Small closed tear to top edge of rear panel. Overall, bright and sound. Very good in very good jacket.

Read more: David Hajdu, *Positively 4th Street: The Life and Times of Joan Baez, Bob Dylan, Mimi Baez Fariña, and Richard Fariña*.

BEEN DOWN SO LONG
IT LOOKS LIKE UP TO
ME a novel RICHARD FARIÑA



9.



A Full Boat

FLOATING BEAR
Edited by Diane di Prima and Leroi Jones
1961-1969

Rare complete 37-issue run of this foundational publication of the Mimeo Revolution and one of the most influential little magazines of the 1960s.

\$12,500.

"Sometimes it's a Boat, and sometimes it's more of an Accident."

Distributed primarily by mailing list, FLOATING BEAR (a name inspired by Winnie the Pooh) served as an important venue for the poets of the Beat and New York schools, as well as other experimental and avant garde writers of the decade. Ginsberg, Olson, Burroughs, O'Hara, Dorn, Creeley, Duncan, Wieners, Ashbery, and many others all appeared in its mimeographed pages. Indeed, BEAR's speed and vitality — conceived by di Prima and Jones as a more immediate response to YUGEN, which Jones also co-edited — was in no small part enabled by their ability to crank out issues cheaply and on demand.



A complete but mixed set, as common, this run includes issues addressed to John Weiners, W.S. Merwin, Gerard Malanga, Fairfield Porter, and others. It also includes the rare issue #24, which was infamously printed by Warhol scenester Soren Angenoux as a favor to di Prima, who sublet him her apartment. However, according to di Prima, Angenoux used most of the money she had left for the printing "probably [...] for dope" and he managed to mail out only about 200 poorly printed copies. Due to this, "[t]o this day, Floating Bear #24 is an elusive and sought-after item" (303). Along with the first two issues, produced in similar numbers, a notoriously and increasingly difficult run to assemble. Only the second truly complete set we've encountered in the last fifteen years, a landmark of the mimeo form, and as important to the movement as Ed Sander's FUCK YOU or Ted Berrigan's "C."

New York and San Francisco: The Floating Bear. 11" x 8.5". Top-stapled printed self-wrappers. Mimeographed throughout, with offset pictorial covers by artists such as Ray Johnson, Michael Bowen, Jess, George Hermas, Wallace Berman, and others from issue 28 on. Some issues folded, stamped, and addressed for mailing, as usual. Some toning, mild soil here and there. Else a remarkably clean and sound group, with the early issues especially sharp. Housed in a custom clamshell box, with red leather spine label. Very good to near fine overall.

Read more: Diane di Prima, Recollections of My Life as a Woman; Steven Clay and Rodney Phillips, A Secret Location on the Lower East Side, 74-75; Eliot Anderson and May Kinzie, The Little Magazine in America, 699-700.

10.

Inscribed To A Muse

BLACK BOOK
By Robert Mapplethorpe
1986

First printing of arguably Mapplethorpe's most defining and controversial book — inscribed by Mapplethorpe to the most photographed model in the collection, Ken Moody.

\$6500.

"I knew that there was chemistry between us. I knew that from the first day. I could always tell when I have chemistry with a photographer, and with Robert I knew immediately that he was going to produce incredible photographs."

— Ken Moody

Based on his 1986 solo exhibition "Black Males," Mapplethorpe's BLACK BOOK, a collection of 96 stylized erotic nudes of Black men, was almost immediately divisive — equally praised for its technical beauty (which included platinum prints richly executed on watercolor paper) and criticized as exploitive, objectifying, and othering. As such, this inscription and association is especially significant. Because Moody — a fitness instructor at the gay-owned gym where Mapplethorpe was a member — was not a passive or uncritical subject. Familiar and uncomfortable with many of the photographer's earlier black male nudes (perhaps especially Mapplethorpe's notorious "Man in Polyester Suit"), Moody was careful to set the terms (including no full-frontal nudity) of what became essentially a years-long collaboration. The results were that Moody was not only the most photographed subject in this collection (the book culminates in his images), but reportedly the most photographed model in Mapplethorpe's entire oeuvre. A major association of an important work.

First edition. New York: St. Martin's Press. 11.25" x 11". Original full black cloth. In original unclipped (\$40.00) photographic dust jacket. 96 pages. With an introduction by Ntozake Shange. Inscribed by Mapplethorpe on front free endpaper: "For Ken — / one of my favorite models — / Thank you, Robert Mapplethorpe / '87." Some mild shelfwear to bottom edge of cloth. Single small closed tear to lower front panel of jacket; faint rubbing overall. Else clean and bright. Near fine in a near fine jacket.

Read more: Patricia Morrisroe, Mapplethorpe, 290; Ted Stansfield, "Being Mapplethorpe's Muse," *Another Man*.

one of my favorite models —
Thank you, *Robert Mapplethorpe*
'87

ROBERT MAPPLETHORPE



Foreword by Ntozake Shange

LA DONNA
DI CENTO QUATTR' ANNI.

SAGGIO BIOGRAFICO

SCRITTO

DA UNA VEDOVA TORINESE

GIUSTA IL RACCONTO FATTO DALLA DONNA MEDESIMA

IL 13 MARZO 1818.

TORINO

DALLA STAMPERIA DEGLI EREDI BOTTA.

Con permissione.

Committing The “Impossible Sin”

11.

LA DONNA DI CENTO QUATTR'ANNI

By [Elisabeth Thomas]

1818

Rare and curious autobiographical narrative of 18th century cross-dressing and amorous adventure, as told by an intrepid centenarian and minor celebrity of Turin.

\$5500.

Elisabeth Thomas, daughter of Claudio Thomas, was born in Savoy circa 1712, and spent the next hundred years doing as she pleased. At 38, deciding for the first time to procure a husband, she alighted upon a youthful gardener with the (stated) intention of serving as his guide and protector more than as a wife. Having dispatched him to Turin to study the culinary arts, she at once dressed herself as a man and set off for Milan to enter the service of the Prince Triulzi, whereupon she aroused general admiration and jealousy for her beardless good looks and began flirting with the young and lovely wife of the majordomo. After an initial exchange of gifts and mutual gallantries, they began to love each other “much better than two brothers” — but in total purity and innocence of the jealousy their relationship aroused, indiscretion between two women being an “impossible sin.” Thomas’s chivalrous self-revelation saved her beloved friend from husbandly violence and resolved the triangle into farce rather than tragedy, with smiles and good feeling all around.

The level of irony implicit in her protestations of innocence is perhaps a question for scholars, and a reader might take the work for fiction, were it not for a contemporary note in the *GAZZETTA PIEMONTESE* noting the publication of this “lepida operetta” concerning a well-known — hence, one may infer, real — old woman. There is also a surviving portrait of the same “Elisabeth Thomas V[eu]ve. Durieux” from 1830, at which time she was said to be 117 years old. Thomas herself declared that while many accused her of deception, “In my life, I have never lied.”

The name and memory of Elisabeth Thomas has all but vanished, save for the few references noted above, in striking opposition to figures like Catherine Vizzani, the dashing footman who, shot while running away with a vicar’s daughter, “confessed” her gender and declared her virginity in the same dying breaths (allegedly). But Vizzani, like many other 18th century cross-dressing women and trans men sensationalized in their own day and examined by academics in our own, lived fast and died young, which perhaps explains some part of the difference. Elisabeth Thomas was bold and ran risks, but her great claim to fame in her lifetime was her long life, far more than her gender performance or implied sexual exploits. The duty of a transgressor is to get caught, if he or she wishes to be famous; suffering is also useful. Thomas was a survivor past all reasonable expectations, outliving two husbands, no children, and all those who might have made tragedy or lasting scandal out of her story. She got away with everything.

Torino: Eredi Botta. Full title: La donna di cento quattr'anni. Saggio biografico scritto da una vedova Torinese giusta il racconto fatto dalla donna medesima. 10" x 8". Modern plain blue paper wrappers. 16 pages. Some mild browning to edges. Touches of foxing and soil here and there. Clean and sound overall. Very good plus.

Read more: Teresa Braunschneider, “Acting the Lover; Gender & Desire in Narratives of Passing Women.”

HISTORIA
DE LA
MONJA ALFEREZ,
DOÑA CATALINA DE ERAUSO,

ESCRITA POR ELLA MISMA,
É

ILUSTRADA CON NOTAS Y DOCUMENTOS,
POR D. JOAQUIN MARIA DE FERRER.

Humantesa izâtecó jáyó-ninzan;
Bañan bídé gaitzean galdú-ninzan.



PARIS
PRENTA DE JULIO DIDOT,
DEL PUENTE DE LODI, nº 6.
1829.

Queer Biography in Early Modern Spain

HISTORIA DE LA MONJA ALFEREZ,
DOÑA CATALINA DE ERAUSO

By Catalina de Erauso, edited by D. Joaquin Maria de Ferrer,
with play by D. Juan Pèrez de Montalvan
1829



Scarce first edition of the autobiography of the convent runaway, Spanish soldier, and womanizing duelist who was assigned female at birth but successfully petitioned the Pope to live publicly as a man.

\$6000.

From nobility to the convent, from nun to fugitive, from fugitive to pirate killer, conquistador, and a rake – the eventful life of Catalina de Erauso is well backed by documentary evidence. Born into nobility but forced into a convent at a young age, Erauso fled life as a nun at 16 and assumed the garb and comportment of a boy, wandering Spain working odd jobs before boarding a ship to Venezuela. After a run-in with Dutch pirates, Erauso voyaged across Spanish-held territories in South and Central America, and eventually joined the military, where Erauso — who used both feminine and masculine descriptors in the memoir — is presented as “the perfect colonizer [and] the perfect specimen of imperial masculinity – ruthlessly violent, highly nationalistic, and undeterred by hardship or injury” (Rex, 39).

Erauso engaged in relationships with multiple women, even becoming engaged to two women at once. Such romances eventually led to catastrophe: after killing a jealous male paramour in a duel, Erauso was tried and sentenced to death. Upon this event, however, Erauso revealed that the duelist they had just sentenced was in fact assigned female at birth. After a physical examination revealed the accuracy of the claim (and seemingly rendered the death sentence moot), Erauso worked to assemble attestations from witnesses and collect military service records in order to lobby Pope Urban VIII for allowance to continue to live as a man — which was granted. Papal dispensation in hand, Erauso return to Europe a celebrity, making public appearances, visiting royalty, and securing a military pension.

Erauso allegedly composed this autobiography before retiring to Mexico (where the former conquistador worked as a mule driver until dying in 1650). Scholars are divided as to whether the work (which is based on a sole surviving copy at the Royal Academy of History in Madrid) is entirely the work of Erauso, an oral history recorded by someone else, or a later interpolation based on an earlier more authentic version. In any case, HISTORIA is remarkably scarce, with only five holdings located in OCLC — none of which are in the US. An important and remarkable story of genderqueer living in early modern Spain.

Paris: Julio Didot. 6.5" x 4". Contemporary tree calf with gilt edge roll, gilt tooling to spine. Marbled edges and endpapers. lii, 312 pages, lacking frontispiece, else collated complete. Binding with light edgewear and rubbing. Leaves with scattered foxing and one or two small spots of soil, largely contained to margins; tiny bits of loss to lower corners of a couple of leaves. A sound copy. Very good plus.

Read more: Cathy Rex, “Ungendering Empire: Catalina de Erauso and the Performance of Masculinity,” in Mary McAleer Balkun and Susan C. Imbarrato, *Women's Narratives of the Early Americas and the Formation of Empire*.

A Landmark of Transgender Literature

ROBERTA COWELL'S STORY
By Roberta Cowell
(1954)

True first edition of one of the earliest autobiographies published by a woman to have undergone sex reassignment surgery.

\$2500.

While scholar Sandy Stone claims in her landmark 1991 essay "The Transsexual Empire Strikes Back" that Hedy Jo Star's *I CHANGED MY SEX!* (1962) was the "first fully autobiographical book" by a transgender person, that first is better claimed by Roberta Cowell, whose memoir appeared eight years earlier in the UK. Stone's article distinguished between works like Star's or Cowell's and prior works like *MAN INTO WOMAN* by Lili Elbe (various editions, 1931-1933), which was heavily edited posthumously from diaries. Cowell's book therefore arguably represents just the second published work by a person to have successfully undergone SRS. It was preceded, as far as our research indicates, only by Michael Dillon's *SELF* — which was not autobiographical — eight years earlier. Dillon himself was instrumental in Cowell's transition: the two met after Cowell read Dillon's landmark work, which was "the first sustained argument for technologically mediated sex change" (Hausman, 21). Cowell recounts in *STORY*:

Then came the surprise, a surprise so shattering that the scene will be crystal-clear in my memory for the rest of my life. He sat there, sucking at his pipe and toying with his coffee cup. He was silent for a minute or two, and I was idly wondering how long that beard of his had taken to grow.

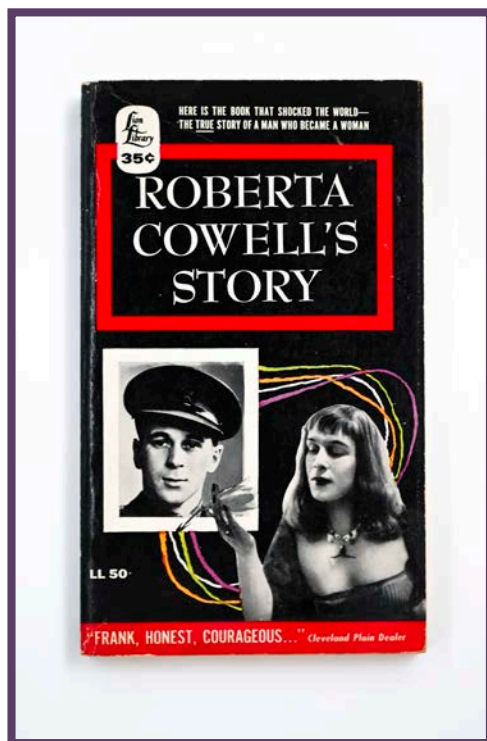
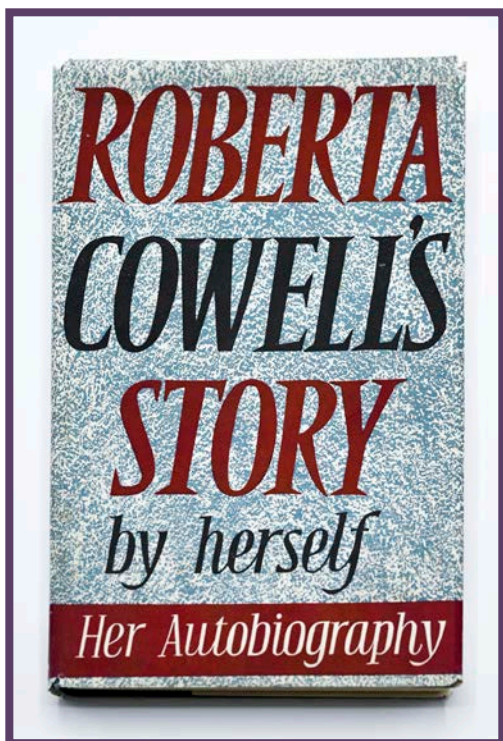
Suddenly, 'I don't really see why I shouldn't tell you,' he said, 'but five years ago I was a woman.'

Such a possibility had never entered my head for one moment. As I looked at him now it seemed absolutely and utterly fantastic, quite unbelievable, but I was not then fully aware of all that modern medical science could do.

Dillon subsequently became the doctor to undertake the first of Cowell's gender confirmation surgeries, a procedure done under the strictest secrecy due to so-called "mayhem" laws. A subsequent surgery allowed Cowell to formally change her birth certificate, but after the initial publicity surrounding her transition, Cowell largely retreated from public life. However, she paid a heavy price: once a military officer, pilot, and successful professional race car driver, she struggled financially for the rest of her life before dying in 2011 — her funeral reportedly attended by only six people.

An increasingly scarce and important work from a transgender pioneer.

London: William Heinemann Ltd. 8.5" x 5.5". Original blue cloth. In original unclipped (10s 6d net) jacket. xii, 156 pages. Book corners mildly bumped, a few faint spots of soil to page edges. Jacket lightly toned, small closed tear to lower edge of front panel with some minor chipping/wear to edges. Overall clean, bright, and sound. Near fine in a very good plus jacket.



For A Different Audience

14.

ROBERTA COWELL'S STORY
By Roberta Cowell
(1955).

First US edition of Cowell's autobiography, a paperback original more sensationally aimed at the stateside pulp market.

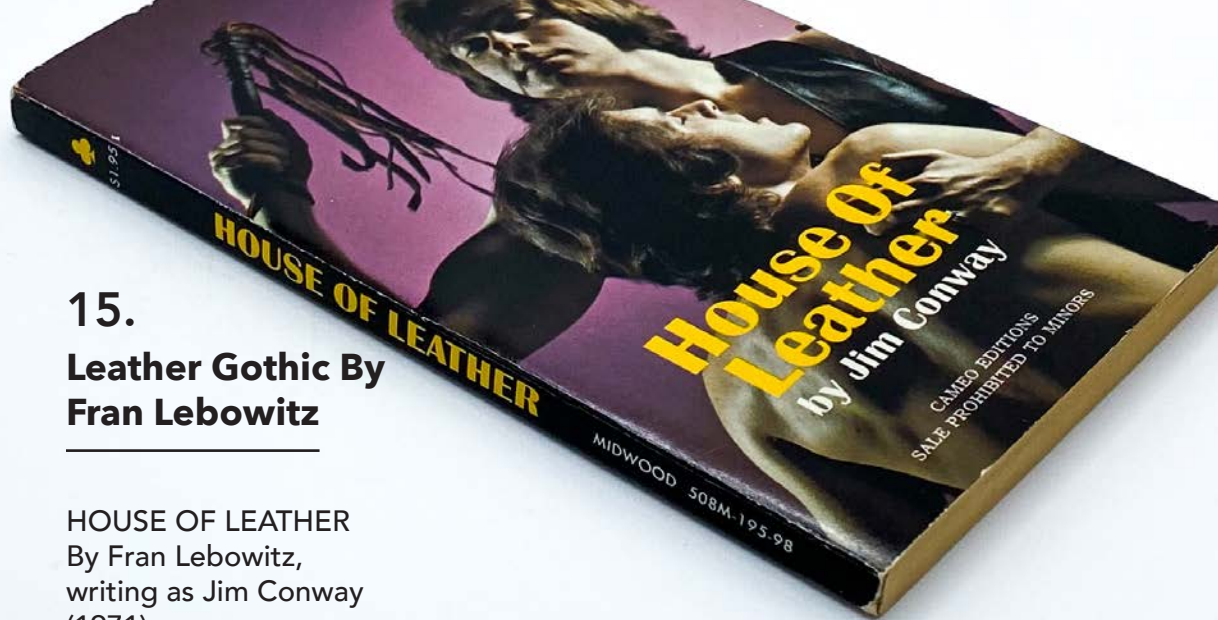
\$350.

"Since May 18th, 1951, I have been Roberta Cowell, female. I have become woman physically, psychologically, glandularly and legally."

OCLC locates just 5 copies of the true first edition, with only 2 in the US. And this first US edition is not much more common: OCLC locates just seven holdings.

First printing. New York: Lion Library Editions. 7" x 4.25". Original pictorial wrappers. 160 pages. Some minor rubbing and edgewear to covers. Pages mildly toned, faint soil here and there. Overall clean and sharp. Near fine.

Read more: Sandy Stone, "The Transsexual Empire Strikes Back," in: *Body Guards: The Cultural Politics of Gender Ambiguity* (Routledge 1991); Bernice L. Hausman, *Changing Sex: Transsexualism, Technology, and the Idea of Gender*.



15.

Leather Gothic By Fran Lebowitz

HOUSE OF LEATHER
By Fran Lebowitz,
writing as Jim Conway
(1971)

First (and almost certainly only) printing of Fran Lebowitz's first published book, a sleaze novel to which she admitted authorship in 2010 – a sort of gothic through porn-tinted glasses.

\$1250.

Fran Lebowitz, the “famous writer who famously doesn’t write” (Freeman), avoided sleaze infamy by publishing under other names in her early career. “I published [HOUSE OF LEATHER] under the name of the headmaster who threw me out of prep school, Robert Paine Cook” (The Private Library), she recalled in a 2010 interview; that name was evidently changed to a house pseudonym by the publisher, an unfortunate obfuscation of an early example of Lebowitz’s biting sardonicism. But the contents of THE HOUSE OF LEATHER — which she recounts she wrote for \$500 based on “stapled pages [from the publisher] that told you how to write [...] and what had to be in each book” (The Private Library) — retain a certain (unnecessary) literary and cosmopolitan quality for which she later became known.

A dark gay BDSM romp through a house in which residents corrupt and are corrupted, THE HOUSE OF LEATHER would not be out of place among gothics such as REBECCA or THE FALL OF THE HOUSE OF USHER. The House is the first “character” we meet and the shadow that none of the other players can escape from. It’s a very classical framing for a story packed with (albeit well-written) kinky smut, in which Lebowitz manages to convey a sex slave’s longing for freedom and ultimate surrender while plumbing the depths of synonyms for various bodily fluids.

Lebowitz has not been widely identified with HOUSE OF LEATHER outside of her remarks in 2010 – likely due to her muddling of the publisher’s name (conflating Midway for Midwood), and the pre-publication alteration of her pseudonym. OCLC records just six scattered copies. A very nice copy of a notably scarce and little-known work.

First edition. New York: Cameo Editions. 7" x 4.25". Original color pictorial wrapper. Midwood Books M-195-98. 184, [8] pages. Wrapper with mild edgewear, shallow crease to rear cover. Leaves uniformly a bit toned. A solid, clean copy. Very good plus.

Read more: Hadley Freeman, “Fran Lebowitz: ‘If people disagree with me, so what?’,” The Guardian 28 August 2021; “Fran Lebowitz on Reading,” The Private Library / The Well Dressed Bibliophile.



16.

The Men Are Revolting

THE FEMINISTS
By Parley J. Cooper
(1971)

First printing of Cooper's pulp sleazeploitation vision of a future in which Feminists oppress a rag-tag army of rebel mole men, for fun.

\$250.

"'Kill him!' a woman cried hysterically."

A glimpse into the harrowing female-dominated world of 1992, when male outlaws take to the sewers and the underground and armed Feminists patrol the night in severe grey suits.

First edition. New York: Pinnacle Books. 6.75" x 4". Original pictorial wrappers. 188, [2] pages. Light edgewear. Near fine.

Trans-National Second-Wave Feminism Under Construction

THE MYTH OF THE VAGINAL ORGASM / DER MYTHOS VOM VAGINALEN ORGASMUS

By Anne Koedt
[1970-1974]

Three states of the first separate edition of Koedt's revolutionary essay, together with the hand-annotated typescript draft German translation utilized for the first published German edition.

\$2500.

The influence of Koedt's "The Myth of Vaginal Orgasm" was immediate and far-reaching, not only in American circles but European as well: "In the early 1970s, a slim pink book designated as the first issue in a series titled *Frauen(raub)druck* (Women's (Bootleg) Print) became a best-seller in the burgeoning women's movement in German-speaking countries." By publishing Koedt in translation, "the new women's movement in West Germany established a strong link with radical feminists from the US" (Gehmacher). That book paired Koedt's vigorous attack on Freudian fantasy with a reprinting of Mathilde Vaerting's 1921 "*Frauenstaat und Männerstaat*," connecting European thought with American, first wave with second wave, under the same covers. This edition followed the first version of Koedt's paper, which appeared in 1968 (in highly abbreviated form) in the feminist journal *NOTES FROM THE FIRST YEAR*, and was revised and expanded for the subsequent *NOTES FROM THE SECOND YEAR*. Its first separate publication as a pamphlet soon followed in 1970, represented here in three (likely all) distinct states (no established priority) of the first separate edition, as well as the first printing of the influential Braunsche edition, along with the (unidentified) German translator's typed draft of "*Der Mythos Vom Vaginalen Orgasmus*" used for that edition—with extensive handwritten edits, revisions, and commentary.

The NEFT edition describes Koedt as "active in the October 17th movement (a radical split from National Organization of Women)"; by 1970, Koedt had already left the October 17th movement to co-found New York Radical Feminists with Shulamith Firestone, but would leave that organization too before long as well, telling Susan Faludi that she was "done with groups after that." A recent oral history of New York Radical Women (predecessor to New York Radical Feminists) illuminated both the liberatory power of early consciousness-raising and the ideological and tactical differences that divided many groups of the time. Judith Weston recalled that, despite the revelatory impact of Koedt's essay, "some people thought that [...] it was not a good organizing tool," because of its non-economic focus and because "it would certainly alienate men." Or, as a later generation of women would put it: "It's true, but [s]he shouldn't say it." Koedt was herself the first to point out the psychological threat to men posed by her arguments, and in her bracingly plain language, no trace of an apology for that threat may be found.

A revealing and bibliographically interesting collection documenting the publication history of this "feminist classic" that "challenge[d] the very foundation of heterosexuality" (Gerhard).

Allgemeine Darstellung

Immer, wenn über weiblichen Orgasmus gesprochen wird, wird eine falsche Unterscheidung zwischen dem vaginalen und dem ~~alitors-~~ ^{clitor-} Orgasmus gemacht! Die Frigidität, die im allgemeinen von Männern definiert wurde, wird betrachtet als das Fehlen des Orgasmus zu ~~hxtax.~~ ^{erlbe} Die Vagina ist jedoch ~~zurn~~ ^{zurn} ~~ist~~ ^{ist} ~~physiologisch zurn~~ ^{physiologisch zurn} ~~mus~~ ^{mus} ~~zustande zu bringen~~ ^{zustande zu bringen} Die Klitoris ist ~~viel~~ ^{viel} ~~die weibliche Entsprechung~~ ^{die weibliche Entsprechung} ~~dies eine Menge erklärt~~ ^{dies eine Menge erklärt} ~~wie sogenannte Frigidität~~ ^{wie sogenannte Frigidität}

The Myth of the

VAGINAL OR

ANNE KOEDT

The Myth of

1. Frauendruck vom Frauenzentrum Berlin



Frauenstaat
und
Männerstaat

Der Mythos
vom vaginalen
Orgasmus

von

von
Anne Koedt

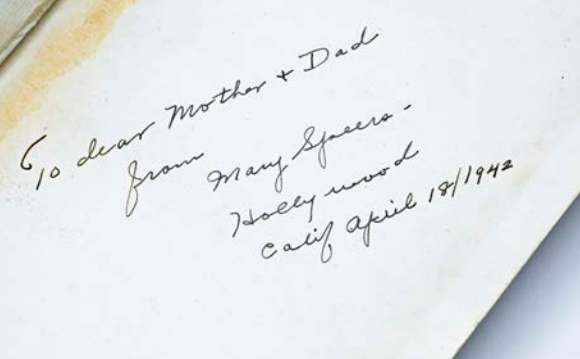
Mathilde Vaerting

Boston / Karlsruhe: New England Free Press / G. Braunsche Hofbuchdruckerei und Verlag. Three items. I. Frauendruck: original pictorial purple wrappers. 168, [1-15], [i-xiv] pages. Moderate wear, corner creasing; spine sunned with vertical creasing. II. The Myth of the Vaginal Orgasm: three states of the first separate edition, no priority established. Three [8]-page pamphlets printed on folded pink, yellow, and green paper, respectively. Minor soil and sun, with yellow copy showing heavier wear and detached covers. III. (Der Mythos vom vaginalen Orgasmus): 11 pages, typescript on rectos only, with lengthy pen corrections and marginal notes. Edgewear and occasional faint soil. Very good plus.

Read more: Johanna Gehmacher, "The Production of Historical Feminisms, Part Two: Transnational Strategies and the Feminist 'We'"; Vivian Gornick, "The Next Great Moment in History is Theirs"; Joy Press, "The Life and Death of a Radical Sisterhood"; Jane Gerhard, "Revisiting The Myth of the Vaginal Orgasm."

Published by
New England Free Press
791 Tremont St.
Boston, Mass. 02118

This article is one of a series of articles chosen by a group of Boston-area women's liberation cho- ally. This is an artist living in New York City and active in the October 17th Movement (a radical split from National Organization of Women) and the movement gener-



18.

Family Copy Of A Mid-Century Queer Novel

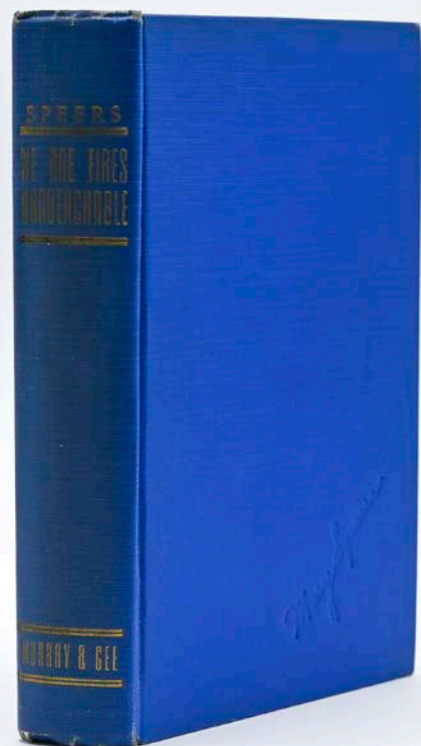
WE ARE FIRES UNQUENCHABLE
By Mary Speers
1942

Rare first edition of this erotic lesbian novel set in a rural US town – inscribed by the author to her parents.

\$1200.

Steven Dillon identifies *WE ARE FIRES* as the “species of sex novel” that “sets its erotica into an interesting scientific framework” — in this case with an introduction by (the likely fictional) “H. K. Bonaparta, Ph.C.” Dillon speculates that the introduction may have been included to “ward off the pornography police since the publishers [...] are not otherwise dirty book peddlers” (126), though this cataloguer is uncertain of how much legitimacy is conveyed by a doctoral candidate. Speers inscribed this copy to “dear Mother & Dad” and one wonders if this note carries a touch of antagonism, or if her parents did, in fact, support her unconventional writing career.

The book was also apparently the subject of an obscenity lawsuit against the publisher (likely Marcel Rodd), which may help explain why *WE ARE FIRES UNQUENCHABLE* has “almost entirely vanished from surveys of queer literature” (ibid) and is quite scarce in institutional collections. OCLC locates just three holdings. A rich canvas for academic analysis, difficult to obtain, and especially desirable with such an intimate association.



Hollywood: Murray & Gee. 8" x 5.25". Original blue cloth binding with gilt spine lettering. 366 pages. Inscribed by Speers to front flyleaf "To dear Mother & Dad," dated April 18 1942. No dust jacket. Mild bumping to corners and spine ends, a bit of sunning to spine; with a very slight lean. Leaves with one or two spots of marginal soil. Sound and bright. Very good plus.

Read more: Steven Dillon, *Wolf-Women and Phantom Ladies*; Barbara Grier, *The Lesbian in Literature*, 144.

19.

"To Mom & Dad"

I LOVE DICK
By Chris Kraus
(1997)

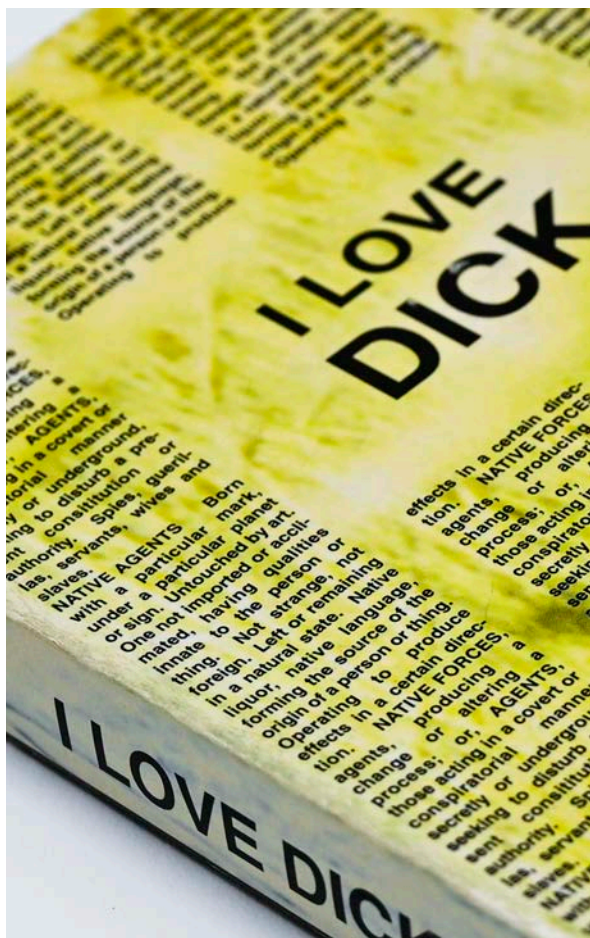
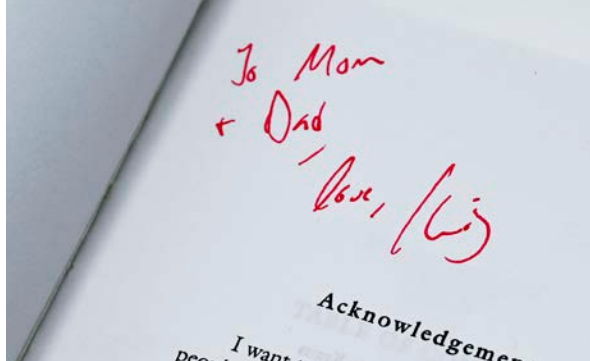
Association copy of this modern cult classic of sexuality, gender, and obsession — basis for the recent and well-received Amazon series directed by Joey Soloway and starring Kathryn Hahn and Kevin Bacon — inscribed by Kraus to her mother and father.

\$1250.

"Chris Kraus's I LOVE DICK is a great book to give as a gift to somebody you are hoping to sleep with."

— Eli S. Evans

Though ostensibly a novel ("This is a work of fiction," Kraus begins), I LOVE DICK is more an experimental memoir (in epistolary form) reconstructed from Kraus's own letters that document (and enact) her obsession with Dick Hebdige, the noted structuralist critic. In the twenty-five years since its publication, DICK has rightly earned it status as a cult classic that presciently examines themes of gender, identity, aging, and longing. While the book has been reprinted and republished many times since, the true first edition remains rather elusive, especially with so close an association. A fearless — Kraus was married to Semiotext(e) publisher Sylvère Lotringer at the time — and influential debut.



First edition. (New York): Semiotext(e) Native Agents. 7" x 4.5". Original printed yellow-green wrappers designed by Mark Stritzel. [10], 175, [3] pages. Inscribed by Kraus: "To Mom / & Dad / Love, / Chris." Spine sunned. Mild wear to wrappers. Else clean and sound. Very good plus.

Read more: Eli S. Evans, "Don't Say No," n+1 no. 8 (Fall 2009).

Signed By Joyce And Matisse

20.

ULYSSES

By James Joyce, illustrated by Henri Matisse

1935

Rare doubly signed copy of the iconic modernist book, one of the great editions of one of the great books.

\$15,000.

Joyce's masterpiece, in the deluxe edition published after the 1933 landmark ruling in the case of *United States v. One Book Called Ulysses*. Eleven years after the book's initial publication, a US court affirmed that in the matter of obscenity, *One Book Called Ulysses* had soundly defeated the United States, and immediately thereafter, Limited Editions Club founder George Macy began to plan what would be a monumental achievement: a landmark among Matisse's livres d'artiste, reproducing his preparatory drawings alongside the final soft-ground etchings; the only illustrated ULYSSES with an introduction that Joyce allowed to be published; and the most accurate text of the novel published in the US until 1961.

Over the better part of the last century, a story regarding the rare double-signed copies has grown in the telling, aided by Richard Ellmann's Joyce biography, the myth-making capacity of the book trade, and the allure of spite over finance as a motivating narrative engine. It is true that the few copies signed by both Joyce and Matisse are prized and sought-after; it is true that Matisse signed all 1500 copies issued while Joyce stopped at just 250; it is quite possibly true that Matisse never read ULYSSES even in translation but for a time led Joyce to believe that he had, while simultaneously leading intermediaries to believe that Joyce didn't mind that he hadn't (see Knapp and Goodwin for varying interpretations of third-party reports on this point). It is sadly not true that Joyce flew up into a rage and flung his pen away mid-scribble in a fit of bile and spleen, notwithstanding the long and persistent life of this apocryphal anecdote. The details, as usual, may be read in the archives: Goodwin's review of George Macy's correspondence notes his specific negotiations with Paul Léon on the number of copies to be signed by Joyce and the fee to be paid for them; while Macy did his best to bargain for more, the number 250 was agreed upon in advance and all the signatures promised by Joyce were duly delivered.

The preferred limitation of this classic "collaboration," perhaps best viewed not as illustrations in any conventional sense, but a second parallel modernist manipulation of THE ODYSSEY.

New York: The Limited Editions Club. Original brown Bancroft buckram with gilt globe stamped to front board. In original slipcase. Designed by George Macy. 11.75" x 9". Introduction by Stuart Gilbert. Illustrated with 6 etchings and 20 tipped-in drawings on blue and yellow paper. 363, [1] pages. Edition of 1500 numbered copies signed by Matisse, of which 250 were additionally signed by Joyce. This copy no. 737. Signed by both Joyce and Matisse at colophon. Spine sunned; slight staining to upper and lower edges of final pages and rear endpaper. Slipcase scuffed and toned, with tape repair and some splitting. Very good plus.

Read more: Luca Crispi, "A French Homer in America: James Joyce, Henri Matisse, and the Limited Editions Club "Ulysses"; Willard Goodwin, "A Very Pretty Picture M. Matisse But You Must Not Call It Joyce": The Making of the Limited Editions Club "Ulysses"; Kathryn Brown, Matisse's Poets: Critical Performance in the Artist's Book.

THIS EDITION OF JAMES JOYCE'S ULYSSES
CONSISTS OF FIFTEEN HUNDRED COPIES
MADE FOR THE MEMBERS OF
THE LIMITED EDITIONS CLUB
THE ILLUSTRATIVE ETCHINGS AND DRAWINGS
HAVING BEEN CREATED ESPECIALLY
FOR THIS EDITION BY
HENRI MATISSE
THE EDITION WAS DESIGNED BY GEORGE MACY
AND PRINTED AT THE PRINTING-OFFICE OF
THE LIMITED EDITIONS CLUB, THIS COPY BEING
NUMBER 737

SIGNED BY *Henri Matisse*
James Joyce

"I believe these first plates from
Matisse are superb [...] I am worried
over the fact that they do not seem to
have a direct relation to ULYSSES,
the book by James Joyce."
— George Macy

Modernism In The Mundane

MODERNOLOGIO [考現学: Kōgengaku]
By Kon Wajiro and Yoshida Kenkichi
昭和 5 [1930]

First edition of Kon Wajiro's visionary encyclopedia of Japanese modernity and material culture, as it emerged in Tokyo in the 1920s after the devastation of the great earthquake of 1923.

\$2500.

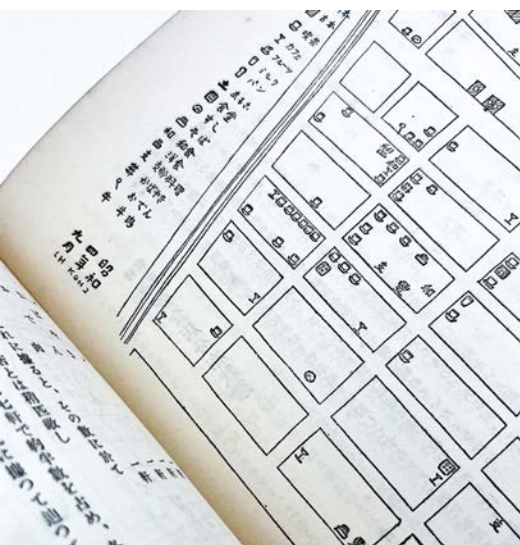
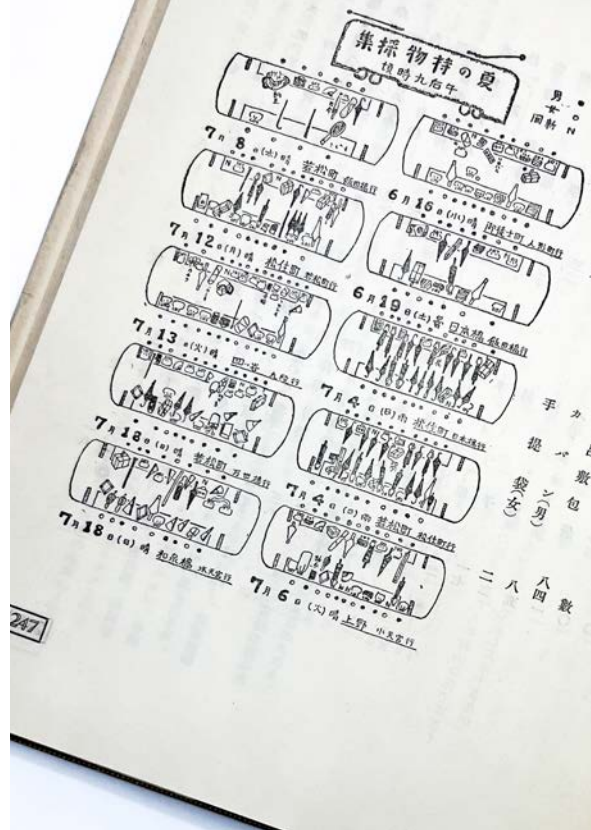
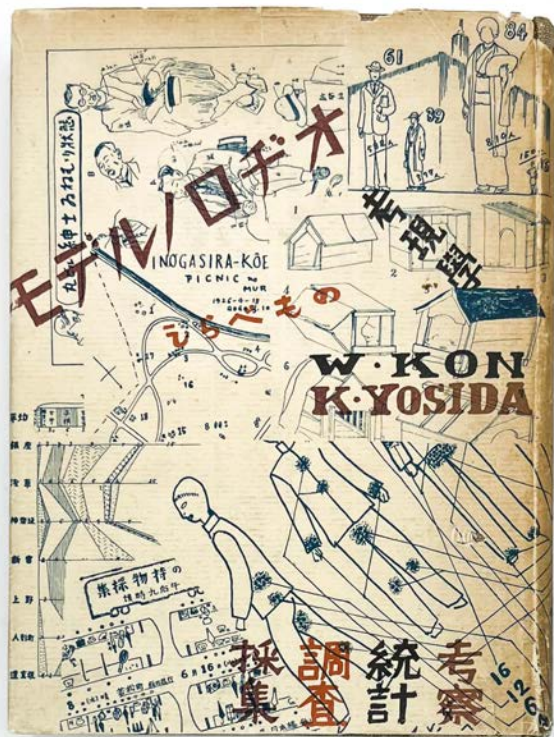
"Kon's works in the wake of the earthquake demonstrated that the tools of the consumer economy—the vivid visual expressions of advertising, decoration in urban space, and popular fashion—were the new design arena of popular culture, which was totally different from the modernists' a priori concepts of art and beauty." — Kuroishi Izumi

Following the massive Kanto earthquake in 1923, much of Tokyo had to be rebuilt and reconstructed. Kon became involved in both the decoration of new temporary housing and — with designer Yoshida Kenkichi — embarked on a survey of Tokyo's urban architecture, fashion, and behavior, "in order to assess Tokyo's recovery and the extent to which new urban spaces and customs had emerged" (Kuroishi). In all his work, Kon urged respect for the products of ordinary people's lives: alert attention to the aesthetic value of the everyday object.

Kon Wajiro's concept of "modernology" was named in explicit contrast with archaeology. Whereas archaeology confronts the problem of reconstruction from inert and incomplete fragments, a deduction from silences and absences, modernology is besieged by a live cascade of object and information, in motion and in flux, changing and moving under observation as living things do. To analyze and taxonomize what will not lie still to be ordered is enormously ambitious; simply to record is a heroic endeavor. Much of Kon and Yoshida's MODERNOLOGIO takes the form of meticulous visual lists: variations of hairstyles, shoes, cosmetics, beards, the contents of pockets, the proportion of modern to traditional clothing worn by individuals, the layout of rooms, the gestures of waitresses, the postures of sleepers, methods of transportation, colors of uniforms: an epic catalogue of modern life.

First printing. (Tokyo): 春陽堂 [Shun'yudo]. 10" x 7.5". Original pictorial brown cloth stamped in black, white, and red. Pictorial endpapers. In original pictorial dust jacket with protective glassine. 5, [1], 361, [2] pages. Illustrated throughout with black-and-white sketches, both in-text and full-page; several plates in color; and one black and white photographic plate. Text in Japanese, with occasional English in illustrations. Light edgewear and scuffing to boards at extremities. Jacket shows a few small chips to upper edge, with larger chipping to spine tips, two old tape repairs to verso. Near fine in very good plus jacket.

Read more: Kon & Kuroishi, *Selected Writings on Design and Modernology, 1924-47*; Sand, "Street Observation Science," in Prakash & Kruse, *The Spaces of the Modern City*.





[Japan]: n.p. 7.75" x 10.5". Original self-wrappers, ribbon-bound. 19 color woodblock prints. [20] pages. Wrappers mildly toned with one tiny spot of soil; a bit of fading to ribbons. Leaves with occasional tiny watercolor splatches to margins. Sound and bright. Near fine.

The Mingei Movement In The Classroom

22.

COLLECTION OF PUPILS WORKS (WOOD-BLOCK PRINTS) [circa 1950]

Collection of original woodblock prints created as part of a classroom exercise in a postwar Japanese middle school, demonstrating the influence of the mingei [folk art] movement.

\$450.

After the destruction of WWII, Japan's traditional arts were threatened by the upheavals and subsequent occupation. The mingei movement championed the preservation of the intangible knowledge and skills needed to carry on the creation of art and crafts that had survived for centuries and, after the war, it became a phenomenon. Japanese citizens sought more traditional crafts of all kinds, from pottery to clothing to architecture. The movement also influenced the curricula of junior high art classes, as seen in this collection of woodblock prints by middle school children. Kids, ever the innovators, put their own spin on the subjects of their woodcuts: among more traditional designs such as a view of Mt. Fuji, a walled castle, and a still-life of eggplants are more abstract designs and even a car that resembles a military vehicle, perhaps from the occupation.

There are a number of Kohoku Junior High Schools in existence in Japan today, including in Tokyo and Nagoya; it is unclear which of these this example comes from. The teacher supplied an index of the students, their classes, and their subjects, as well as a pair of example prints, though it lacks any geographical information. While the names are Japanese, they are written in Roman script, possibly due to US occupation. An attractive snapshot of the cultural impact of the mingei movement in the sphere of public education.



Book Reports In The Form Of Book Jackets

Archive of Handmade Book Covers Made By High School Students
[1970, 1971, 1972, 1977]

Substantial collection of original book covers for existing titles made as part of a book report assignment, exhibiting a delightfully '70s design sensibility and a creative use of available materials — featuring works by Louisa May Alcott, Booker T. Washington, Anne Frank, Helen Keller, Houdini, the Beatles, et al.

\$3750.

This collection of graded original book reports in the form of dust jackets came from Mrs. Dahlquist's junior year English classes over several years during the 1970s. The students' enjoyment for the unusual project shines through in this varied archive — the cover for *THE GREAT AMERICAN* is made of stiffened cloth and felt (though it only earned a C for low-quality writing), and there are several beautiful examples of construction paper collage. The students' use of found materials is creative, and also likely speaks to different economic circumstances at home. Some of the jackets reflect the clear personality (and dare I say favoritism?) of Mrs. Dahlquist. "I'm glad you chose to read about 'Edner' (as she also called herself)," Mrs. Dahlquist gushes in her evaluation of a cover for a biography of Edna St. Vincent Millay; "there is just nobody quite like her," she continues, offering a recommendation for further reading. She is not nearly as verbose in her evaluation of any of the other covers. Meanwhile, in the jacket for *RUN, BABY RUN*, one can almost hear the exasperation in her quip next to a field of red underlining: "Don't you ever proofread?"

Unfortunately, there is little information to be found about Mrs. Dahlquist or her talented students. One of the book covers is made of a paper bag from the Vons grocery store, and another from a Mayfair Markets bag; this at least narrows the location to California or Nevada. Mrs. Dahlquist dutifully blacked out the vast majority of students' names on the jackets, although some escaped her pen: Tina Manos, Geary Martin, and a few others peek out. One of the several covers for E. R. Braithwaite's *TO SIR, WITH LOVE* notes "11th grade" under the student's name, date, and class period, providing a sense of the age of the students.

Based on the general arrangement of information on the jackets and Mrs. Dahlquist's feedback, the assignment required each student to read a book, then create a graphic cover for it, including a summary of the text on the inner flaps and a brief author bio to the rear. Among the wide variety of books reported upon are biographies or autobiographies of figures such as Louisa May Alcott, Booker T. Washington, Thomas Edison, Anna Pavlova, Alfred Nobel, Anne Frank, Helen Keller, Steve McQueen, Houdini, the Beatles, and an assortment of sports stars. There are also several disturbing choices, including biographies of prominent Nazis embellished with swastikas, and a work about the life of Robert E. Lee featuring felt Confederate flag. There are a couple of more loosely autobiographical titles, such as *CHEAPER BY THE DOZEN*, sprinkled through the collection, as well as some rather esoteric biographies: *DIARY OF A WITCH* by self-proclaimed witch Sybil Leek ("Cover is MOST attractive," notes Mrs. Dahlquist), and *MY LIFE WITH EDGAR CAYCE*, describing the telekinetic powers of a purported psychic. This assignment seems to be one Mrs. Dahlquist



returned to over the years: there are book covers dated 1970-1972, and then another set dated 1977. Many feature pinprick holes in the corners or edges, indicating that she perhaps displayed them around the classroom after she graded them; they seem to have been put up closed, probably to the relief of the students who earned the wrath of her red pen.

An evocative snapshot of high school English education in the '70s, and a remarkably extensive survival.

[California or Nevada]: n.p. 140 pieces of various art, manuscript, and typewritten material, largely on paper, some also incorporating fabric and metal. Pieces variously taped, stapled, and glued together to create "dust jackets". Some tape yellowing and loosing adhesion, several jackets with mild to moderate edgewear; a few jackets with perished portions. Overall very well-preserved, with vibrant colors. Full inventory of titles available on request. Very good plus to very good overall.



A Gorey-esque Victorian Commonplace Book

24.

Macabre Illustrated Commonplace Book
[Anonymous]
[circa 1880]

Skillfully rendered commonplace book selecting dark and sombre verses, pictures, and acrostics, hand-copied from a variety of nineteenth-century sources by an unknown collector of the grotesque.

\$1850.

"Dissatisfaction - Despair - Disgust - Lunch"

The artist responsible for this sketchbook, probably young and presumably ruthless, chose their texts from an assortment of primers and popular anthologies, particularly favoring the works of William Brunton, whose "Passions of ye Period" is the opening highlight. From these pleasantly violent faux-medieval drawings, the artist proceeds to "A Few Clippings from Mavors' Spelling Book." William Mavors's INTRODUCTION TO THE READING AND SPELLING OF THE ENGLISH LANGUAGE, first published in 1806, contained an exquisitely Edward Goreyan abecedarium as well as certain phrases, copied here with unattributed humorous illustrations, composed to progressively introduce vocabulary to new readers, but by turns gnomic, whimsical, and menacing in isolation: "Do as you are bid – Or it may be bad for you." After an interim selection of similarly violent and idiosyncratic cartoons and jokes copied out of PUNCH, the sketchbook continues with the droll "A Day's Fishing in the Sea," whose original source is uncertain, and concludes with a virtuosic but rather gruesome colophon illustration of a cat, crucified for our sins. Finis.

[United Kingdom]: n.p. 6" x 4". Contemporary limp brown morocco, "J. Bickle" blind-stamped on front board. Ink and pencil manuscript with ink, pencil, and watercolor illustrations. [72] pages. Considerable scuffing and rubbing to boards and endpapers. Starting here and there, but still firm overall. Very good.



with affection from this older publisher! Your taste is remarkable and obviously similar to mine. I gave Ted Gorey carte blanche and designed this format for all his books to get him into a larger market. It worked!

This one and The Curious Sofa are my favorites.

I'm honored to be asked to autograph this.

Yrs. ever,
Joan Obolensky

To Phyllis
with love
IVAN OBOLENSKY
VICE PRESIDENT

"I gave Ted Gorey carte blanche"

25.

THE FATAL LOZENGE

By Edward Gorey
(1960)

First issue of Gorey's bracing alphabet book, with a lengthy inscription by the publisher to comedian Phyllis Diller asserting he "designed this format for all his books to get him into a larger market. It worked!"

\$750.

"The Quarry, fleeing from the outing, / Sinks panting in the reeds and mud;
And hearkens to the distant shouting / That tells him they are out for blood."

Beautiful Gorey book covering the full alphabet from Apparition to Zouave with Cads, Fetishists, Governesses, and Orphans in between. Illustrated with Gorey's characteristic flair and attention to sunken eye sockets, plush fur coats, and wasted, withered cheeks under bristling mustaches. LOZENGE evokes the conceit of the upcoming GASHLYCRUMB TINIES (published three years later), but here primarily with endangered adults.

First edition. New York: Ivan Obolensky, Inc. 6" x 5". Original lapis-blue pictorial wrappers, including Gorey-like fur-clad figure on rear wrapper. Illustrated by Gorey in black and white throughout. Price (\$1.25) printed on lower right corner. Inscribed by Ivan Obolensky on half title: "18 September, 1991 To Phyllis Diller with all affections from this older publisher! Your taste is remarkable and obviously similar to mine. I gave Ted Gorey carte blanche and designed this format for all his books to get him into a larger market. It worked! This one and THE CURIOUS SOFA are my favorites. I'm honored to be asked to autograph this. Yrs. ever, Ivan Obolensky." Obolensky has also written "Prince" in front of his name as publisher on the title page. Light rubbing to edges, some creasing to joints, faint impression from former paper clip attaching Obolensky's card (additionally inscribed to Diller) to front wrapper and first couple leaves; card now laid in. Very good.

Read more: Henry Toledano, Goreyography, A6a.



Before Ruscha

26.

BOULEVARDS DE PARIS

With engravings by Jean Jacques Champin and Edouard Renard
[1846]

Remarkably intact first printing of this spectacular and sprawling mid-19th century Parisian panorama, an aesthetic predecessor of Ruscha's SUNSET STRIP.

\$7500.

If the feeling of Ruscha's SUNSET STRIP is "less like the fluid cinematic pan [...] than a series of jolting jump cuts" (Parr, 182), the visual effect of BOULEVARDS DE PARIS is the polar opposite. This panorama is composed of an unbroken vista as though a reader is walking down the middle of the street, promenading alongside the residents of 1840s Paris, with scenes printed upside-down from each other on opposite sides, just as in SUNSET STRIP. The engraving guides the viewer east from the Place de la Concorde to the Bastille, with the only jitters along the way resulting from an occasional millimeter's-worth misalignment of the sheets joined to create the epic portrait of Paris on the eve of Haussmann's renovations. BOULEVARDS DE PARIS was also produced in an uncolored form; this fully hand-colored edition is far scarcer on the market. It is also scarce institutionally, with OCLC locating only five holdings internationally. A beautiful copy of this unusual and complex production.

First edition. Paris: L'Illustration. 11" x 7.5" (folded); 11" x 191" (unfolded). Original brown cloth binding, stamped in gilt and blind. Accordion-folded sheet with hand-colored engravings, printed one side only. Boards with a bit of rubbing, lightly bumped corners; fabric of spine tender, with a couple spots of loss and closed tears. Panorama with scattered foxing, a couple panels lightly toned; a few folds with closed tears (the largest 6.5"), with several early paper reinforcements to reverse. Overall sound, with vibrant colors. Very good plus.





**"That's what I wanted [...] to make a book,
not necessarily to take photographs."**

27.

EVERY BUILDING ON THE SUNSET STRIP

By Edward Ruscha
(1966)

First state of this quintessentially Los Angeles book, and one of the great photobooks of all time, in exceptional condition.

\$5500.

Ruscha's fourth book, and arguably his finest, captures the Sunset Strip at a particular moment in time. A monumental and continuous accordion-fold scroll that opens to more than 25 feet, Ruscha documents — as the title suggests — the entirety of the Strip, with even numbered addresses running along the top the page and odd facing opposite along the bottom: "a ragged progression of gas stations, motels, apartment houses, parking lots, strip-malls, and honky-tonk signage" (Parr, 182). A beautiful example of a notoriously fragile production.

First edition. (Los Angeles): [Edward Ruscha]. 7" x 5.5". Accordion-fold printed recto only and mounted in printed wrappers, with short extra final flap. Housed in original silver Mylar foil-covered slipcase. Lacking the exceedingly rare belly band. From an unstated edition of 1000 copies. Spine lightly toned, with a faint crease. Some unobtrusive glue offsetting to cover folds from slipcase. Else bright, sharp, clean, and sound throughout. In an excellent example of the slipcase, with only the tiniest split to one end, but almost none of the endemic rubbing to the foil. Near fine overall.

Read More: Martin Parr & Gerry Badger, *The Photobook: A History, II*; Andrew Roth, *The Book of 101 Books*; Ed Ruscha Editions: 1959-1999, B4.





McLoughlin Building Blocks

COB HOUSE BLOCKS
[1885]

Rare complete example of this late-19th century architectural toy that combines learning and play, in a vibrant McLoughlin pallet.

\$750.

"Children have always built, testing their theories about the physical and social world." – Karen Hewitt

Linda Hannas notes that block sets like COB HOUSE played "the dual role of picture puzzle and building bricks" (75). COB HOUSE in particular "clearly placed the act of building on a par with word construction and the narrative possibilities of storytelling," (Hewitt, 7), including the alphabet in six of eight assembled solutions as well as a short story about kittens. This set embraces the use of the blocks as construction materials with a depiction of children assembling precarious structures on the box lid, as well as dedicating one side of each block to an image of part of a building's facade. Even the set's name encouraged this kind of play. But two modes of play meant twice the opportunities for damage and lost parts: COB HOUSE is quite scarce on the market, and this complete copy is a particularly nice example.

New York: McLoughlin Brothers. Contains the picture story "Three Little Kittens." 10" x 1" x 1" (blocks); 11.5" x 11" (box). 18 long wooden blocks with chromolithograph paper panels pasted onto each side. Lacking solution sheets, as common. In original wooden box with chromolithograph pasted to lid. Box with wear, several cracks to chromolithographic lid (still intact); some toning. Blocks with some edgewear and bumping. Colors vibrant. Very good.

Read more: Karen Hewitt, "Blocks as a Tool for Learning," Young Children vol. 56 no. 1; Linda Hannas, The English Jigsaw Puzzle.



Soviet Blocks From The Soviet Bloc

29.

Юный Архитектор [YOUNG ARCHITECT] Building Blocks
[circa 1980]

Striking set of Soviet building blocks, a playful take on the cultural prominence of urban planning in this period – in stylish original box.

\$600.

Purpose-built towns in unsettled areas of Russia sprung up in the mid-to-late 20th century: "35 per cent of Soviet population growth in the past fifty years has gone into new towns" noted J. A. Underhill in 1990. Юный Архитектор [YOUNG ARCHITECT], published by venerable company "Red Star" (which made its name in the wooden ruler business), allowed kids to try their hand at urban planning. Included are all the accouterments of a new town: housing blocks (literally), "trade buildings" to be arranged into a hexagonal industrial complex, a whole forest of tiny birch trees to be distributed throughout town, and more. This particular YOUNG ARCHITECT lacks a few components (as common), but includes extra pieces, particularly more birch trees. Later versions of this set featured painted pieces; this early example features windows and doors simply burned into the wood.

Можга [Mozhga]: ОБЪЕДИНЕНИЕ "Красная Звезда" [Enterprise "Red Star"]. 9.5" x 13.5" (box); Numerous unpainted wooden shapes, some with burned designs: 16 trees (Берёзка, birch trees), six half-cylinders (Крыша, roof), ten circles, one long triangle, one flat plank, one bridge (Мостик), eight long thin buildings, three long thick buildings (Здание Двухэтажное, two story building), eight residential blocks (Блоксекция жилого Дома), four trade buildings (Здание Торгового), eight little houses. In original mint green box with color pictorial paste-on to lid. Small stamp to lid, "Made in RUSSIA." Diagram of box contents to inner lid, with two ink alterations. Box with some edgewear and bumping to corners, lower tray with small corner tape repairs. One long thin building stuck to a long thick building with double-sided tape, two half-cylinders glued together; one trade building with pencil scribbles to roof. Lacking 18 pieces and playmat, but with 7 extra blocks from a similar set. Sound and clean overall. Very good.

Read more: J.A. Underhill, "Soviet New Towns: Planning & National Urban Policy," *Town Planning Review*.



Documenting The Impermanent

30.

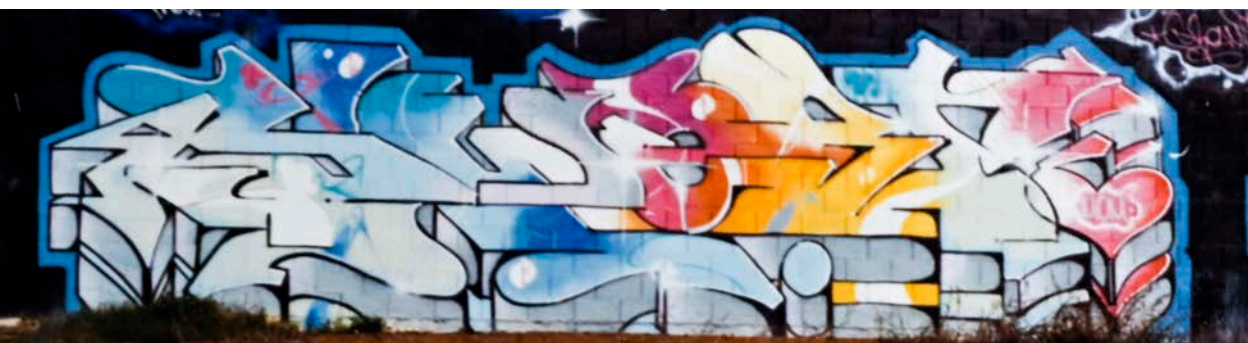
Original Photo Album of Graffiti and
Graffiti Artists in and around Oakland, California
[ca. late 1980s]

Exceptional late-1980s photo album compiling more than 170 color images of Oakland graffiti and graffiti artists — showing the development of California's "New Wave."

\$8500.

"It was a form of communication." — Dream

Though regional differences in graffiti had long been an aspect of the form even from its earliest days — think L.A. Chicano writing or Philly Handstyle — the popularity and influence of the 1983 movie *WILD STYLE*, as well as Martha Cooper and Henry Chalfant's book *SUBWAY ART*, accelerated the process. When PBS ran the cult classic the following year, numerous young writers around the country took up spray cans and strove to find their voice — both as individuals and within local scenes. And so by the late 1980s, when this album was compiled, numerous graffiti vernaculars had developed — including the Bay Area's defining combination (recorded here) of increasingly abstracted letter work coupled with bright, decidedly West Coast colors. This reaction to traditional NYC "Wild Style" became known as "New Wave" and was an attempt to lend the dynamism and kineticism of subway cars to otherwise stationary walls.



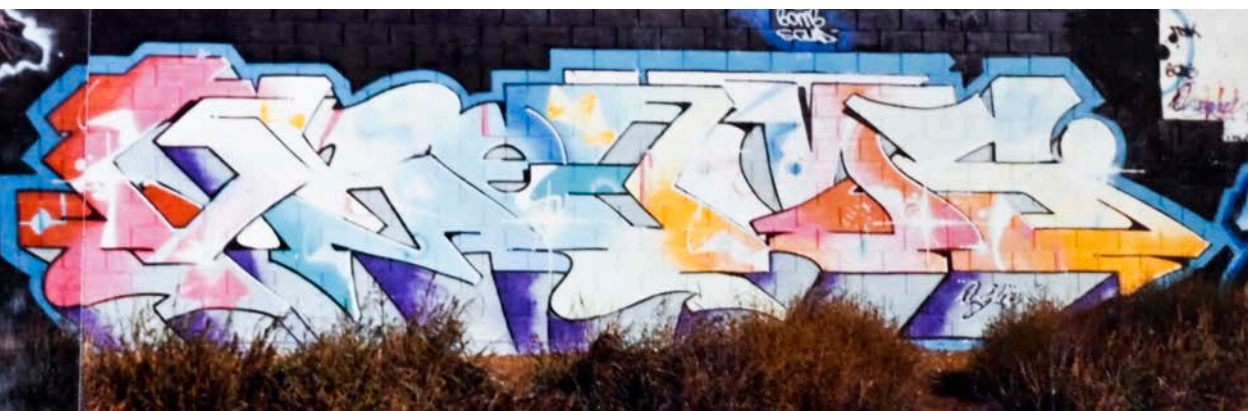


This album, shot and assembled by an unidentified photographer, documents the works of many of Oakland's best known artists at the time, from Dream (an early Bay Area pioneer) to WCU, Lazy, Sugar Spice, Mr. DRM, Vogue (and other TDK crew pieces), Phresh, and 247 Spyz. Over more than 170 color snapshot images (including numerous hand-assembled panoramas, like those above and below), not only are large finished pieces carefully recorded, but more unusually (given essentially the crimes they're documenting) in several cases so are the (unnamed) participants themselves (some even holding paint cans).

With a point-of-view that is rather more intimate than anthropological, we suspect the photographer to likely be a crew member or fellow writer — though any conclusive identification remains tantalizingly difficult. Two slips of paper laid in are signed by a Russell Clark under various aliases, and several photos show people in the foreground, one of whom could easily be the photographer. But the only other identifiers are a clipped article about one Anthony Santos (a painter for Oakland's Graffiti Removal Inspection Program) and another label underneath two photos identifying a piece as being from Atlanta — though it appears to be the only non-Bay Area location in the collection.

While there are a handful of images of likely commissioned murals and some probable permission walls, the vast majority of these images are taken in and around train yards, abandoned buildings, vacant lots, and other urban landscapes. As one of the most ephemeral (and illicit) of genres, any primary documentation of graffiti is not only scarce, but important. A collection assembled with obvious care over several years (dated stamps to versos suggest ca. 1987-1989), a significant record of a burgeoning regional incarnation of a quintessentially American art form.

[Oakland]: n.p. 11" x 9". Blue commercial photo album with gilt borders. Containing 37 stiff photo-adhesive leaves under clear plastic. With 178 color photos (most 3" x 5" or 4" x 6") mounted both recto and verso, plus a handful of additional scrap elements. Appears complete. Clear plastic loose from adhesive on most of the pages, as are numerous photos. Many photos remounted or reinforced in (provided) clear archival photo corners, preserving position and order. Very good.



31.

Earthrise Over The Moon

Original Apollo 10 Photograph of Earthrise Over Mare Smythii
From the National Aeronautics and Space Administration
(May 1969)

Original vintage Kodak photograph taken from the Apollo 10 Lunar Module, "Snoopy," looking west — echoing the iconic photo taken just months before by Apollo 8.

\$4500.

Original NASA print noted in the agency's Apollo 10 Digital Picture Library as "Earthrise from lunar orbit. Possibly the first after Lunar Orbit Insertion (LOI)." The attached original mimeographed press release notes that the Lunar Module "at the time the picture was taken was located above the lunar far side highlands at approximately 105 degrees east longitude." Apollo 10 was the fourth human spaceflight mission of the Apollo project, the second to orbit the Moon, and the final one before the successful Moon landing two months later. NASA's own jubilant press release, published June 17, 1969, reported: "There were a few chilling moments when the Lunar Module (LM), code-named Snoopy, gyrated wildly as the descent stage was cast off about 12 nautical miles above the surface of the moon, but, nevertheless, it was a nearly flawless flight. The LM descended to within 8.4 nautical miles of the moon for a close-up inspection of the preferred landing site for Apollo 11 in the Sea of Tranquility." The Apollo 10 mission was remarkable for making the first live color TV transmissions from space, as part of what NASA proudly termed a "TV Spectacular," and the mission photography was overall of excellent quality: "Considerable farside photography was obtained, including some areas at the eastern limb where only poor imagery had existed" (Lunar and Planetary Institute).


(Houston, TX): (NASA). 8" x 10". NASA AS10-27-3890. Original Kodak print with blue NASA photo number printed on recto and Kodak watermark to verso. Mimeographed NASA press release taped to verso. Near fine.

Read more: Robert Jacobs, *Apollo: Through the Eyes of the Astronauts*, page 52; Lunar and Planetary Institute, "Apollo 10 Mission Photography"; NASA, "Mission Report: Apollo 10."

"To see our home planet from this point of view was absolutely awesome. It was nearly breathtaking. I was reminded of Socrates's saying in 399 B.C., before flight above the ground was theorized: 'A man must rise above the Earth to the top of the atmosphere and beyond, and only thus will he fully understand the world in which he lives.'"

— Apollo 10 astronaut Thomas Stafford





"The photographs in this Atlas remain a valuable data source for studies of the Milky Way, its star clouds, the numerous open clusters, and especially for the dark regions of the Barnard dark clouds, first made manifest in these photographs. The dark clouds proved to be singularly important in the discovery of dark matter between the stars, rather than voids in the heavens. Barnard was the first astronomer to provide this decisive evidence for their existence from these photographs."

– Allan Sandage

Photographs Of The Stars

32.

A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY

By Edward Emerson Barnard,
edited by Mary R. Calvert and Edwin B. Frost
1927

Stunning landmark achievement in astro-photography, completed and issued after Barnard's death in a limited edition of just 700 copies.

\$6500.

The 51 mounted original photographs were taken with the Bruce telescope, built to Barnard's specifications with a wide-field photographic lens; Barnard insisted on a mode of reproduction that offered uniform quality and "took upon himself the heavy duty of personally inspecting every print of the 35,700 needed" in the issue of the full edition. The accompanying second volume of charts and tables was completed by Calvert, astronomical computer and assistant to Barnard (her uncle) at the University of Chicago's Yerkes Observatory, after Barnard's death in 1924; the descriptive text and introduction were compiled and completed by Frost and Calvert from his many notes.

Scientifically groundbreaking and visually spectacular.

First edition. (Chicago): Carnegie Institution of Washington. 2 volumes, 10.75" x 9.75" and 10.75" x 10.5". Original brown cloth, gilt-lettered spine. Part I: Photographs and Descriptions. Part II: Charts and Tables. Illustrated with a halftone plate of the Bruce telescope and 51 original photographs. Light wear to boards, with a few stray scuff marks. Neat pencil inscription to front endpapers of both volumes, noting 1931 purchaser and provenance. Near fine.

Read more: Sandage, Edward Emerson Barnard and his Atlas of the Milky Way.

The Universe In A Box

33.

ON THE GRACEFUL MOVEMENT OF BODIES THROUGH THE COSMOS OR THE NATURAL ARTIFICE OF GEOMETRY

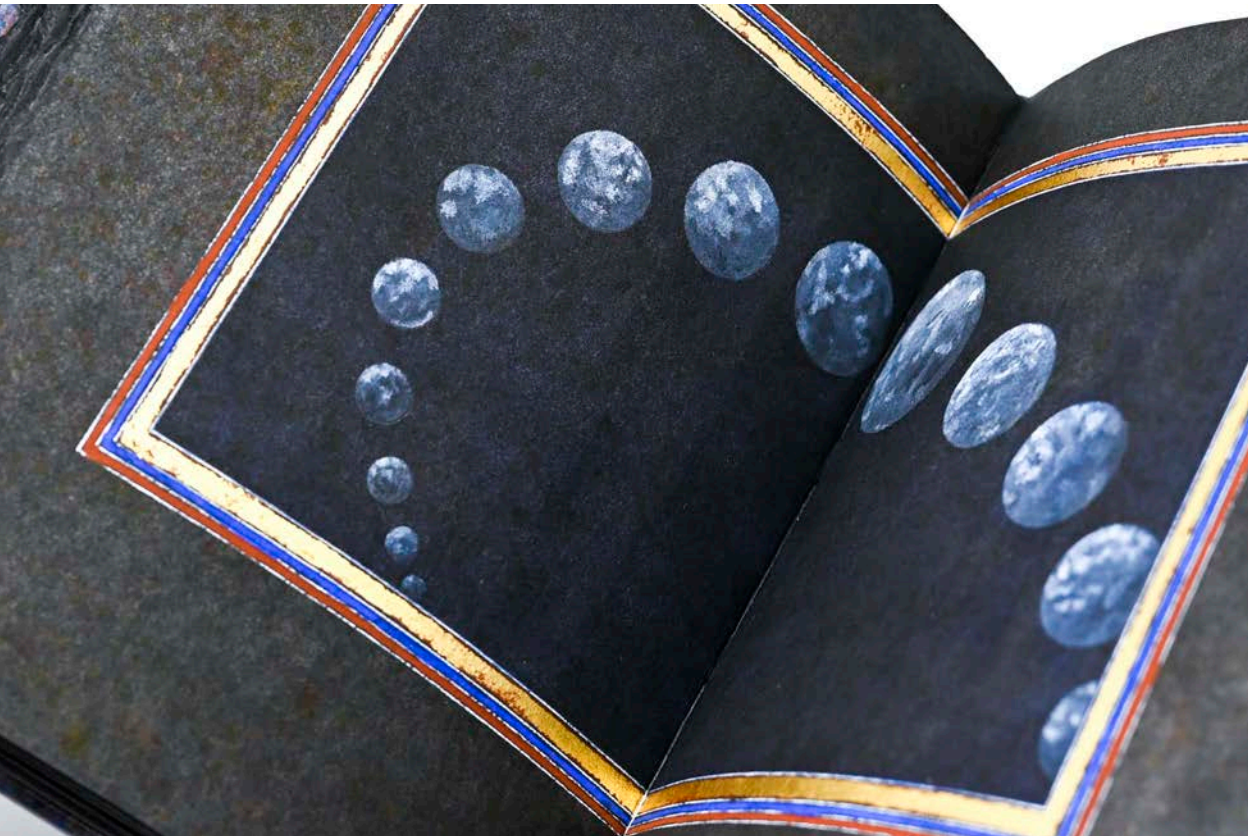
By Douglas Shafer
(1997)

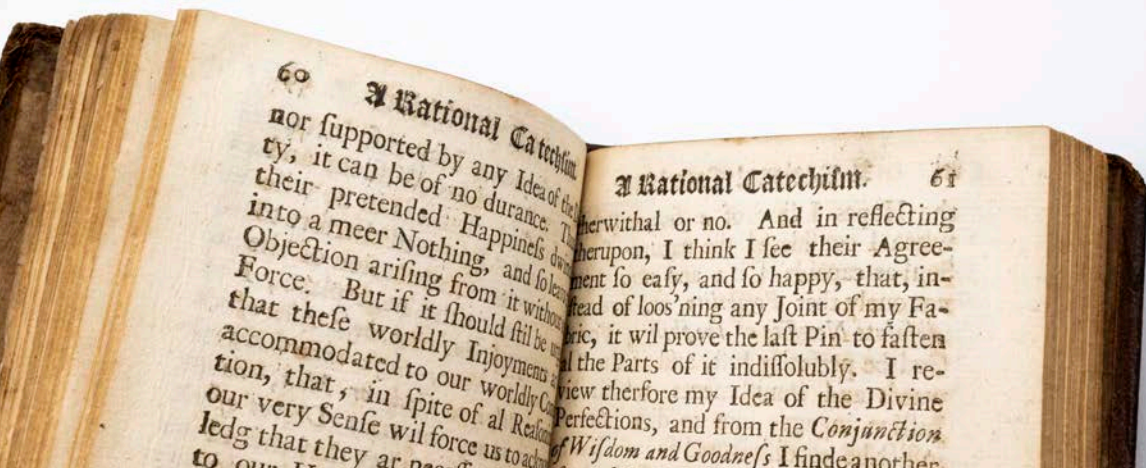
Unique manuscript artist's book from the noted Portland Oregon musician and artist, reflecting on the cosmic nature of change – with calligraphic quotes from philosophers and scientists who pondered the heavens.

\$3500.

Douglas Shafer weaves elements of the sacred and the scientific to create a beautiful artist's book. He brings to bear millennia of humanity's contemplation of the heavenly bodies, blending astronomy with calligraphy and the speculation of ancient philosophy. Shafer chose his delicately-penned quotes carefully: Empedocles, Heraclitus, Philolaus, and even Niels Bohr are included. A rich meditation, worthy of the treasure chest-like box in which it is stored — a world within a world.

[Portland, Oregon]: n.p. 7.5" x 5.5" (book); 11" x 14" x 2.25" (box). Quarter blue goatskin over original hand-painted boards with vignette of planetary movement. 12 hand-painted illustrations accented with gold leaf executed on [20] leaves of black handmade paper, with gilt speckling. In original hand-painted box with vignette of planetary movement, accented with gold leaf. Sharp and bright. Fine.





Enlightenment Inspired Education

34.

A RATIONAL CATECHISM

By William Popple

1687

First edition of this rationalist dialogue between father and son — also addressed in the dedication to the author's daughters.

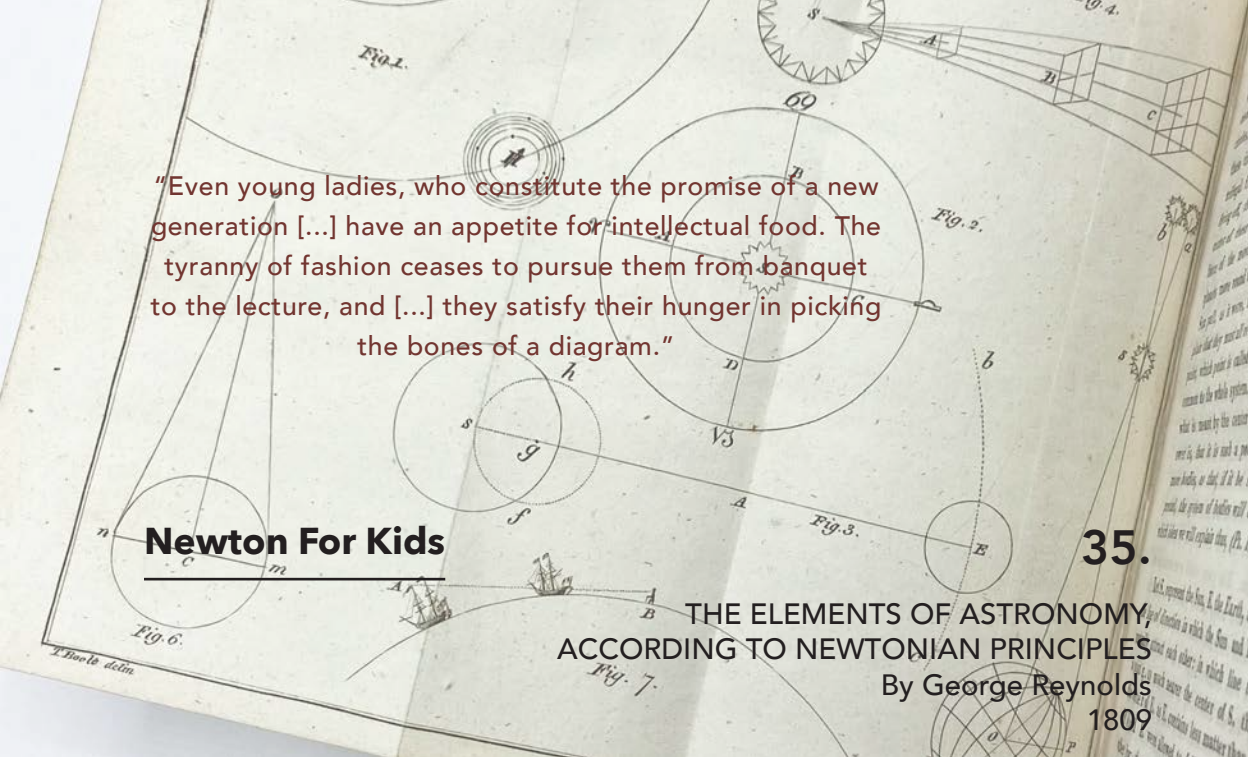
\$3000.

A wine merchant by profession but educated, some scholars believe, by his uncle Andrew Marvell, William Popple was a Christian rationalist who simultaneously promoted many Enlightenment values — seeking common ground between what were often viewed as opposing sides in 17th-century England. A friend of William Penn's and of John Locke's, he later published a popular letter of advice to the former and translated the latter's LETTER CONCERNING TOLERATION into English from the Latin.

In A RATIONAL CATECHISM, Popple imparts rationalist values to his children. Though ostensibly addressed to his son, Popple goes out of his way in the dedication to ensure his daughters know that his "rational" education is for them as well: "In the doing of it I have made use of your Brother's Name, and have thereby given him a peculiar Title to the thing. But as I am desirous that it may be a common Memorial of me unto al of you [...] I therefore make it yours also by this Dedication" (A4r). He makes no difference in advice between genders: "my Design in handling it is to give al of you som real Help to conduct your selvs in the tru Way to Happiness: Which I take to be the onely warrantable End of any long continued Study" (A4r). In emphasizing the underlying philosophy behind his guidance, rather than prescriptive rules for ideal behavior, Popple renders the more common gendered advice unnecessary: the principles of the right life apply to all. An interesting entry in the theory of young women's education during the Enlightenment.

London: Printed, and sold, by Andrew Sowle [...]. Octavo, 5.5" x 3.5". Full contemporary sheep ruled in blind, sympathetically rebaked with original spine laid down, raised bands. [16], 143, [1] pages. Corners bumped with a bit of exposure of boards, some offsetting to endpapers from turn-ins. Text overall quite clean. Very good plus.

Read more: Robbins, "Absolute Liberty: The Life and Thought of William Popple, 1638-1708," in William and Mary Quarterly Vol. 24, No. 2.



"Even young ladies, who constitute the promise of a new generation [...] have an appetite for intellectual food. The tyranny of fashion ceases to pursue them from banquet to the lecture, and [...] they satisfy their hunger in picking the bones of a diagram."

Newton For Kids

**THE ELEMENTS OF ASTRONOMY
ACCORDING TO NEWTONIAN PRINCIPLES**

By George Reynolds

1809

Scarce first edition of this text introducing astronomy to a young audience, specifically including girls, that used Newton's name as a selling point.

\$1800.

The language of *ELEMENTS OF ASTRONOMY* was praised for its clarity: "Some of [his explanations] may serve as excellent models for our astronomical writers of higher flight," notes a reviewer in *THE MONTHLY REVIEW*, issued in March 1810. Interestingly, this same review notes that the text has "very little connection with principles that are peculiarly Newtonian" (320) which, while not entirely accurate — there are several passages devoted to the nature of gravity — illuminates a fascinating phenomenon: the function of name recognition in scientific communication. Reynolds cites the work of William Herschel numerous times within *THE ELEMENTS OF ASTRONOMY*, yet it is Newton whose name features on the title page.

Reynolds's highlighting of girls as members of the audience for *THE ELEMENTS OF ASTRONOMY* explicitly encourages what had been going on in the field for decades: women seriously studying astronomy. William was not the only Herschel who studied the stars and invented telescopes — his sister Caroline published her astronomical research under her own name in the 18th century, and even drew a salary working as an astronomer. Still, women were barred from engaging in higher education on the topic in this period.

We locate few copies of *THE ELEMENTS OF ASTRONOMY*: OCLC finds five scattered institutional holdings, only two of which are in the US. Not in the Grace K. Babson Newton bibliography. A lovely snapshot in the development of scientific education in English.

London: E. Thomas. 6.5" x 4". Contemporary red goatskin with gilt tooling and dentelles. All edges gilt. Brown endpapers. Lacking half title. Illustrated with four fold-out plates. xxiv, 144 pages. Binding with mild bumping to corners and spine ends, a bit of chipping at head; a couple tiny worm holes at joints. Page 141/142 with small closed tear to center. Sharp and clean. Very good plus.

Read more: *The Monthly Review*; or *Literary Journal*, March 1810.

Reader Response To Sex Education

DE LITERATORUM ET EORUM QUI MAGISTRATIBUS
By Guglielmo Gratarolo
1561

First Paris edition of this pocket-sized medical book, offering advice on exercise, bathing, sleep, a healthy diet, and sex — with several rather telling sections underlined by an early owner.

\$3000.

Guglielmo Gratarolo was noted for several “little self-help books” (Siraisi, 19) for non-specialists: DE LITERATORUM ET EORUM QUI MAGISTRATIBUS was meant for the use of learned people, but not necessarily for his fellow physicians. This compact work is often cited as an early example of the acknowledgment of the change in western sleeping habits since the classical period; Gratarolo “pointedly distinguished slumber of eight hours’ duration [...] from prolonged sleep in ‘ancient time,’ as Hippocrates had advised” (Ekirch, 349).

This copy, at one time owned by the bibliophilic Bigot family of Rouen, shows a number of signs of having been read and referenced. An owner underlined sections on improving eyesight, what kinds of fruits one should not make wine out of, the nature of sleep, and the benefits of smelling roses and aloe. But the most copiously underlined section has to do with sexual advice. The owner seemed particularly interested in the positive effects of regular sex (“a man may thereby after a sorte séeime to be lighter then he was before, and to fetche his breath the better and with more facilitie”), the importance of sperm in maintaining a balance of the humours, and the idea that this balance is best kept by “using” the sperm at a “fit and convenient time” (i.e., whenever the mood strikes you). (Original text in Latin; translations here from the 1574 first English edition.)

OCLC does not record any holdings of this 1561 edition, the first printed in Paris. A very personal example of the “flourishing” (Siraisi, 13) self-help book genre in this period.

Parisiis [Paris]: Fredericum Morellum [Federicus Morellus]. 4.5" x 3". Contemporary semi-limp parchment binding. 101, [7] pages including index; collated complete. Ownership inscription dated 1766 and armorial bookplate of the Bigot family of Rouen to front pastedown. Inscription above bookplate, “Prius est esse, quam esse tale.” Inscription below bookplate, “Entre plusieurs autres petits ouvrages de / Gratarolus dans ce goût-cy, il y en a un / sur la physionomie de chaque nation / et un autre des meteoires et des saisons.” Later transcription of inscriptions tipped onto front flyleaf. Largely removed ownership inscription to title page. Early ink underlining to a couple of sections. Binding lightly soiled with mild cockling to rear. Early glue stain to front pastedown and flyleaf, leaves with scattered soil, largely contained to margins; final leaf with light edgewear, rear flyleaf stuck to rear pastedown at one corner. Very good.

Read more: A. Roger Ekirch, “Sleep We Have Lost: Pre-Industrial Slumber in the British Isles,” *The American Historical Review*, vol. 106 no. 2; Nancy G. Siraisi, “Medicine and the Renaissance World of Learning,” *Bulletin of the History of Medicine*, vol. 78 no. 1.

DE LITERATORVM

fert coitus, illud maximum est,
quòd cerebrum & cor debilitat,
totumque corpus exiccat: propter
ea quod de substantia postremi a-
limenti euacuat. Sperma enim ut
Arist. ait, est ultimum alimentum
vtilis: tum etiam, ut diximus, quòd

propter uoluptatem, quæ maxima
est, nimia spirituum & natui ca-
loris dissolutio fit, & uentriculus
precipue læditur, sicut eius oppor-
tuna abstinentia iuuatur. Non ab
Nimie re-
neris in-
commoda
reputant
si modicum quid spermatis fluat
per cōcubitum supra quàm natura
toleret, quàm si quadragies plus
sanguinis promanauerit. Nam se-
men res est natui calori & humi-
do cōformior ac spiritualior, quàm

Susan Sontag
2/26/78
D.C.

...one photo-
graph is
always means—as
the viewer prefers that
or is intrigued by
The formalist ap-
proach for the power of
distance in time
increase our in-
photographic
though the
ography is
the very
oked at
object
and
n-

the
B.S.!

...of the shapelessness of its subject
composition and subtle lighting—a
of skill and taste. Jacob Riis's crud-
taken between 1887 and 1890 seem bea-
force of their subject, grimy shapeless bea-
ers of indeterminacy, age, and because Ne-
their "wrong" framing and the blunt contri-
bution of amateurism or inadvertence—a bea-
result of control over tonal values—a bea-
photographs is always shot through with such aes-
tetic standards. Initially judged by the norms of
which assume conscious design and the elimination
essentials, the distinctive achievements of photography
ing were until quite recently thought to be identical with
work of that relatively small number of photographers with
through reflection and effort, managed to transcend the
camera's mechanical nature to meet the standards of art.
But it is now clear that there is no inherent conflict between
the mechanical or naïve use of the camera and formal beauty
of a very high order, no kind of photograph in which such
beauty could not turn out to be present: an unassuming
functional snapshot may be as visually interesting, as elo-
quent, as beautiful as the most acclaimed fine-art photo-
graph. This democratizing of formal standards is the logical
part to photography's democratizing of the notion of
art, additionally associated with exemplary models (the
art of the classical Greeks showed only
perfection), beauty has been
existing everywhere. Along
for the camera, the
assigned

82] century's most seductive form of moralism. Marx re-
proached philosophy for only trying to understand the world
rather than trying to change it. Photographers, operating
within the terms of the Surrealist sensibility, suggest the
vanity of even trying to understand the world and instead
propose that we collect it.

Here is the challenge!

37.

**Signed By Sontag, Annotated
By John Morris**

ON PHOTOGRAPHY
By Susan Sontag
(1977)

Signed first printing of Sontag's classic work,
a remarkable association copy extensively
annotated by photojournalist John Godfrey
Morris.

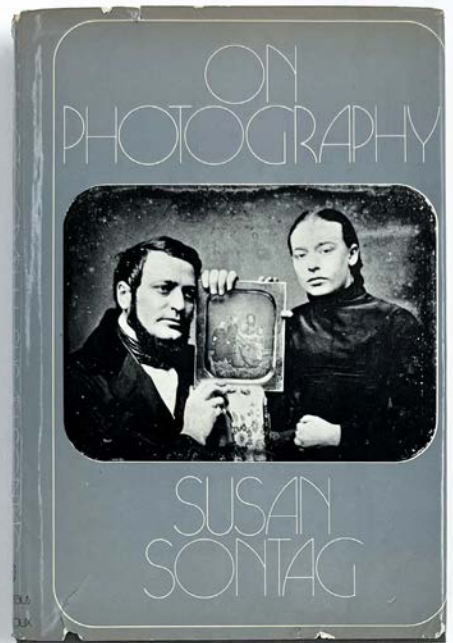
\$2500.

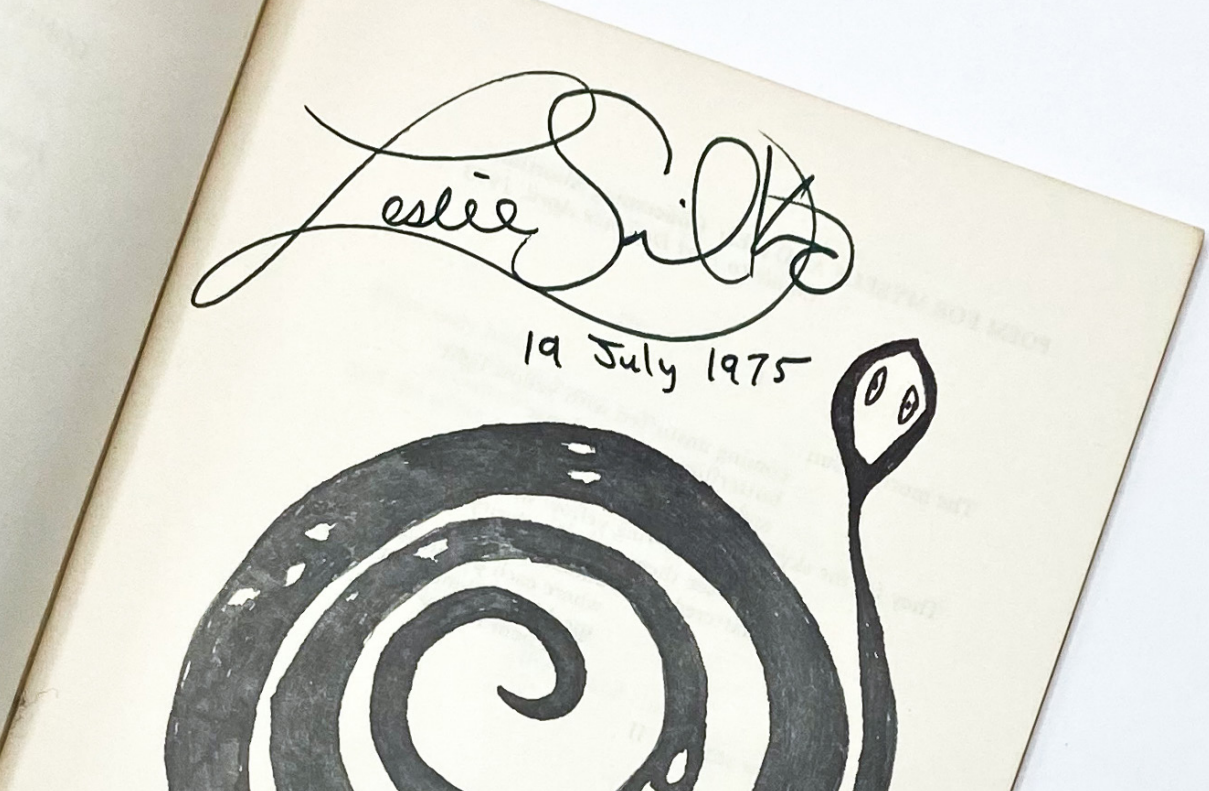
This copy bears the marks of close reading and vigorous critical engagement by John Morris, the photo editor responsible for publishing some of the most enduring and influential images of war ever published in US media: for LIFE magazine, Robert Capa's photographs of the Allied D-Day landing at Omaha Beach, and for THE NEW YORK TIMES, Eddie Adams and Nick Ut Cong Huynh's unsparing documents of the Vietnam War. As a reader of Sontag, Morris's professional and ethical concerns guide his annotating pencil as he questions, objects, doubts, and admires her. When Sontag writes in "Photographic Evangels" that post-'40s photographers "generally claim to be finding, recording [...] anything but making works of art," he comments that "she seems unaware of journalism," and on another page, thinks "she forgets the press." To her remark in "Melancholy Objects" that "eventually we look at all photographs surrealistically," he appends an enormous "NO!" Elsewhere his commentary is fired with enthusiasm: to Sontag's observations on the inadequacy of the critical language generally used to evaluate photographs, he says "Hear hear"; and, delighted by her reproof to formalist criticism, exclaims: "She dispels the B.S.!"

Though Morris's underlining and marginal reactions travel through the whole work, the tracks of his closest attention can be seen whenever Sontag considers the nature, the power, and the utility of political and journalistic photography: photography of atrocities, of war, of suffering; photography designed to communicate, to alarm, to shock the conscience. Here, the lines and phrases marked out for underlining speak most plainly of what animates and troubles Morris, a lifelong Quaker and pacifist: "Photographs furnish evidence"; "the camera record justifies"; "Photographing is essentially an act of non-intervention"; photography, says Sontag, cannot be an act of passive observation, it is "a way of at least tacitly, often explicitly, encouraging whatever is going on to keep happening." In the margins, Morris wonders: "Fair?"

A moving dialogue between one of the foundational works of photo criticism and one of that form's most important editors.

First edition. New York: Farrar, Straus and Giroux. 8.25" x 5.5". Original grey cloth with silver-lettered spine. In original unclipped (\$7.95) dust jacket, designed by Jacqueline Schuman. 207, [1] pages. Signed and dated by Sontag in blue pen on front free endpaper ("Susan Sontag 2/26/78 D.C."). Pencil underlining and marginalia throughout by Morris, with occasional later pencil notations in a different hand. Mild spine lean. Jacket with shallow edgewear, several small chips and tears. Very good in very good jacket.





38.

An Early Inscription From An Important Event

LAGUNA WOMAN
By Leslie Marmon Silko
(1974)

Signed first printing with interesting provenance of this important Native American writer's first book, a collection of poetry.

\$850.

This copy was almost certainly signed at the 1975 National Poetry Festival sponsored by Thomas Jefferson College (at Grand Valley State Colleges). Participants that year (which was held July 9-19, 1975) included Carol Berge, Robert Bly, Robert Creeley, Kathleen Frazer, Nikki Giovanni, June Jordan, Galway Kinnell, Ishmael Reed, Charles Simic, James Welch — as well as the poet James Wright, whose personal handler at that year's festival (Jeanne Hill) has her name, address, and phone number penned in an unknown hand to the final page of this copy. Silko, who attended the festival, would later say of Wright: "His poetry had a profound effect on the work of all of us at the conference" (quoted in Blunk). An intriguing copy of an important debut.

First edition. Greenfield Center, NY: The Greenfield Review Press. Original stapled printed pictorial wrappers. 36 pages. Cover/title page image and one preliminary illustration by Silko, remainder by Aaron Yava. Signed and dated in green ink by Silko above her illustration page following the table of contents: "Leslie Silko / 19 July 1975." Some spots of soil to covers. Touch of toning internally. Very good.

Read more: Jonathan Blunk, James Wright: A Life in Poetry, page 309.

Owned By Her Clarion Workshop Instructor

39.

PARABLE OF THE SOWER

By Octavia E. Butler
(1993)

Bound galley (stated) of the first edition of Butler's post-apocalyptic novel, sent by the publisher to James Sallis, who was one of Butler's instructors "where Octavia got her start" (Carl Brandon Society) — at the 1970 Clarion Writers Workshop.

\$1000.

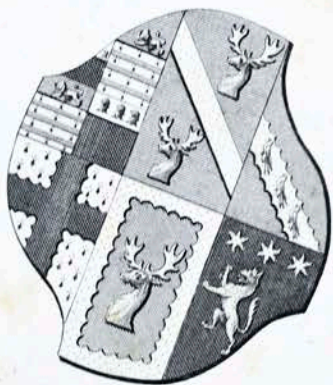
An African-American woman born with "hyperempathy" must navigate the 2020s in a hellscape formed by climate-change disasters. From the ashes of her dystopian civilization she ultimately resolves to build a new society — one with a future in the stars, and a Taoist-like philosophy similar to that of Ursula K. Le Guin's works. It was soon after the publication of *PARABLE OF THE SOWER* that Butler became the first science fiction author to receive a MacArthur "genius" grant.

This is the copy of James Sallis, who started publishing science fiction in the early 1960s and became an editor of *NEW WORLDS* in London in 1968-69, where he was associated with the New Wave movement. In 1970 he was one of the instructors at the Clarion Writers Workshop that Butler attended. (Vonda N. McIntyre, who attended the same year, recalled: "When she turned in her first story, everybody in the class read it and gave a collective gasp of amazement. It was clear from the first page that she was an extraordinary writer" (Reflections, 433). Butler would go on to become an instructor herself at Clarion.

This book was sent to Sallis in October (in advance of the December publication) with a letter from the publisher noting, "I hope you will give it the attention it deserves." The letter quotes at length from Butler: "Olamina's dream — of pushing some fraction of humanity out of its twenty-first century dark age — is impossible, of course. She knows it, and if she didn't, the handful of followers she gathers around her would tell her. And yet they follow her..." Though this copy's binding makes it appear like a more traditional arc, the xeroxed text block suggests this is in fact closer to a "bound galley" as described on the rear wrapper — and hence likely had a very limited distribution.

New York: Four Walls Eight Windows. 8.25" x 5.25". Original laminated wrappers. No jacket as issued. [4], 299, [1] pages. Typed letter signed by Daniel Simon, "Co-Publisher" at Four Walls Eight Windows, to Jim Sallis, dated October 12, 1993 laid in. Two gatherings on different paper stocks that show faint toning; one leaf unevenly cut by binder and standing proud. Very good plus.

Read more: Broderick & Di Filippo, *Science Fiction: The 101 Best Novels 1985-2010*; McIntyre et al., "Reflections on Octavia E. Butler," in *Science Fiction Studies* Vol. 37, No. 3 (November 2010).



*Frances Mary Richardson
Currier.*

From The Library Of A Famed Regency Collector

OEUVRES DE JEAN RACINE

By Jean Racine

1813

Beautifully bound set of the works of the French playwright, from the library of Frances Mary Richardson Currer, among the most celebrated collectors of her era.

\$3000.

This set was once owned by Yorkshire coal heiress Frances Mary Richardson Currer (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Currer's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "I may fairly and honestly say, that with the exception of Althorpe, Chatsworth, and Stowe, I know of NO such collection of books, situated in the country that can pretend to break a lance with it [...] The 'Collections' are nearly perfect." In 1820, and again in 1833, Currer issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library" (DNB), and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. (This set is documented in the 1833 catalogue.) Also known for her commitment to charitable causes, Currer is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Currer. A choice set once held by one of the great English book collectors of the Regency and early Victorian periods, when the field of book collecting as practiced in the UK and US today began to cohere.

Paris: A. Belin. 5 octavo volumes, 8.25" x 5" each. Contemporary full blue calf, raised bands, elaborately gilt-stamped spines, red goatskin spine labels, triple-ruled gilt boards. Edges and endpapers marbled. Text in French. clxxii, 297, [1]; 488; 486; 392; 310 pages. Engraved bookplate of Currer on front pastedown of each volume; ink gift inscription dated 1966 on fly leaf of each volume. Bindings with a bit of dryness and trace wear around joints; vol. I with ink stain at top joint of front board; some gatherings foxed, and a few areas of marginal staining or spotting. Joints firm. Gilt bright. Very good.

Eliza Giffard
WARBECK

"retribution for [...] Lord Byron's sins against women" – Judith Bailey Slagle

WARBECK OF WOLFSTEIN
 By Miss Holford [Margaret Holford]
 1820

First edition, presentation copy "from the author," of this gothic novel that features a villain based on Lord Byron — this copy from the library of Eliza Giffard, who built a collection heavily favoring women's fiction during the romantic era.

\$10,000.

WARBECK chronicles the labyrinthine adventures and dangers faced by Louisa, a countess and heiress, after she marries the duplicitous "infidel and libertine," Wolfstein. The novel was dedicated to the Scottish poet and playwright Joanna Baillie, who was close friends with Anne Isabella Milbanke, the wife of Lord Byron (and mother of Ada Lovelace). After Lord Byron married her for her fortune, Lady Byron left him and sought a legal separation only a year into a marriage that one modern commentator described as "nothing short of hellish" (Rioux). The heroine of WARBECK survives her marriage only after Wolfstein has spectacularly blown up his own castle, killing himself and attempting to murder her in the process.

In blatantly modeling her gothic novel's villain on Lord Byron (down to his exact appearance), Holford was using one of the few public platforms granted to women in the era to speak about the abuses of power they were subject to in their relationships with men. But choosing such a controversial topic as whether Lord Byron was a brute, genius, or both was nevertheless a risky proposition. Baillie advised Holford to publish the book anonymously, which Slagle notes was in part because "such an attack [on Byron] was sure to damage a woman writer's reputation among the reigning literary patriarchy" (Slagle 428). Holford did not publish it anonymously.

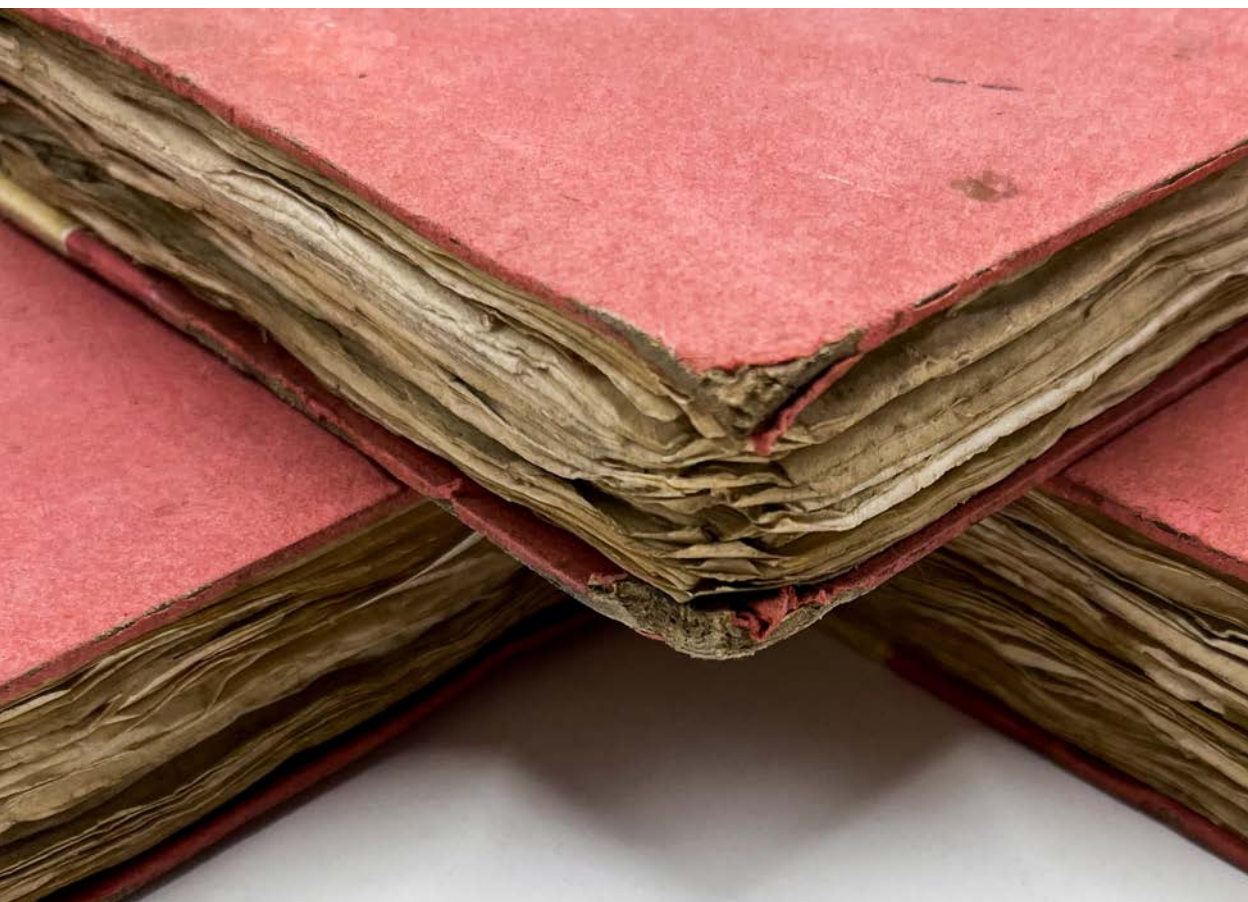
This copy comes from the collection of Eliza Giffard, the owner of a Welsh estate who formed a library in the romantic era that was dominated by women authors of fiction, such as Jane Austen and Ann Radcliffe: "a corpus of 'feminized' texts filling a 'masculine' space" (Priddle, 163). In 2015 NYU created a project to digitally reconstruct Giffard's library as a case study: "As an independent woman in control of her own finances, her library is important because it represents proof of an individual woman's own reading choices — not those dictated by a husband or father" (The Library of Eliza Giffard, NYU).

WARBECK is quite scarce in commerce, with the last auction record occurring in 1976. An illuminating example of gothic fiction engaging in social commentary and a companion volume to Polidori's *THE VAMPYRE*, but far more rare.

London: Printed for Rodwell and Martin. Three 12mo volumes, 7.5" x 4.5" each. Original red paper boards with white paper spines, printed spine labels. Half titles in volumes II and III (not called for in vol. I). iv, 343, [2]; [4], 399, [1]; [4], 372 pages. "From the author" in ink on front fly leaf of vol. I; "Eliza Giffard / Nerquis Flintshire" in ink on each front pastedown; "Eliza Giffard" in ink on each title page at top gutter. Front hinges of vols. I and II nearly invisibly repaired; spine label of vol. III renewed. Some light soil to boards, bumping to corners. Very good.

*Read more: Rioux, "A Lady's Vindication: 'Lady Byron and Her Daughters' Attempts to Set the Record Straight; Slagle, "Text and Context: Margaret Holford Hodson, Joanna Baillie, and the Wolfstein-Byron Controversy," in *European Romantic Review* 15, no. 3; Priddle, "Eliza Giffard and Her Books, 1797-2015: The Legacies of a Regency Library," *Libraries: Culture, History and Society* 1, no. 2.*

"In Wolfstein [...] we have a poet who, as is said to be the case with Lord Byron, wears no covering on his neck; and who, when he has before shewn evident proofs of infidelity, pretends to be reformed, and as an earnest of his reformation writes scripture melodies. Whether Miss H. designed the resemblance we know not, but the resemblance itself is evidence. We wonder that some essayist does not attempt seriously to convince us that his lordship is a vampire!" — *Newcastle Magazine*, May 1823



and helpful criticism
always accorded me.
With my best love

Barbara

42.

**"to whom I am indebted for many of the thoughts in
this book"**

March 20th 1926

SAW-DUST
By Barbara Cartland
(1926)

Association first edition of Cartland's second novel — inscribed before publication
by Cartland to her uncle.

\$1500.

Barbara Cartland was one of the most successful authors in the history of the novel in English, with a career spanning seven decades, over 700 books, and more than one billion copies sold. Cartland's influence across romance is tremendous and multifaceted, not only in contemporaries but also historicals (where she herself was heavily indebted to Heyer and, at one point, quietly settled a plagiarism complaint brought by Heyer). Cartland was a flamboyant performer, the Liberace of romance. Interviews with her never fail to entertain, showing off a personality equally charismatic and eccentric. Every opinion she held was a strong one, and most of those opinions were contrary: she basked in her opposition to second wave feminism, and stuck proudly to her virginal heroines long after they had fallen out of style.

SAW-DUST features many of the traits that would become fixtures of Cartland's popular romances: an innocent but lively country girl, a titled hero with whom she falls in love, a happy ending with a lavish estate. The warm inscription to William Hall Walker, Baron Wavertree — known to Cartland as "Uncle Willie" — indicates the close personal relationship she had with her uncle, including his influence upon her worldview and his "helpful criticisms." Any first editions of Cartland's early books are scarce, and even rarer signed: especially so association copies.

London: Duckworth. 7.25" x 4.75". Original blue cloth lettered in gilt. Lacking original dust jacket. 318 pages. Inscribed by Cartland on front free endpaper: "To darling Uncle Willie / to whom I am indebted / for many of the thoughts / in this book, and especially / for the interest, kindness / and helpful criticism / always accorded me. With my best love / Barbara / March 20th 1926." Small loss to top corner of page 77/8, not affecting text. Sunning to spine and a bit to rear board, spine lean. Very good.

Read more: John Pearson, *Barbara Cartland: Crusader in Pink*.

43.

Georgette
Heyer

idow
e
ctant

Foundational Regency Romance

THE RELUCTANT WIDOW
By Georgette Heyer
(1946)

Scarce first edition of this early regency by the author who built the framework for the explosion of the subgenre in the late 20th century, difficult to obtain in the original dust jacket.

\$750.

Heyer published a variety of historical romances (her first book in 1921, *THE BLACK MOTH*, takes place earlier in the Georgian period and is often viewed as the book that inaugurated the era of modern historical romance) — but the Regency era of 1811 to 1820 particularly played to her strengths: wit that varies playfully between subtle and sharp; bold characters sick of social niceties, but ready to enjoy a good party; and a fully realized setting through assiduous attention to historical detail. In *THE RELUCTANT WIDOW*, the heroine Elinor finds herself embroiled in an aristocratic marriage plot when she takes the wrong carriage to her new job as a governess.

Heyer's recreation of a world with a regency vibe but a modern perspective set the tone for what would become one of the most successful subgenres in the mighty field of romance. Her reputation has suffered from her antisemitism in some of these novels, like *THE GRAND SOPHY*; yet her influence in modern regency romance remains arguably equal to that of Jane Austen. As Pamela Regis puts it in her own landmark work on the development of romance, *A NATURAL HISTORY OF THE ROMANCE NOVEL*, Heyer's "influence is felt in every historical romance novel written since 1921" (125). Printed right after World War II when paper rationing restrictions were still in effect, this book is exceptionally difficult to find in collectible condition, and particularly in the original dust jacket.

London: William Heinemann. 7.25" x 4.75". Original pink cloth, blind-stamped front board, gilt-lettered spine. In original unclipped (8s 6d net) red and white typographic dust jacket. [4], 306 pages. Jacket with light toning, small chip to rear top joint, faint crease to rear panel. Some spotting to text block edges. Hinges firm. Very good plus in very good jacket.

Read more: Pamela Regis, A Natural History of the Romance Novel; Rebecca Romney, The Romance Novel in English: A Survey in Rare Books, 1769-1999.



44.

Pre-War Furniture Archive Of A German Design Behemoth

Four Trade Catalogues of Original Photographs
from German Manufacturer WK-Wohnen
(1937-38)

A striking and beautiful late-1930s design archive featuring almost 400 photographs of modernist furniture — including early work from Knoll.

\$9000.

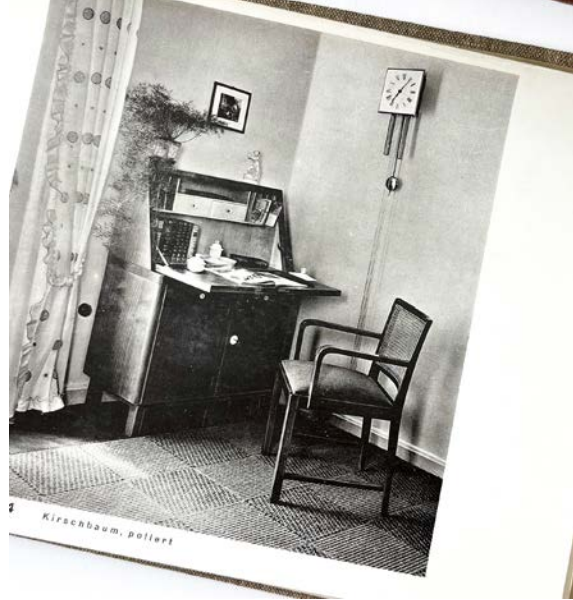
"Man evolved with time, and along with him, his couch." — A. Kurian

WK-Wohnen, an outgrowth of the Deutsche Werkstätten of Karl Schmidt, was founded in 1912 as a model association of German furniture manufacturers with a shared vision and marketing strategy embracing modernity and the machine age. The nearly 400 photographs in these four hefty albums document the success of that vision: a design aesthetic at the peak of refinement, the legacy of the early twentieth-century avant-garde evolved into mass-produced bourgeois splendor for a German and European middle class on the verge of the second World War.

Three of the four albums feature uncredited but fully staged and furnished room vignettes: Speisezimmer (dining rooms), Herrenzimmer (gentlemen's studies), and Schlafzimmer (bedrooms). The fourth, Klein Möbel Sitz. u. Polstermöbel (small furniture, seating, and upholstered furniture) shows individual furniture models from designers such as Albrecht & Mamm[e]le, Bock & Feil, Kimpel, Bertram Schrot, Gärter & Nietzner, Schäfer & Kirsch, and, most notably, Wilhelm Knoll and Walter Knoll.

Walter Knoll, the figure at the center of the Knoll design dynasty and one of the shapers of 20th century modernity, was the son of Wilhelm Knoll, leather purveyor to the House of Württemberg and manufacturer of Germany's first leather-upholstered club chairs. But by 1925, Walter Knoll had left the original family business to found his own company, becoming an enthusiastic proponent of the Bauhaus style and participating in Mies van der Rohe's landmark 1927 Die Wohnung exhibition; by the time of these photographs, his firm was well-established and flourishing alongside the one he had departed. In the same year of 1937, Walter Knoll & Co. relocated from Stuttgart to Herrenberg, while Walter's son Hans in turn left his own father's company and emigrated to America, where with Florence Knoll Bassett he would exert an immense influence on American design that persists today. The Walter Knoll company likewise still operates, self-defined as "The Furniture Brand of Modernity," standing on a century and a half of well-earned design prestige and honoring the "urbane gentleman" whose name they carry on, and whose early work and influences are extensively documented in these albums.

A spectacular collection of pre-war European design, full of disconcertingly familiar shapes in a lost world, poised midway between the revelatory Bauhaus and the dominance of the mid-century modern world to come.



(Deutsche WK Möbel). Speisezimmer. Herrenzimmer. Schlafzimmer. Klein Möbel Sitz. u. Polstermöbel. Albums: 7.5" x 11". Four matching original cloth (red, brown, beige, and light blue) oblong albums with gilt-stamped titles: Speisezimmer (containing 102 gelatin silver photos, each approx. 6.5" x 10"), Herrenzimmer (89 photos, each approx. 6.5" x 10"), Schlafzimmer (89 photos, each approx. 6.5" x 10"), and Klein Möbel Sitz. u. Polstermöbel (104 photos, plus 2 pages of photographically reproduced drawings, most approx. 4" x 5"). Photographs mounted to tabs or paper leaves and bound with metal fasteners. Two price lists (plus one duplicate) laid in, dated 1937 and 1938, horizontally folded and stapled. [19] and 12 leaves, printed and numbered on rectos only. Some mild soil, edgewear, rubbing. Some photos apparently perished. Occasionally musty. Else overall clean and sound. Very good plus.

Read more: Sandra Hofmeister, "Traditions and Visions: Happy Birthday, Walter Knoll"; Fred Bernstein, "100 Years Ago, Walter Knoll Bet Big on Modernist Furniture"; W. Owen Harrod "The Deutsche Werkstätten and the Dissemination of Mainstream Modernity."

"More than the popular image of a California mansion builder, he was influential in forming the tastes of an emerging 20th century middle class consumer and advocating for well-designed, affordable housing for all Americans."

— Deborah W. Brackstone and Katherine Broome



Photographic Archive of Window Displays from a Mid-Century Beverly Hills Furniture Store

By Paul R. Williams and Sy Krockover
[circa 1950]

Design archive of Paul Revere Williams, early and innovative African American
"Architect To The Stars."

\$3500.

Store planning, interior displays, and window display cards for the new Beverly Hills outpost of luxury design retailer W. & J. Sloane, designed in 1948 by famed architect Paul Revere Williams, the first African American member and fellow of the American Institute of Architects and very belated recipient of the AIA Gold Medal, among numerous other honors. Until fairly recently, Williams's reputation with the general public was out of step with his enormous achievements. As landscape architect Todd Cole writes, "The slighting of Paul Williams is the story of the Black architect writ large."

Williams was both dazzlingly talented and remarkably versatile, designing homes for Frank Sinatra, Lucille Ball, and Lon Chaney – usually in neighborhoods where segregation and redlining made it impossible for him or his own family to live – as well as public housing projects in DC and Los Angeles, and a number of churches, theaters, memorials, and commercial buildings like the one documented here. The subject of a recent documentary ("Hollywood's Architect: The Paul R. Williams Story") and several posthumous critical reappraisals, Williams's reputation has grown substantially along with public recognition of his accomplishments, although his reputation as fantasy-fulfilling "Architect to the Stars" has overshadowed much of his equally interesting work for the non-elite of Los Angeles and elsewhere. Much of Williams's archive was once thought to be destroyed in the LA police brutality riots in the 1990s, but while his business records were indeed lost, the bulk of his design work was safeguarded elsewhere and currently resides at the Getty Institute and the University of Southern California.

Most of the images in this collection are intended for industry magazine *Views & Reviews*, and include only the name of Sy Krockover, W. & J. Sloane's display director, though much of the creativity of the window displays is directly attributable to Williams' innovations: The architect designed elevators to raise window displays from the basement to street level, and constructed a full model home on an upper floor, allowing clients to view furniture and decor in their ideal context under natural and cove lighting. Like many architects whose work created a new visual vocabulary for a region or an era, Williams's influence is often under-recognized or overlooked precisely because it was so successful and remains so dominant: "It's not a stretch to suggest that Williams's malleable style is largely responsible for the Los Angeles aesthetic that exists today" (Cole).

[Beverly Hills]: n.p. 82 8" x 10" black and white photographs; 16 4" x 5" color slides; and 10 photographic promotional items for W & J Sloane. Minor toning and edgewear, with occasional scuffing. Very good plus.

Read more: Deborah W. Brackstone and Katherine Broome, *Paul Revere Williams: An Annotated Bibliography*; Karen Hudson, *Paul R. Williams, Architect: A Legacy of Style*; Todd Cole, "(Black) Architecture," *Dwell*.

46.

Space-Age Seating From The Famous Mid-Century Designer

Crucible Furniture Design Archive
From David Weinstock's Crucible Corporation
[circa 1960-1970]

Archive of the Crucible Furniture Corporation's product photographs, internal documents, and marketing materials: a treasury of American furniture design.

\$3000.

"The designer [David Weinstock] slammed chairs of different materials on the concrete floor. They bent, broke, or crumpled. Then he slammed down a ductile iron chair [...] It bounced, undamaged. He made his point."

— Double-page advertisement for Republic Steel, featuring Weinstock

Weinstock's Crucible Corporation supplied seating to many iconic locations, including the 5th Avenue Revlon Salon, the Kennedy Airport, and San Francisco's Fairmount Hotel, among numerous other public buildings. As a supplier to architectural, institutional, and commercial interior designers for over 50 years, Crucible was a significant contributor to the 'look' of the public-facing 20th century: not only showpieces like the aforementioned lobbies and lounges, but the everyday stools, chairs, and tables of theaters, classrooms, and restaurants; the shapes one sees and touches every day that form the greater shape of contemporary life. Born in Poland in 1924, Weinstock was most active in the 1940s through the 1970s, and by the later decades of his career was one of the last furniture designers and manufacturers remaining in New York City.

This archive includes original product photographs, magnificently alone or staged on plush carpeting, set off by marble busts; sales brochures, design specs, advertising materials, clippings from industry publications (among them: Furniture Production Magazine's tech report on secret developments in Rigid Foam; an article on the special requirements of psychiatric ward design with photo credits to Crucible, alongside Herman Miller and Knoll); and advertisements featuring Weinstock or other Crucible personnel and products. A curious inclusion is one small notebook of design sketches followed by handwritten notes: various puns, quotations, and aphorisms, possibly intended for advertising use, along with a series of apparently original observations on city scenes and the passers-by who sooner or later would sit in a Crucible chair (e.g., "She wore her martyrdom & her goodness like jewelry (woman on a bus)"; "To the world he contributed nothing but demands & complaints").

A fascinating collection from a firm whose craftsmanship and conception of public space helped form the essential experience of waiting in liminal spaces: from gleaming white hotel lobby barrel chairs like cushioned bathtubs and the vast connected rows of lecture hall seating to the imperceptibly nervous-making lines of airport lounges — a smooth silhouette with an iron core in the bustling heart of the city and the century.



[New York]: n.p. 12" x 9" (folders). Three original glossy white printed folders with CRUCIBLE printed to exterior; versos matte red. (1) contains: Several dozen items, including a stapled catalogue of public area multiple seating; hand-annotated design specs and full folded blueprints for a signature Crucible table; news articles and clippings from design industry publications; double-page advertisement for Republic Steel's Merchant Pig Iron, featuring Weinstock. (2): Four leaves of chair design sketches on various company stationery; advertising mock-ups and logo design; small notebook of design sketches followed by handwritten notes; 16-page catalogue; [48] page catalogue, unbound but with three-hole punches to left side; additional loose pages of catalogue photography and specs. (3): 42 original 8" x 10" glossy black and white photographs; 16 smaller original photographs of assorted sizes, one in color; and 7 additional 8" x 10" photographs with printed specs and Crucible logo, apparently intended for catalogue use. Photographer and/or designer names stamped on versos of some photos; pen or colored pencil notations on rectos and versos of several photos. Crucible employee Vera White's name written or printed on a significant number of documents throughout the collection. Contents in generally very good condition, with many photographs fine; wear and chipping to magazine pages; slight yellowing and general edgewear to documents throughout. Very good plus.



"[A] high-water mark of Southern California graphic design" – LA WEEKLY

WET: The Magazine of Gourmet Bathing
Founded and published by Leonard Koren
(1976-1981)

Complete 34-issue run of this daring and quintessentially Californian artist's magazine devoted to the "bathing arts."

\$9500.

"WET is a magazine devoted to upgrading the quality of your bathing experience. Hopefully in the great American tradition of Coca Cola, dogie diapers and Pet Rocks, WET will become one of those things you never imagined you needed until you find you can't live without it."

In its tone, exuberance, West Coast palette, and superficiality, WET in many ways prefigured the visual and philosophical style of the 1980s. As Gwen Allen has written, WET "helped define the Los Angeles New Wave aesthetic [...] Starting as a four-page black-and-white zine, it went through numerous format changes, adding color covers and developing a distinctive graphic style that exploded the modernist grid with asymmetrical, clashing layouts. Koren described the magazine as 'an eclectic collage. Virtually any visual or written piece can be given a WET slant. The pictorial and graphical is more important than the textual. (Legibility and readability are seemingly of minor concern.)'" Founded, published, and edited by artist Leonard Koren, WET grew out of his artistic practice, but soon involved the efforts of art director Thomas Ingalls, as well as contributors such as John Van Hamersveld, Matt Groening, Eve Babitz, Eric Blum, Jim Ganzer, Gary Panter, Dana Levy, Beverly Parker, Lisa Powers, Herb Ritts, Matthew Rolston, Raul Vega, Guy Webster, among many others. Article and interview subjects also included: Jack Nicholson, Timothy Leary, Brian Eno (a variant from his "Oblique Strategies"), Iggy Pop, Debbie Harry, Leonard Cohen, Nico, James Brown, Richard Gere, Jim Carroll, David Byrne, Kenneth Anger, William S. Burroughs, Mick Jagger, Tom Verlaine, Paul Morrissey, Robert Smithson, Jello Biafra, Bud Cort, Richard Meltzer, George Clinton, Helmut Newton, Walter Becker and Donald Fagen, Elvis Costello, David Lynch, Patti Smith, Yoko Ono, Laurie Anderson, Henry Miller, John Lydon, David Lee Roth, and Ed Ruscha — to name only a small selection.

Complete sets of WET are rare, both institutionally and on the market. This is only the second we've seen of this unique and defining artist's periodical.

First edition. Venice: Wet Enterprises. 11" x 8.5" (early issues) and 14" x 10.5" (later issues). Original stapled pictorial wrappers all, majority color. One issue retaining its original mailing sleeve. Some mild rubbing, edgewear. Toning to pages of some issues. Else overall bright, clean, and sound. Very good plus to near fine overall.

Read more: Gwen Allen, *Artist's Magazines*, 310; Tibby Rothman, "Wet," *L.A. Weekly*, April 4th, 2012.

Eye Candy

McCormick's Candy and Bakery Marketing and Sales Archive [ca. 1953-1982]

Vibrant archive of marketing, presentation, mailing, advertising, and sales materials for a wide assortment of (primarily) candy and other confections from McCormick's Limited and affiliated bakeries — consisting mainly of a colorful collection of 175 original photographs of various McCormick products.

\$2750.

McCormick's was established in the 19th century as the McCormick Biscuit and Candy Company, and by the years represented in this collection, was owned by George Weston Limited (producer of Wonder Bread for the Canadian market). Concerned with promotion and publicity from its early years, McCormick's was a provider of biscuits to the Dionne Quintuplets, a recipient of their youthful endorsements, and a donor of sizable royalties to their trust fund. An included four-page spread from September 1967's *THE MERCHANDISER* proudly notes this connection while advertising its own advertising prowess through the decades: "The brochures are attractive and mouth-watering."

Included brochures verify this claim; pictured products range from familiar vintage confections like cherry cordials and Walnut Shorties ("WALNUTS make the difference"!) to discontinued exotica like Ceylon Mallows, Pie Face & "Fat Emma" candy bars (a Minneapolis invention of the 1920s, all but disappeared by the 1970s, now extinct); Golden Humbugs, Canada Lozenges, and Sea Kings/Roi de la Mer. McCormick also produced accessories, edible and otherwise, through the Imperial Cone Company, represented here by an illustrated leaflet of Torch Cones, Buddy Waffles, Sweetheart Straws, etc.

The small selection of dated items range from 1953 to 1982, though most materials are undated; the majority of the archive consists of product photographs in vibrant, glowing color, for use in promotional materials, catalogs and store displays. Most of these prints date from the 1960s through the early 1970s, with several showcasing 1967 Canadian Centennial packaging. Shut down in the 2000s, the abandoned McCormick factory has become a tantalizing attraction to urban explorers.

A Canadian company, there is something of the quintessentially mythic innocent post-war North American childhood captured in these indelible primary-color images. Simultaneously a engaging record of this important culinary company and an undeniably nostalgic document.

[London, Ontario]: [McCormick's Limited]. Collection of 175 C prints, in various sizes: 1) One hundred and twenty-seven 3.5" x 5" photographs. Of these, sixteen are set into posterboard displays in groups of four, with the remaining 111 photos loose. The majority have only minor edgewear, with a small number of loose photos showing small tears or tape to corners. 2) Twenty-four 8.5" x 11" prints. Moderate to heavy scuffing at corners; some foxing. 3) Thirteen 3.25 x 7/25 prints. 4) Eleven 5" x 7" prints. Also included: assorted branded ephemera (approximately 40 items) including: company correspondence, safety & sanitation posters, brochures, stickers, three leaflets, placards, calendars, packaging, mailing envelopes, inter-office memo pad, petty cash slips, billing and order forms. Very good plus overall, with individual exceptions as noted above.

48.





Ben & Jerry's hot fudge is a rich blend of chocolate, liqueurs, imported cream, butter & sugar. There are no fillers or preservatives. Each batch is stirred & simmered for hours in order to produce an incomparable chocolate-lover's delight.

**"[T]he keeper of the image
of Ben & Jerry's" – Ben Cohen**

Original Ben & Jerry's Hot Fudge Wall Sign
By Lyn Severance
[1981]

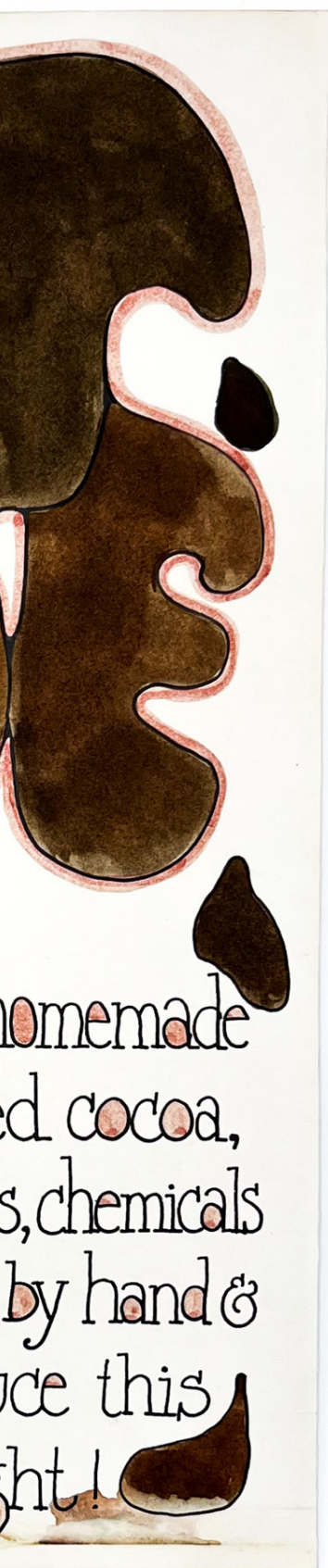
Original interior wall sign from the first franchised Ben & Jerry's shop — opened in Shelburne, Vermont in 1981 — hand-made by founding designer Lyn Severance.

\$2400.

**"Each batch is stirred by hand & simmered for hours
in order to produce this incomparable
chocolate-lover's delight!"**

Ben Cohen and Jerry Greenfield didn't set out to build an ice cream empire; in fact, their first idea was to start a bagel business, but they were put off by the price of the machinery required. But in the beginning, it was not just Ben and Jerry: it was Ben and Jerry and Lyn Severance, daughter of a long line of Vermont dairy farmers and the sole designer for the brand during its first five years. Though she left the company in 1983, she was instrumental in defining, designing, and creating by hand the logos and signs that established the visual identity of the quirky company — a unmistakable brand identity that continues to this day. Severance returned as creative director from 1987-1997, wrote a children's book about the company (THE REAL SCOOP, provided), and continues today as Principal Designer with Harvey/Severance which maintains its relationship with Ben & Jerry's. This vibrant and whimsical sign for hot fudge sauce offers one of the earliest iteration of Severance's Chunk Style font, which still adorns every Ben & Jerry's shop and tub of ice cream. A rare and ephemeral work from the founding years of an iconic brand.

First edition. Shelburne, VT: n.p. 16.75" x 15.5". Original manuscript ink lettering and watercolor on Crescent illustration board. Touch of dampstaining to lower edge, affecting a bit of the lower edge of a chocolate drop. Else clean and bright. Very good plus.





Learning To Count In 19th Century Europe

50.

Classroom Book of Numbers
[circa 1830]

Rare 19th-century classroom teaching aid, used to teach counting and arithmetic, and speaking to Germany's long history of standardized education — and to modern eyes, an ancestor of the numerical artist's book.

\$1800.

Germany was one of the first countries in the world to adopt compulsory, free education, spearheaded by King Frederick the Great in the 18th century. By the early 19th century, teacher training and curricula had been largely standardized, allowing efficient production of teaching aids such as this book of numbers. Printed in massive format with large text, children even at the back of the classroom would have been able to visualize the math and counting exercise of the week. The bibliography of the publisher G. Braun, still in business today, does not seem to record the production of this fascinating but ephemeral teaching tool. Books like this one saw high volumes of use, and coupled with their large and somewhat awkward size rarely survive intact. Aside from its significance as an educational tool, this book projects a strong aesthetic with its long lists of dark, evenly-arrayed numbers (up to 999) — evoking the bold conceptual artist's books of Guy de Cointet, the proceduralism of Sol Lewitt, or perhaps some mysterious Russian shortwave numbers station. A striking and unusual survival.

Karlsruhe: G. Braun. 17.25" x 15". Contemporary marbled boards with green label to front. Pink endpapers. [28] leaves, printed one side only (and though exercises begin with "II," collates complete). Single sheet of apparently Dutch-Finnish reading exercises, printed in Strasburg by F. G. Levrault, loosely laid in. Binding with edgewear and some rubbing, particularly to corners and spine ends. Leaves with occasional shallow creases, a few little spots of soil. Solid. Very good plus.



51.



Dick And Jane For Classroom Instruction

OUR BIG BOOK
From Scott, Foresman
and Company
[circa 1930s]

The rare elephant folio Dick and Jane for teachers to display and use in class, over two feet high.

\$1500.

This is the very rare early BIG BOOK, containing stories from the first pre-primer, WE LOOK AND SEE. In this edition, Sally is named Baby, and the illustrations are completely different from those in the NEW BIG BOOK. The display-size images are wonderful full color illustrations of Dick, Jane, Baby, Puff, Spot, and Tim. A compelling artifact of US literacy education.

Chicago: Scott, Foresman and Company. 26" x 19". Original blue cloth with printed paper label and metal rivets along top edge. Leaves removable from interior binder as issued. Illustrated throughout in color. [3]-30 pages (no "first" leaf as issued). Some marginal toning and light signs of use, shadows from removed tape on one page, moderate wear to binding. Lacking front easel; rear easel intact. Very good.

Jane

52.

Original Seuss Puzzle

FOILED BY ESSOLUBE:
A Jig-Saw-Melodrama
By Dr. Seuss
[1932 or 1933]

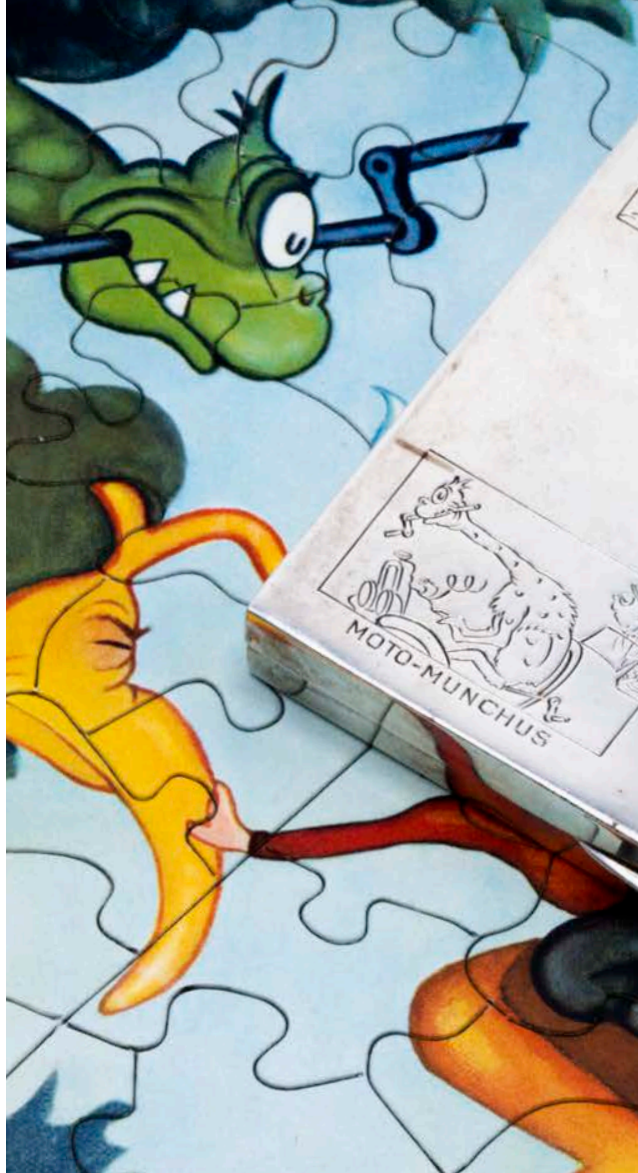
First edition of this vibrant advertising picture puzzle for motor oil ESSOLUBE, with fantastic creatures dreamed up by the one and only Dr. Seuss – complete, unbroken, and in original envelope.

\$850.

"One blast of arctic Zero-doccus breath and ordinary motor oils just stiffen up and die. Heaven help the car that's unprepared. Foil the Zero-doccus with ESSOLUBE."

Before he was a legend of children's literature, Theodor "Ted" Geisel (AKA Dr. Seuss) worked as an ad man for Standard Oil. He came up with a diverse cast of fanciful creatures that menace the auto-owner, including such beasts as the Karbo-nockus and Moto-munchus, all of which could be scared off by proper application of ESSOLUBE. These creatures appeared in a variety of stand-alone ads for the motor oil brand; this amusing puzzle pits all of them against a family in a spiffy little yellow car. This is a rather rare piece of Seussiana: OCLC locates only one holding. A fun item, in beautiful condition.

n.p.: The Makers of Essolube. 11.25" x 17" (puzzle); 11.75" x 17.25" (envelope). Original color pictorial 150-piece puzzle, unbroken. Original black-and-white pictorial envelope. Envelope with a few faint lines of toning, mild edgewear; shallow crease to corner of top flap. Puzzle sharp and bright. Fine in near-fine envelope.



"A new Seuss menagerie appeared on signboards along America's highways, creatures that sat astride the hoods of automobiles, smirking rascals whose devilish destruction could be fended off with Essolube."

– Judith and Neil Morgan



53.

**"Without Standard Oil,
'Dr. Seuss' might never
have become associated
with children's books"
– Charles D. Cohen**

Original Silver Box With Engravings
From Seuss's Essolube Campaign
By Dr. Seuss
[circa 1933]

Astounding unrecorded Seuss item, featuring the characters the artist created for Standard Oil on a personalized silver box, with a gift inscription dated to the years of Seuss's work on the Essolube campaign.

\$7500.

This box depicts all five of the "Moto-Monsters [that] are many Seuss collectors' first love" (Cohen, 118): Zero-doccus, Karbo-nockus, Moto-munchus, Oilio-Gobelus, and Moto-raspus. Given the date of the box's inscription and the use of in-house proprietary characters, this unusual item was likely specially commissioned by someone high up in Standard Oil. (Seuss executed a number of commissions for private individuals in the 1930s, such as the murals and interior design elements for Harkness Edwards, as described in Cohen.) Not in Younger, Lindemann, or Cohen, nor the UCSD Dr. Seuss Collection finding aid. A rare Seuss item from the earliest years of his career, roughly contemporary to the FOILED BY ESSOLUBE puzzle that has traditionally been called "the first significant three-dimensional piece of Seussiana" (Cohen 118).

n.p.: n.p. 4.5" x 5.75" x.5". Sterling silver box with hinge on one side, connecting lid and base. Lid engraved with five Seuss-designed vignettes. Interior base divided into two sections. Interior lid with engraved inscription: "Loos / from / [The?] [L?] less one / May 29th 1933." Very good.

Read more: Morgan, Dr. Seuss & Mr. Geisel, 74; Cohen, The Seuss, The Whole Seuss, and Nothing But the Seuss: A Visual Biography of Theodor Seuss Geisel, 99-103, 108.



54.

The Textbook That Infuriated Pro-Segregation Politicians

WE SING AMERICA

By Marion Cuthbert, illustrated by
Louise E. Jefferson
(1936)

First edition of this reader by two Black women about African American history — with illustrations of Black and white children playing together that elicited demands for the book to be burned.

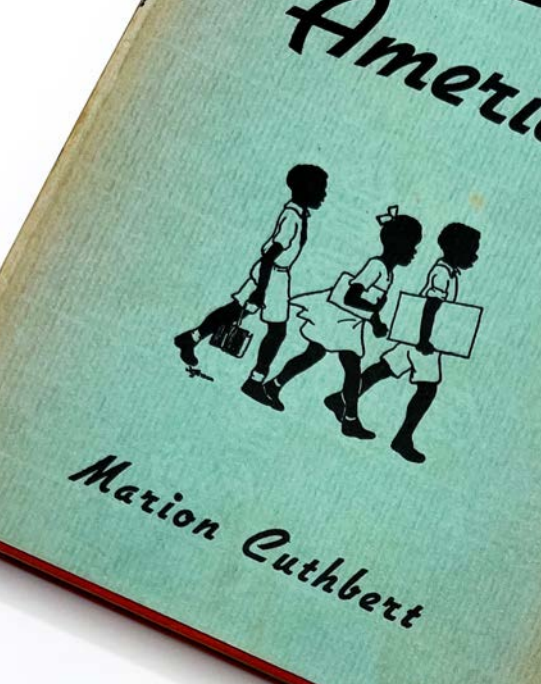
\$2000.

Marion Cuthbert is often remembered as a prominent proponent of higher education for Black people, particularly women. Rather less well known is her early foray into children's books, the most notable of which is *WE SING AMERICA*. This reader, highlighting the lives and stories of Black Americans from impoverished children to historical figures, was written to teach both Black and white children understanding, appreciation, and mutual respect in the era of Jim Crow. *WE SING AMERICA* also deals realistically with Jim Crow, including topics like the effects of the Depression, the criminalization of Black youth (in one story, a young boy is taken to court by a racist milkman who baselessly accuses the boy of theft), and sharecropping. One reviewer noted that it "would make an excellent text to set young Americans thinking, but for exactly that reason it will probably have little circulation where it is really needed" (Johnson, 945).

The illustrations of *WE SING AMERICA*, some of which depict Black children and white children playing together, brought intense racist blowback. Georgia Governor Eugene Talmadge brandished a copy of the book in 1941 in a speech in which he demanded "all books [...] that advocate this racial co-education movement be burned" (*McCOMB DAILY JOURNAL*, 2). An excellent copy, in notably sharp condition and retaining its original jacket.

New York: Friendship Press. 7.5" x 5.5". Original red cloth boards. Original unclipped (\$1.00) pictorial jacket. Pink endpapers. Illustrated in black and white. 118 pages. Modern bookseller label to front pastedown. Pencil name on front fly leaf; scattered pencil marks in margins and a few words underlined. Jacket with some toning to spine and a bit of chipping to ends; milder toning to edges. Binding with slight sunning to top and bottom edges, light bumping to spine ends. Tight. Near fine in very good plus jacket.

Read more: Catalogue of the Blockson Afro-American Collection, item 4319; Guy B. Johnson, Review in the *American Journal of Sociology* vol. 42 no. 6; "Pike School Authorities Should Check Into Rosenwald Matter," *McComb Daily Journal*, 6 August 1941





“[E]xpressing themselves in a Black way”

55.

THE YOUNG BLACK POETS OF BROOKLYN
 Edited by Yusef Iman, designed and illustrated by Jim Dyson
 [circa 1971]

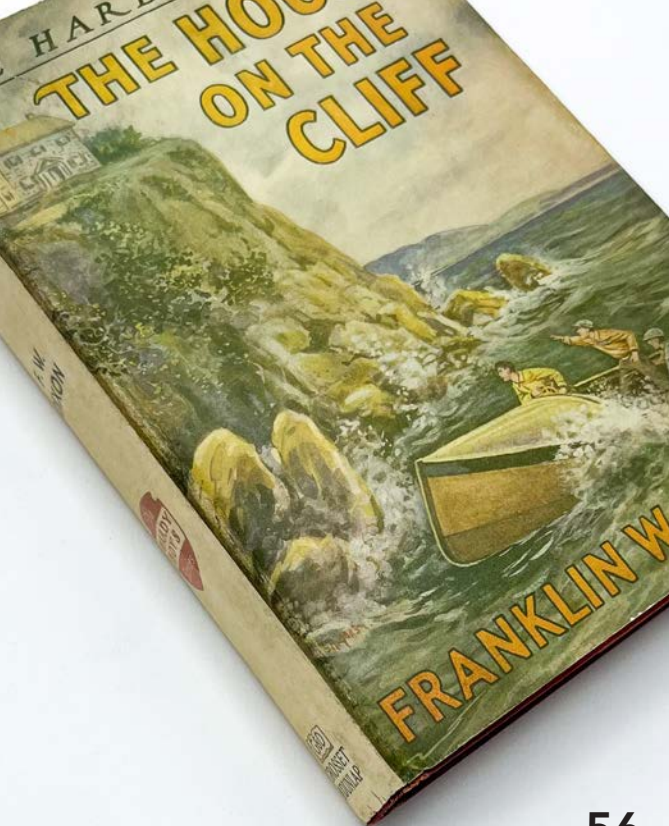
First edition of this evocative intersection of adolescent street culture and the Black Arts Movement, collected by a prominent poet in the Black Arts Movement.

\$500.

“Who once expressed themselves in a white way,
 but now are expressing themselves in a Black way”

This anthology features the poetry of Brooklyn teenagers inspired by the Black Pride movement; the introduction announces “No more quoting or reading” Shakespeare, Frost, Kipling, Plato, and other canonical white writers, but instead, “They are listening to themselves, their Black selves,” and naming as inspirations LeRoi Jones, Franz Fanon, and Malcolm X, among others. The poets included are primarily teenagers, though a few poets are listed as nine and ten years old. The examples are raw and exuberant, filled with posturing and lyricism on the themes Black Power (“Black Power is our cry [...] Brothers and Sisters let’s unite and win”), Black Is Beautiful (“Black is beautiful / and so hip / White is nothing but / Bullshit”), and Black Love (“We don’t have time to hate / We are to busy teaching love” [sic]), with a strong overarching theme of community amidst the spirited individualism of each entry. A number of the entries are by young women (“If you think a White woman in power / Is better than a White man / Sis, you better sit down for a minute”). Some poems are earnest, others provocative, still others parodic (“Home on the Range” gets turned into Bedford-Stuyvesant: “home of the slaves / Where the pimp and the prostitute stay”). The Bed-Stuy reference is particularly interesting in the context of these original lyrics celebrating Black culture, as that neighborhood was an early hub for the development of rap and hip hop, where artists like The Notorious B.I.G., Jay-Z, and Li’l Kim grew up.

[Brooklyn]: [Black News]. 11” x 8.5”. Original blue pictorial wrappers, saddle-stapled. Layout and illustrations by Dyson. 24 pages (including wrappers). Minor soil and edgewear. Very good plus.



56.

The Birth Of The Teenage Spade And Marlowe

THE HOUSE ON THE CLIFF
By Franklin W. Dixon
[Leslie McFarlane]
(1927)

First edition, first state of the second book from the legendary Hardy Boys series, in exceptional condition.

\$15,000.

Conceived by Edward Statemeyer in 1926 and soon packaged and sold to Grosset and Dunlap, the first three titles in the Hardy Boys series were all published simultaneously the following year. Their success

was almost instantaneous. Part of their popularity and endurance can be directly attributed to the original writer behind the house pseudonym "Franklin W. Dixon," ghostwriter Leslie McFarlane, who later wrote: "It was still hack work, no doubt, but did the new series have to be all that hack? There was, after all, the chance to contribute a little style. It seemed to me that the Hardy Boys deserved something better than the slapdash treatment [...] I opted for Quality." That quality helped propel the series, which ultimately accounted for half of all the Syndicate's sales (Johnson 142). *HOUSE ON THE CLIFF* is further listed on *PUBLISHERS WEEKLY*'s list of all-time best-selling children's books. Brothers Frank and Joe Hardy would become cultural touchstones not only through the numerous installments in the series (almost 200 in total), but numerous reissues, rewrites, movies, specials, television shows (your intrepid Gen-X cataloguer is especially fond of its 1970s incarnation starring Shaun Cassidy), video games, and other spinoffs — so much so that Hardy Boys are now as synonymous with mystery and detection as their more adult counterparts Sherlock Holmes, Sam Spade, and Philip Marlowe.

Both jacket and book are the proper first edition and state ("Bpt" etc.), conforming fully to Carpentieri and Mular. Scarce thus and truly rare in this condition. We find only a small handful of other copies at auction in the last 30 years, with none as nice as this. The best example we've encountered of a landmark that has spanned generations.

First printing. New York: Grosset & Dunlap Publishers. 7.5" x 4.75". Original red publisher's cloth. In original unclipped (stamped price of .50) color pictorial dust jacket, featuring cover art by W. S. Rogers. 212, [8 - ads] pages. Front jacket panel and spine mildly faded. Neat contemporary (1928) gift inscription to front endpaper. Near fine in a very good plus jacket.

Read more: Carole Kismaric & Marvin Heiferman, The Mysterious Case of Nancy Drew & The Hardy Boys; Leslie McFarlane, The Ghost of the Hardy Boys; Tony Carpentieri and Paul Mular, Hardy and Hardy Investigations (Seventh Edition), volume 1, page 97.

The Mystery Of The Big Sale

57.

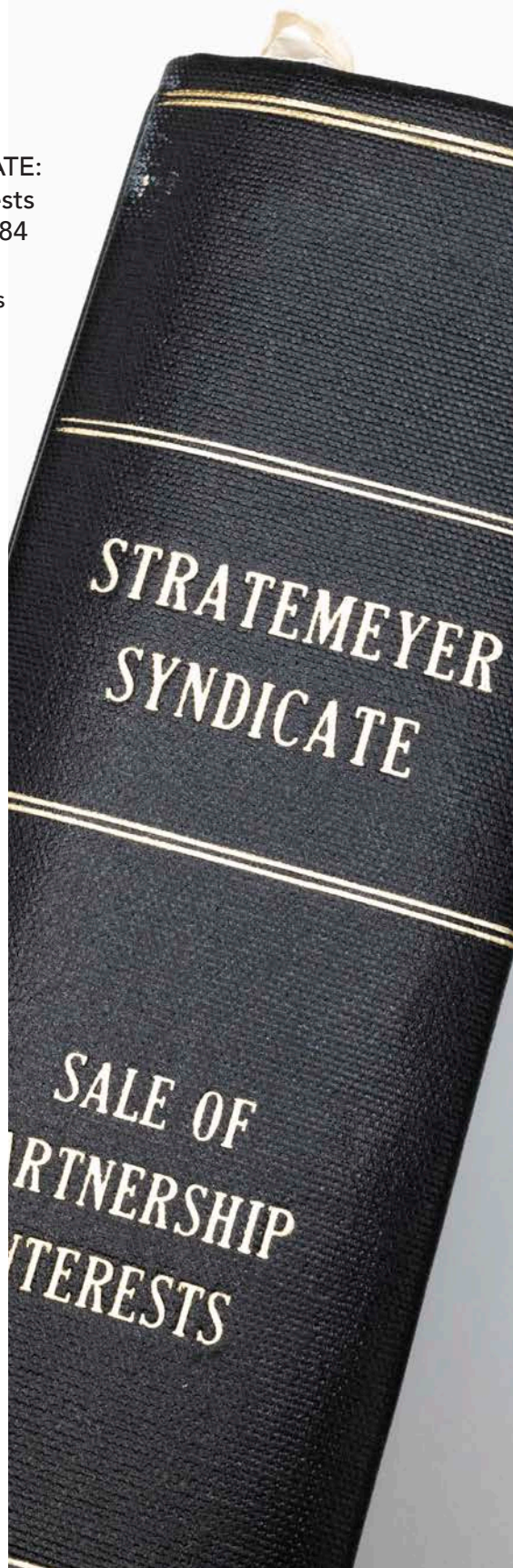
STRATEMEYER SYNDICATE: Sale of Partnership Interests 1984

Elaborate presentation volume of documents relating to the 1984 sale to Simon and Schuster of The Stratemeyer Syndicate, famous for many of the best-known and beloved juvenile series of the 20th century — including The Hardy Boys, Nancy Drew, Tom Swift, and The Bobbsey Twins.

\$2000.

Copy presented to Patricia Adams Harr, daughter of Russell Adams and Harriet Stratemeyer, by the law firm (Finley, Kumble) handling the transaction, with dozens of loose paper slips laid-in as page markers and her occasional pencil markings to margins. Harr was one of six partners receiving proceeds from the sale along with Nancy Axelrad, Lorraine Rickle, Lieselotte Wuenn, Camilla McClave and Edward S. Adams. A rich document and seemingly complete record of the approximately \$4.7 million sale. Along with the requisite legal and financial documents and contracts, sections notably include financial statements for operations covering 1983-1984 and a brief history of the Syndicate's business and partnership structures. Also included is a schedule of copyrighted works, domestic and foreign, representing not only the largest section of the volume — accounting for approximately half of the total pages — but arguably also one of the most complete such lists extant. An intimate look inside one of the most prolific and important forces in juvenile series fiction in the US.

New York: [Finley, Kumble, Wagner, Heine, Underberg, Manley, & Casey]. 14.25" x 9.25". Original black cloth boards, gilt lettering to spine. Xerographically reproduced throughout. Unpaginated, but hundreds of pages some 3+ inches thick, with 28 tabbed sections plus index. Mild handling wear, corners bumped slightly, light scuffing to rear, else clean, tightly bound. Near fine.





Yellowback Critique Of The Stock Market

YE VAMPYRES!
By The Spectre
1875

First edition of this sensational novel on the evils the London Stock Exchange, framed as a fantastical story with a gay subplot as told by a space-faring spirit.

\$1500.

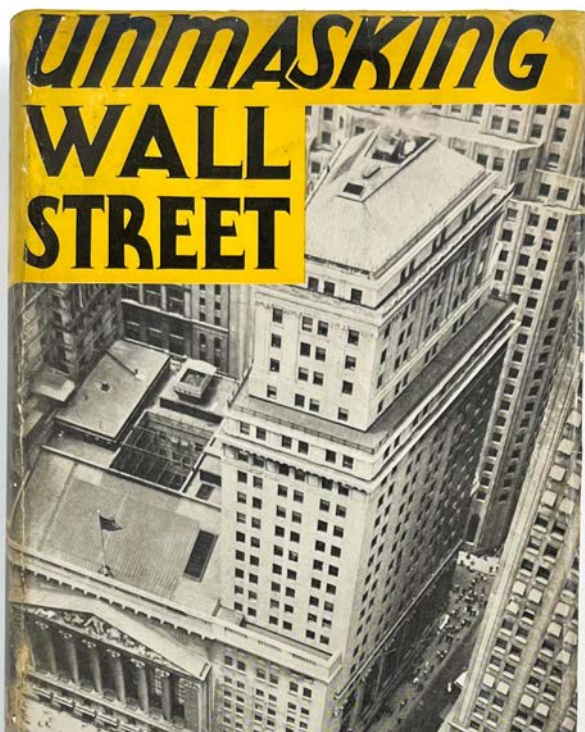
"The Undone Vortex is unstable – fickle."

YE VAMPYRES! takes the stock broker epithet of "blood-sucking" literally. The Vampyres that inhabit the Undone Vortex (i.e., the London Stock Exchange) indeed drain their gullible victims, turning them into husks of their former selves when the market is doing poorly, and invigorating them when the market booms. The plot is likely inspired by the Panic of 1873 and the ensuing global market volatility, with numerous victims of the whims of the Vortex left to fend for themselves as new market players step up to take their places.

This tale of a thinly disguised British Empire is narrated via a character called The Spectre, once an earthly human, now a wanderer of "far-distant space" in 1000000 AD. He is particularly interested in young and gullible Ralph Osborne, so strongly in denial about his romantic feelings for his best friend ("Why did he like Lord Alfred? he asked himself. It was not because — God forbid! it was not that!") that he travels to Undone (i.e. London) in the hopes of marrying his friend's sister: "Yes, a girl just like Lord Alfred — the image, its counterpart; then I should, yes, I, Ralph Osborne, would — but no, there cannot be — a Lady Alfred Playfair!" Ralph, in true yellowback fashion, gets mixed up with an unusual cast of characters while gaining and losing (and gaining again) a fortune in the Vortex, all the while clumsily pursuing love.

YE VAMPYRES! is quite scarce, with only seven US holdings via OCLC, and especially difficult to find in nice condition as here.

London: Samuel Tinsley. Full title: Ye Vampyres! A legend of the national betting-ring, showing what became of it. 7.25" x 4.5". Original three-color pictorial boards. Yellow endpapers. viii, 328 pages. Binding with some edgewear and soil; joints a bit cracked, but firm. Small spot of soil to fore edge. Occasional light foxing to leaves. Sound. Very good plus.



59.

Wall Street Reckoning

UNMASKING WALL STREET

By John Lloyd Parker
(1932)

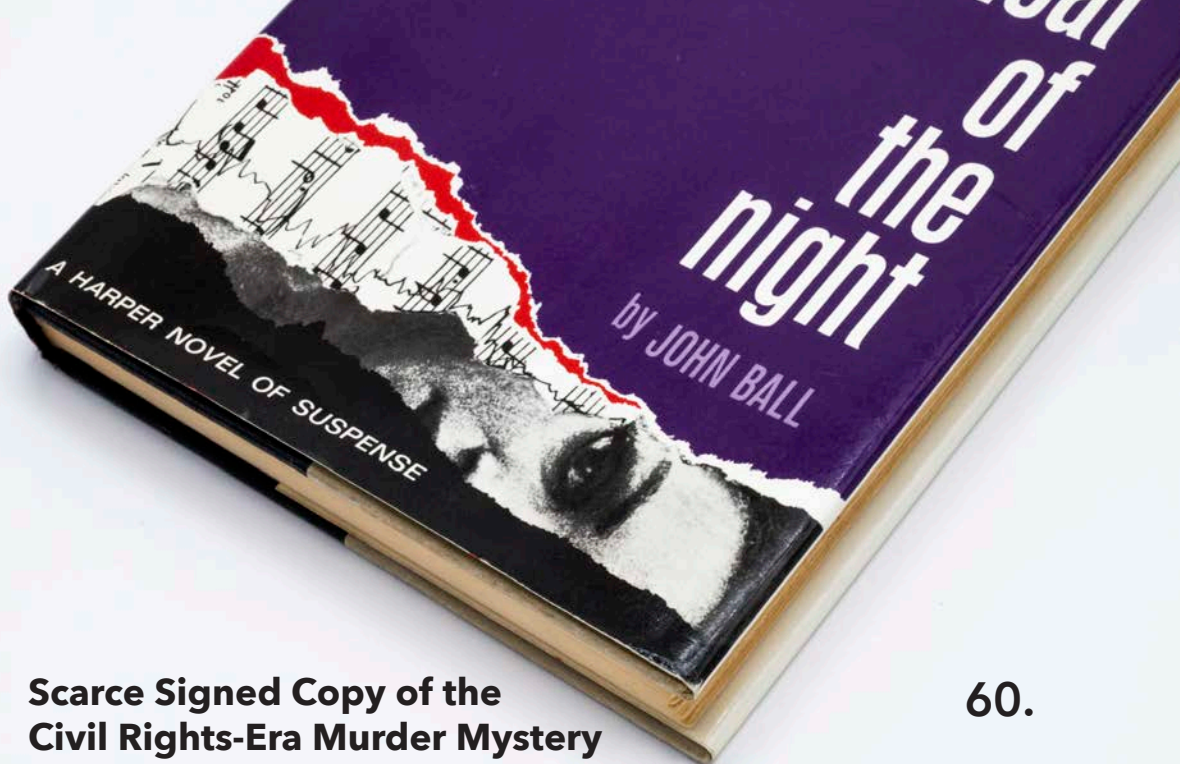
Signed first printing of this classic reflection on the past, present, and future of Wall Street and the individuals that made the market tick, published only three years after the seismic Crash of 1929.

\$1200.

"Wall Street remains, still taking its toll of energy and wealth, giving grudgingly to those smart or lucky enough to win, but continuing its impartial functions as the money heart and financial brains of the world."

A street that is "barely more than a third of a mile in length" brought the financial world to its knees in 1929, as rampant speculation and baseless optimism bottomed out the market in October of that year. Millionaire businessmen and the average citizen alike found their assets evaporated. The market continued to fizzle lower and lower until 1932, when a government inquiry into the reasons behind the crash began and UNMASKING WALL STREET was published. In it, John Lloyd Parker dishes investing advice and describes the exploits of some of the men who would come to be at the heart of the investigations, including Bernard Baruch, William C. Durant, Arthur W. Cutten, and Jesse Livermore. UNMASKING ends on an optimistic note, with Parker predicting a bear market just over the horizon — and indeed the market more than tripled from the time of publication and 1937. An important contemporary glimpse of the financial machinations that continued to occur behind the scenes even after the Crash, this is a particularly nice copy in the uncommon original dust jacket. It is especially scarce signed.

First edition. Boston: The Stratford Company. 8" x 5.25". Original red cloth boards with gilt stamping. Original unclipped (\$2.50) pictorial dust jacket. Black-and-white photographic frontispiece. [8], 224 pages. Signed by Parker to title page. Jacket with careful restoration to top edge and flap hinges; mild toning to spine; faint soiling to rear. Binding with a touch of bumping to corners and spine ends, a hint of toning to gilt on spine. Clean and tight. Near fine in very good plus dust jacket.



Scarce Signed Copy of the Civil Rights-Era Murder Mystery

60.

IN THE HEAT OF THE NIGHT

By John Ball

(1965)

Inscribed first printing of the first mystery introducing Virgil Tibbs, a Black police detective who helps solve a murder case in a racist community in South Carolina.

\$2500.

This book and the landmark film adaptation directly engaged with the civil rights movement, then in full swing. According to director Norman Jewison, he put "the focus on the relationship between Virgil Tibbs, the black detective from Philadelphia played by Sidney Poitier, and Bill Gillespie, the redneck sheriff played by Rod Steiger. Poitier refused to film below the Mason-Dixon line, in southern Pennsylvania, since he and Harry Belafonte had recently been harassed by the Ku Klux Klan in Mississippi." The film was a turning point in American cinema, not only famous for a moment in which Poitier slaps a white man, but for its engagement with Black America: "Young black people in northern cities responded to the film in a much more visceral way than the whites did. This was the first time a black actor was wearing the fancy suit and being looked up to" (Jewison). A remarkable example of civil rights-era values influencing pop culture, scarce inscribed.

First edition. New York: Harper & Row. 8" x 5.5". Original quarter black cloth, grey paper boards with silver-stamped publisher's device on front board, silver-lettered spine. In original unclipped (\$3.50) purple dust jacket designed by Luiz Woods. Grey typographic endpapers, fore-edge machine deckle. [8], 184 pages. Housed in custom quarter purple goatskin clamshell box with on-laid cloth design of a scene from the book to front board. Inscribed by Ball: "For John Carter / Sincerely / John Ball" in blue ink on title page. Ink owner inscription on verso of front free endpaper. Text block cracked at title page gutter, holding firm. Touch of toning to board edges and text block. Jacket with only light rubbing to edges. Very good plus in near fine jacket.

Read more: Norman Jewison, "How We Made In the Heat of the Night," *Guardian*, 22 November 2016.

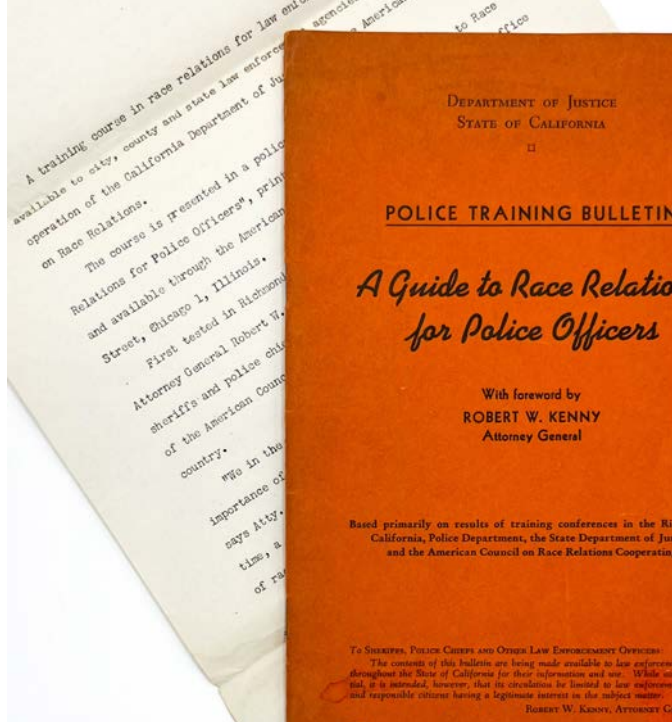
61.

**A GUIDE TO RACE
RELATIONS FOR
POLICE OFFICERS**

By Davis McEntire
and Robert B. Powers
1946

Training bulletin for California
police officers in the immediate
postwar 1940s, written in
consultancy with the NAACP,
the Japanese American Citizens
League, and the American
Council on Race Relations.

\$650.

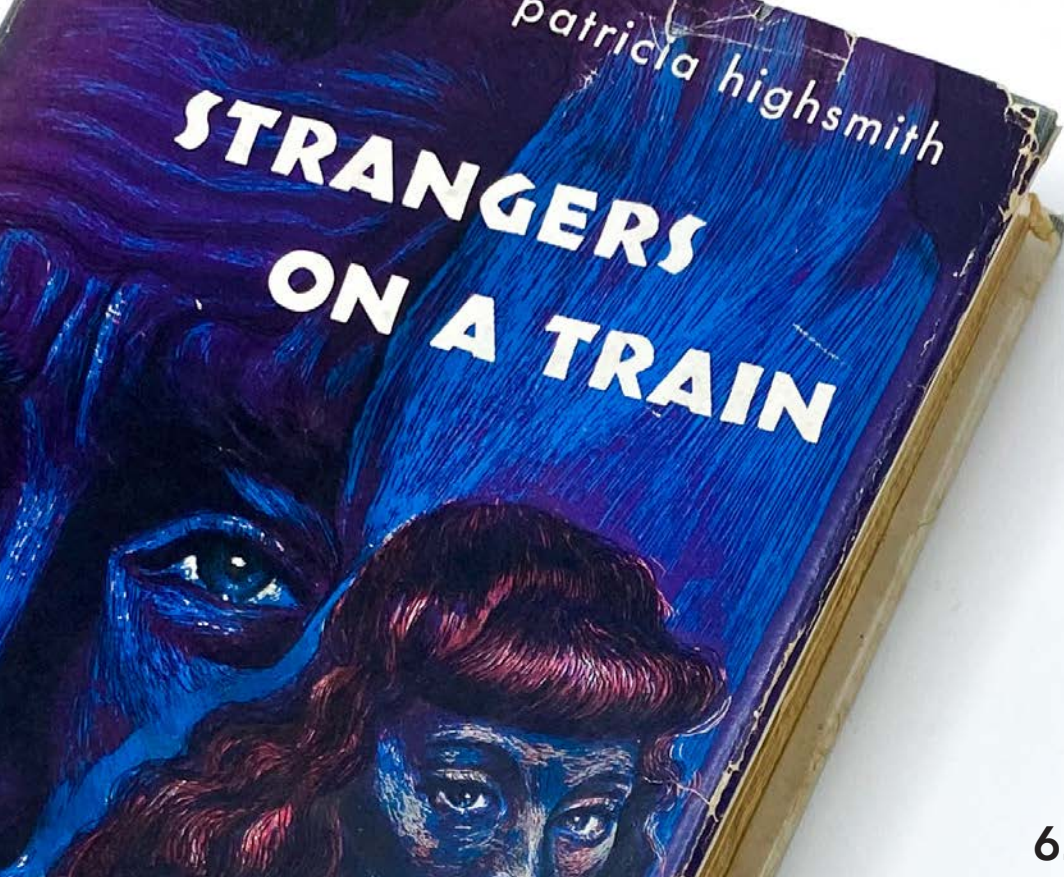


Written in 1946, this training guide grew out of the persistent efforts of the American Council on Race Relations (where McEntire was a representative), which hoped to forestall a repetition of the same violent backlash and racist retrenchment that had followed the end of World War I. Powers, then Coordinator of Law Enforcement Agencies, later recalled that "shortly thereafter the fear of a race riot developed in Richmond, and they started screaming for help," and thanks to this added pressure and the insistence of California Attorney General Kenny, "I moved in with Davis McEntire [...] And working by guess and by God, we did this job and produced A GUIDE TO RACE RELATIONS FOR POLICE OFFICERS." The end product, while rhetorically softened and gentled for the benefit of its intended audience, is nevertheless much more frank and honest than it might have been. "Science and fact must replace the mixture of prejudice, myth, and folk-lore, which in all too many police departments are used as guides in relations with minority groups," the authors declare; elsewhere, they insist that unexamined prejudice "blinds the officer to facts and destroys his standard as a professional." The guide notes several postwar social changes driving racist reaction: widespread demobilization and migration, leading to demographic shifts and consequent "tensions" in newly integrated neighborhoods and workplaces; the return of interned Japanese Americans to their homes, where they were subject to terrorism and other attacks; and the venerable old standby, "economic fears and insecurities." Having established these contributing factors, Powers and McEntire bluntly note one more reason for tension between police and minority groups: "that the police consider it part of their duty to enforce 'White Supremacy.'"

Powers later claimed, with some justice, "We were twenty years ahead of our time." He and McEntire had come to understand that "there [was] no possibility of racial peace unless you change attitudes of police officers." The only problem with his guide, he said, was that no one was ready to use it. Ephemeral and still painfully relevant.

First edition. California: Dept. of Justice, State of California. 9"x 6". Original orange saddle-stapled wrappers. 37, [1] pages. Forward by Robert W. Kenny. Mimeographed two-page typed press release from the American Council on Race Relations, folded and laid in. Light edgewear, moderate soil to wrappers. Else bright, sound. Very good.

Read more: Robert B. Powers, "Law Enforcement, Race Relations: 1930-1960," Earl Warren History Project.



62.

"[Strangers on a Train] has lost none of its power to disturb" – Paula Hawkins

STRANGERS ON A TRAIN
By Patricia Highsmith
(1950)

First edition of Highsmith's debut novel, a slow-burn thriller in which one murder is prelude to a larger psychological drama about how anyone can become a killer.

\$1750.

A chance meeting on a train between strangers sets into motion a series of events that slowly unravel the sanity of both in this acclaimed mystery. Rather than pursuing a puzzle to be solved, Highsmith instead teases out the lurking darkness in her hero/anti-hero by exquisitely small degrees. Also the inspiration for Hitchcock's classic film (but with a different ending), STRANGERS ON A TRAIN is one of the most memorable mid-century US American entries in crime fiction, and quite difficult to find in a nice example of the original dust jacket.

New York: Harper & Brothers. 8" x 5.75". Original light blue cloth stamped in navy. In original price-clipped color pictorial dust jacket designed by Irv Docktor. Fore-edge machine deckle. [8], 299, [1] pages. Jacket with shallow chipping to spine ends, wear to edges with a number of short closed tears, sunned spine. Book also with sunned spine, light bumping to extremities, faint foxing to edges. Very good in like jacket.

Read more: Paula Hawkins, introduction to the 2021 the Norton reprint of STRANGERS ON A TRAIN.

63.

Lestrade Before Lestrade

RECOLLECTIONS OF A
DETECTIVE POLICE-OFFICER

By "Waters" [William Russell]

1856, 1859

First printing in book form of these collected police detective stories, the first ever of their kind to feature an investigator from Scotland Yard.

\$3000.

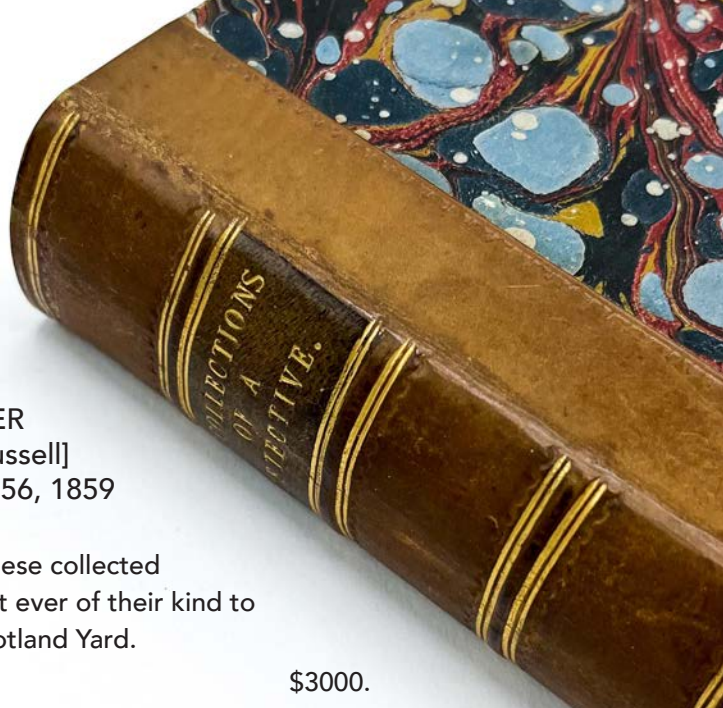
Originally published in CHAMBERS'S EDINBURGH JOURNAL, the thirteen stories of the First Series and the eight additional episodes of the Second Series mark the first appearance in fiction of a Scotland Yard detective. Russell, in the persona of "Waters," presented his narratives as first-person recollections in line with the conventions of the mid-Victorian police memoir then enjoying great popularity, while offering to the reading public a new kind of hero: a policeman with intelligence, curiosity, and integrity.

Detective fiction has always pressed up against the porous borders of that much-derided segment of popular literature now known as "true crime": just as the latter is frequently embellished and distorted for the sake of a better story, crime and detective fiction in its earliest forms borrowed the shock of the real, insisting as a matter of genre convention that the events depicted were only lightly fictionalized, that the reader was given entrée into the "marginalized social space between 'respectable' and 'criminal'" (Saunders) occupied by the real-life police detective; that they were being told a true story by an insider. Verisimilitude was the point: "The genre was designed to take the private spaces, operations and methodologies of the police force, and publicize them for the reader, and Russell himself explained that his memoir writing was designed to present an inside view into policing for readers" (Saunders). Given the bedrock importance of this interplay between the real and the unreal at the dawn of detective fiction, it is perhaps unsurprising that Sherlock Holmes, the most famous fictional private detective of later Victorian decades, would inspire a legion of devotees to insist on his factual reality, perfectly well aware that this was not true and sublimely indifferent to it.

A handsome copy of this scarce and vital Queen's Quorum and Haycraft-Queen title — especially uncommon complete in one volume.

First edition. London: J. & C. Brown & Co. Two octavo volumes bound in one, 6.25" x 4". Contemporary half calf, marbled boards. Gilt-stamped spine, brown goatskin spine label. Blue-grey endpapers, red speckled edges. [8], 310. W.H. Smith bookseller stamp to title page. Contemporary ownership signature of C[hables] W[atkins] Williams Wynn to front paste-down. Minor wear to boards. Near fine.

Read more: Saunders, 'To Pry Unnecessarily into Other Men's Secrets': Crime Writing, Private Spaces and the Mid-Victorian Police Memoir; Laurence Worms, "Mysterious Waters"; Ellery Queen, Queen's Quorum: A History of the Detective-Crime Short Story, #2.



A Legendary Sherlockian Rarity With Excellent Provenance

THE PRACTICAL HANDBOOK OF BEE CULTURE
By "Sherlock Holmes" [but Remsen T. Schenck]
"1911" [but 1959]

Vincent Starrett's copy of this elusive Sherlockian bibliofoax, a recreation of Holmes's monograph as described in "His Last Bow," with correspondence from Jay Finley Christ about the origins of the limited production and a presentation slip from the creator to Starrett "In appreciation of 'Profile by Gaslight.'"

\$7500.

The tradition of the Great Game, which takes absolutely seriously the idea that Sherlock Holmes was a real person, was early embraced by the Baker Street Irregulars, a society of Sherlock Holmes devotees formed in New York in the 1930s. Starrett, author of arguably the most important book in the Great Game, *THE PRIVATE LIFE OF SHERLOCK HOLMES*, was present at the first dinner of the BSI; it was Starrett's writings that first spurred a Sherlockian interest in Jay Finley Christ, who would go on to popularize the four-letter reference system of the canonical stories and publish a major chronology of them. Here, Jay Finley Christ becomes the connection for Starrett to obtain a Sherlockian publication so elusive that most did not even know of its existence until the 1990s.

This book is a clever reinvention of Holmes's own publication, which played a notable role in the events of "His Last Bow." As the retired detective explains to Watson: "Here is the fruit of my leisured ease, the magnum opus of my latter years!" He picked up the volume from the table and read out the whole title [...] 'Alone I did it. Behold the fruit of pensive nights and laborious days, when I watched the little working gangs as once I watched the criminal world of London.'"

In this version of Holmes's book, a Sherlockian beekeeper, Remsen T. Schenck, has taken an existing text — Kenneth Clark's *BEEKEEPING* (1951) — and altered it (even carefully selecting identical paper stocks) to match Holmes's description of his own book. The preliminary material is especially of interest: besides the new title and copyright pages (printed in "London" in "1911"), another leaf notes books "By the same author / CODES AND CIPHERS"; and the dedication leaf reads, "TO / MY FRIEND AND COLLEAGUE / JOHN H. WATSON, M.D." But very few copies of Schenck's creation were circulated, its existence hidden for over three decades — except for one notable slip: in the September 1966 issue of the *BAKER STREET JOURNAL*, Julian Wolff printed a facsimile of the title page supplied from a fellow Irregular, James Keddle, Jr., alongside Keddle's incensed letter responding to a previously printed comment that "Attributing works of literature to Mr. Holmes seems ridiculous to the point of absurdity" (178). However, no more information was included and the book's mystery stayed intact.



In the accompanying letter from Jay Finley Christ to Starrett, Christ reveals why the existence and origin of this production remained secret for so long, discussed only by a small circle of Sherlockians through word of mouth only. "To show off my chronological acumen" — (Christ planned to cite the book as evidence that Holmes "was alive in 1950") — "I did a piece, but I suspected that Mr. S would not care for publicity, lest there rise a deluge of requests for the thing. I was right. He does not want any p[ublicity]. He will send you a copy [...] if you request it - He had about 20." In other words, Schenck did not want any Irregulars to publish about his bibliohox because he knew Sherlockians, who are often tireless collectors, would ask him to produce more. Christ notes they "must have cost him a pretty ¢ for binding" and that "a card from Edgar [W. Smith] says that HE will not even mention the book in the Inventory!!!" Smith's BAKER STREET INVENTORY was the foundational bibliography of Sherlockian writings; Christ considered Smith not including this production in it as "Forbearance to the nth power." This comment, together with his own restraint in not using it for his CHRONOLOGY, pulls together the disparate strands of mystery surrounding the publication: Starrett could get a copy — so long as he kept it secret, as the others had. John Bennett Shaw also obtained a copy, just one more factor in which his Sherlockian collection became essentially inimitable.

Thus the Schenck PRACTICAL HANDBOOK OF BEE CULTURE remained a mythical whisper until 1996, when a Sherlockian beekeeping team, Betty and Karl Showler, unraveled the story and published their findings about "The Case of the Holmes Bee Book." As Schenck anticipated, the first printed description of his creation stimulated further interest, but only one copy has been recorded at auction since the Showlers' publication (Christie's, 2002). Today it has an unassailable status as a Sherlockian rarity.

"London" [but Bangor, PA]: "Methuen & Co., Ltd" [but Remsen T. Schenck]. Full title: *The Practical Handbook of Bee Culture. With some observations upon the segregation of the Queen.* 7" x 4.25". Original blue buckram lettered in gilt. 222 pages. Starrett's bookplate on front pastedown; ink owner signature of Starrett, dated 15 January, 1960 to second fly leaf. Full page typed letter signed ("Jay") from Jay Finley Christ to Starrett, dated 31 December 1959; small typed letter signed ("RTS") from Schenck to Starrett. Leaves toned, with tiny closed tear to top edge of title page. Faint rubbing to boards. Very good plus.

Read more: *Baker Street Journal*, Vol. 16, No. 3 (September 1966).



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FOREWARD	
INTRODUCTION	By Joseph Henry Jackson
	G. S. H.
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THE GAY GENIUS	
Lin Yutang Relates the Life and Times of Su Tungpo. Gay Genius and Sage Poet Who Was Also a Man of Action.	
PEONY	
Chinese Show Magnanimity to Aliens in Pearl Buck Novel.	
THE GREAT PRISONERS	
Isidore Abramowitz Selects and Edits the First Anthology of Literature Written in Prison.	
CRY, THE BELOVED COUNTRY	
A Story of Comfort in Desolation. By Alan Paton.	
OUR PARTNERSHIP	
Beatrice Webb Tells How Socialism Grew in England by Canny Tolls of the Tireless Webbs.	
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Letters of Edwin Arlington Robinson to Harry de Forest Smith, 1890-1905. Edited by Denham Sutcliffe. Poet's Early Personal Letters Show Pained Emerging Genius.	

65.

"'To be great,' said Emerson, 'is to be misunderstood.' In view of this fact, perhaps we should not wonder that many great men have become prisoners."

Literary Criticism From San Quentin

A PRISON BOOKSHELF:
Thirty Book Reviews
By G.S.H., foreword by
Joseph Henry Jackson.
(1949)

Rare first edition of this booklet of reprinted book reviews written by and for the inmates of San Quentin State Prison.

\$1250.

These book reviews, written by an incarcerated author identified only as "G.S.H." and introduced by the literary editor of the SAN FRANCISCO CHRONICLE, were originally published in the San Quentin prison newspaper and reflect a range of literary and social interests both deep and broad. The San Quentin News, founded in the 1920s and re-established in 1940 by Warden Clinton Duffy, was and still is one of few newspapers written and edited (and until 2010, printed) by incarcerated staff. Working under institutional oversight and subject to their overseers' continued goodwill, G.S.H. and his peers had a strong incentive to temper their criticism and self-censor in the interests of protecting the newspaper from shutdown; nevertheless, some real freedom of expression is evident here. Among the books reviewed are an anthology of prison writings, a history of civil disobedience, a biography of Kafka, and a number of works on philosophy, ethics, and history, along with literature by Erich Maria Remarque, Dante, Euripides, and Tennessee Williams. As Jackson writes in his foreword, "the publication of this group of reviews, which must be very nearly if not completely unique as prison literature in the U.S. [...] should be of the greatest interest to the general reader who knows little of what goes on in prisons other than the sensational kind of thing he reads in a magazine article now and then." Very scarce; OCLC locates just one holding (Berkeley).

First printing. San Quentin: Vocational Print Shop. 8" x 6". Original printed wrappers. 118 pages. Moderate chipping and wear to wrapper edges. Pages lightly toned. Overall clean and sound. Very good plus.

Read more: William Drummond, *Prison Truth: The Story of the San Quentin News*.

"All Tribes - Unite And Fight"

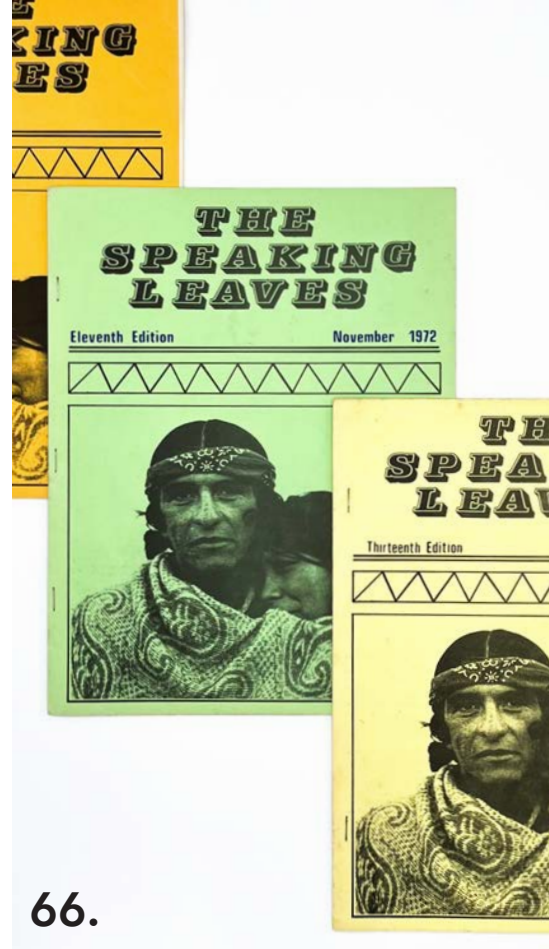
THE LITTLE BRAVE /
SPEAKING LEAVES
Published by the American Indian
Culture Group
(1972-1973)

Twenty-two early and apparently consecutive issues of the Native American weekly prison newsletter, written and published by men confined at the California Medical Facility in the early 1970s.

\$2500.

"The truly terrible incidences in America since the coming of the white man will never be righted simply because no-one wants to own up to it."

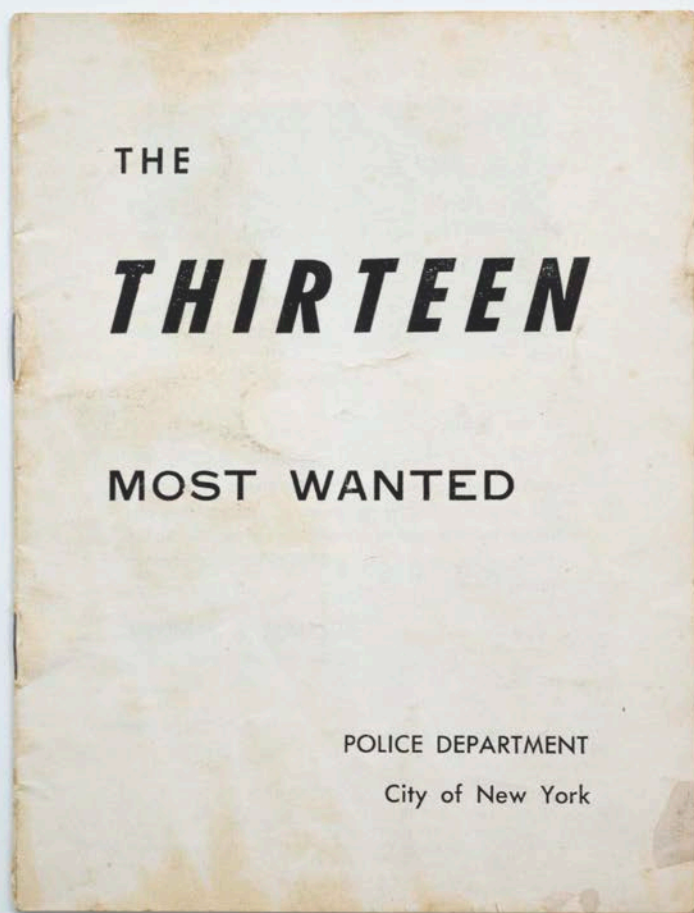
— George Hansen



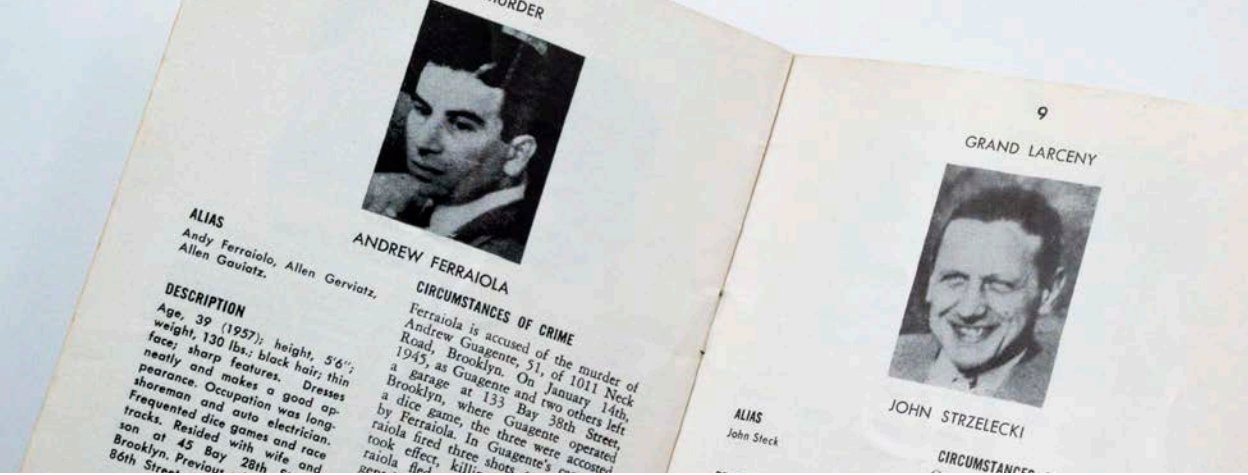
Organized by inmate members of the American Indian Culture Group, funded by subscription, and published with the authorization of the prison's Club Coordinator, these issues of LITTLE BRAVE (later THE SPEAKING LEAVES) vibrate with righteous anger and bear personal witness to institutionally inflicted injustice, from treaty violations both past and present to direct experience of Indian boarding schools and medical neglect within the California Medical Facility itself. In every literary form, from poetry and religious meditation to satire and blunt polemic, contributors address urgent political concerns and events both inside and outside the Facility's walls: from the prosecution's removal of an American Indian from the Angela Davis jury, protests against governmental seizure of the Pitt River lands, and calls for political alliance with other oppressed groups, to the column "Modern Day Slaughter" (on the legal system's depraved indifference to murders of Native men), and a short piece on "Reform" directed to "YOU": you, the Department of Corrections; you, the government of California; you, the free American public at large. "[Y]ou people should and ought to take a look at what's happening within your prison system." SPEAKING LEAVES continued until about 1977, but individual issues are scarce and runs rare. OCLC locates about 9 scattered US holdings.

First editions. (Vacaville, CA), American Indian Culture Group. 11" x 8.5". 22 side-stapled newsletters, beginning with issue #2 and continuing through 24, with one issue apparently a double number (April-May 1973). Spirit duplicated and mimeographed. Holograph letter from inmate and newsletter contributor Grant Williams laid in, dated March 17, 1973. With: programs for the 1972 and 1973 3rd and 4th Annual Banquets of the American Indian Cultural Group. Folding creases, address labels, and general edgewear to all items, with occasional light to moderate soil to covers. Very good.

Read more: Murphy & Murphy, *Let My People Know: American Indian Journalism 1828-1978*.



"It was so shocking a mural and mirror of the actual society, they refused it." — Allen Ginsberg



Warhol Source Material

67.

THE THIRTEEN MOST WANTED Issued by the New York Police Department (1962)

Scarce and ephemeral booklet produced in 1962 by the NYC Police Department and which served as inspiration and source material for Andy Warhol's infamous censored mural at the 1964 New York World's Fair.

\$1500.

Originally distributed to NYPD patrol officers in 1962 (and itself inspired by the "most wanted" list first distributed by the FBI in 1950), THE THIRTEEN MOST WANTED found its way into Warhol's hands after architect and curator Philip Johnson asked the artist in 1962 (almost immediately after viewing Warhol's pivotal Stable show) to produce a piece of public artwork for the upcoming World's Fair. Inspired in part by Duchamp's "Wanted, \$2,000 Reward," Warhol silk-screened portraits taken from this pamphlet and arranged them in a large grid hung on the side of the New York State Pavilion.

The work, however, would last only a matter of days and was never seen by the public. Though Johnson claimed at the time that this had been because of Warhol's dissatisfaction with the work, in reality Johnson had bowed to pressure from then-Governor Nelson Rockefeller, who feared both highlighting NYC crime and alienating his Italian-American constituency (not to mention the mob) — since many of the men portrayed were of Italian descent. So when Warhol's suggested replacement (25 portraits of Fair president Robert Moses) was rejected, the series was painted over in silver at Warhol's insistence, in essence creating a new silent work in protest. Warhol later adapted the MOST WANTED series in smaller formats and exhibited them at the Sonnabend Gallery in 1967-68.

A rare document of policing history (OCLC does not locate any copies, or even the title) and the direct inspiration for a prominently censored public artwork by one of the 20th century's most famous and important artists.

First edition. New York: Police Department. 6" x 4.5". Original printed glossy stapled wrappers. 16 pages. Some folds, soiling, and discoloration to covers. Otherwise sound. Very good.

Read more: Steven Watson, *Factory Made: Warhol and the Sixties*, 129 and 147-8.



Minimalist Little Red Riding Hood

68.

IMAGERIES

By Warja Lavater, after Charles Perrault,
the Brothers Grimm, et al.
1965-1982

Gorgeous boxed set of the complete series of Lavater's minimalist pictorial versions of classic fairy tales, published in accordion format by Maeght and in the original acrylic slipcases.

\$1500.

Originally a designer of corporate logos and trademarks, the Swiss artist Warja Lavater began in the 1950s to translate classic fairy tales into visual language, using minimalist graphic codes and keys. Like her contemporary Bruno Munari, Lavater combined the conventions of the picture book with the ideal of the "book-object" to create a playful new kind of artist's book. The folding leporello format appealed to her as a medium, she explained, because it could "be transformed into sculpture, standing on the ground, or hung, unfolded, on the wall." Her reputation still largely rests on this stunning yet playful series of symbolic fairy tales.

Paris: Adrien Maeght. 6 volumes, 6.25" x 4.25" each. Six fairy tales: Le Petit Poucet (Tom Thumb); Blanche Neige (Snow White); Le Petit Chaperon Rouge (Little Red Riding Hood); La Fable du Hasard (The Fable of Hazard); La Belle au Bois dormant (Sleeping Beauty); and Cendrillon (Cinderella). Each volume with cloth boards in a different color (except Fable du Hasard in printed paper boards), with printed labels on front boards, text bound in concertina-style. Each housed in original individual acrylic slipcases and single larger printed slipcase for entire set. Illustrated in color throughout. Larger slipcase with some bubbling and peeling of original laminate. Books and individual slipcases beautiful. Books and slipcases fine in very good plus larger slipcase.



A Decidedly Modern Fable

**A SENTENCE OF THIRTEEN PARTS (WITH TWELVE
ALTERNATE VERBS) ENDINGS IN FABLE**

By John Baldessari
1977

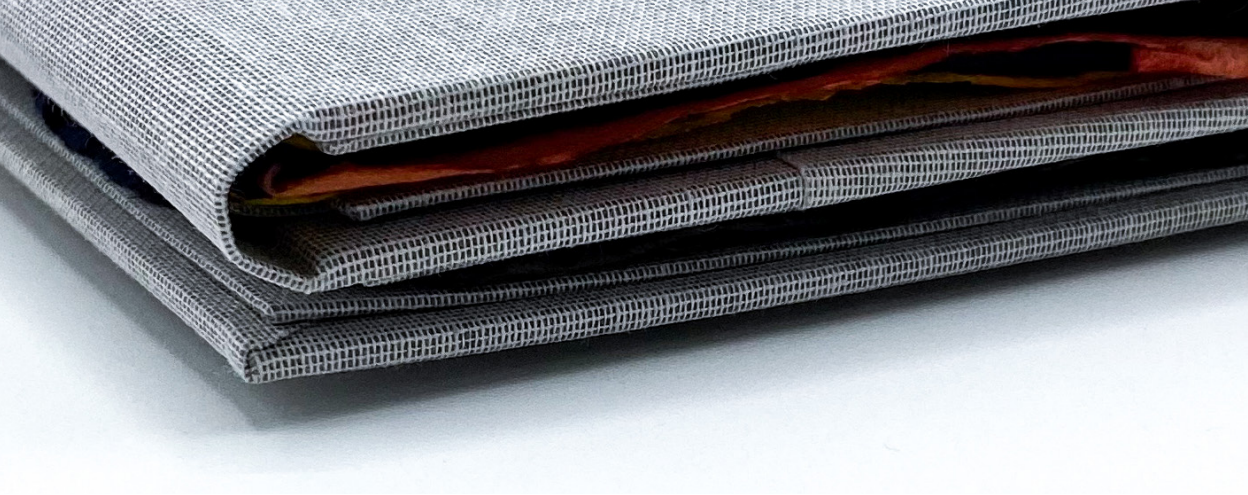
Arguably Baldessari's most desirable artist's book, one of the best of the 1970s.

\$3000.

Black-and-white images appropriated from television are paired with words superimposed in yellow that (as the title explains) form a sentence of thirteen parts, with twelve alternate verbs. Enigmatic and challenging: "the form [...] successfully liberates it from its origins as a wall piece, and reinterprets its contents through a historical book structure" (Phillpot).

First Edition. Hamburg: Anatol AV und Filmproduktion. Series of four nested accordion-fold panels that extend into a cruciform, all housed in black printed folded portfolio; 4" x 5.25" (folded), 46" x 60" (unfolded) approx. Mild rubbing to portfolio. Some moderate wear overall and imperfectly folded, as common. Else sound and clean. Solidly very good.

Read more: Phillpot, "Some Contemporary Artists and Their Books," *Artists Books: A Critical Anthology and Sourcebook*, page 118.



An Artist's Book Ouroboros

70.

ANFANG ENDE [Beginning End]
By Wolfgang Heuwinkel
(2010)

Brilliant artist's book from John Gerard's Paperstudio in which artist Wolfgang Heuwinkel utilizes chromatography to color handmade paper, the sheets then cleverly cut to form the letters that spell "Anfang" (Beginning) and 'Ende' (End) — all appropriately bound dos-à-dos.

\$3000.

"Keiner der Künstler für die die Bezeichnung paper art erfunden wurde, hat sich so auf den Rohstoff des Papiers eingelassen, wie [...] Heuwinkel. So verdient diese Arbeit besondere Aufmerksamkeit." ("None of the artists for whom the term 'paper art' was invented have been as involved with the raw material of paper as [...] Heuwinkel. His work deserves special attention.")

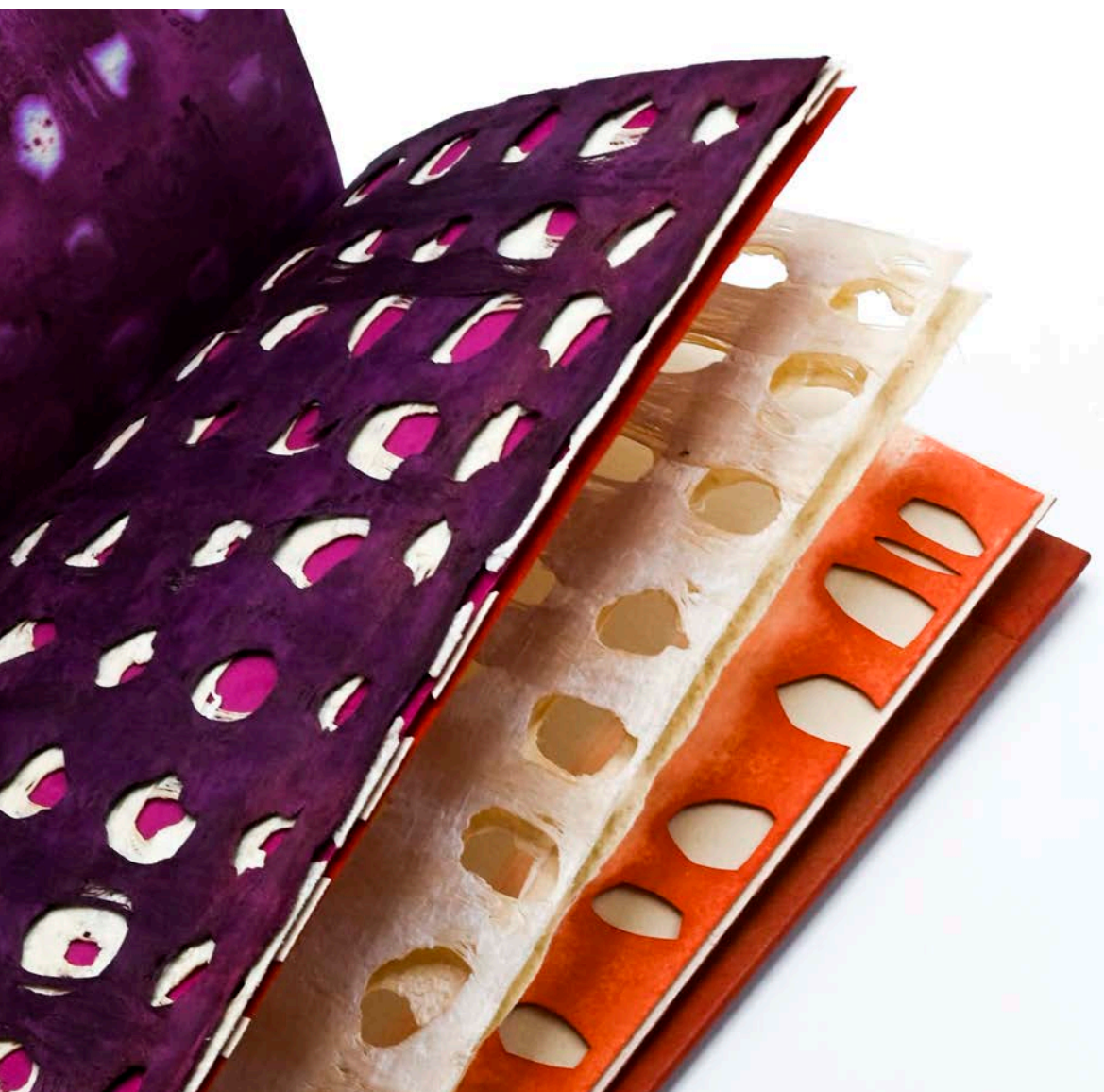
— Wolfgang Becker

According to the publisher, the selection of colors was based on the artist's intuition: "'A' begins with yellow for sunrise/beginning of day; 'N' brown for earth; 'F' green for nature; 'A' red for the colors of the garden; 'N' blue for the sky; and 'G' yellow for sunset/end of day. [...] 'E' violet, complementary color to yellow, the opposite to beginning; 'N' brown for the past or transitoriness; 'D' yellow for the shimmer of hope; 'E' blue for the vastness of space." A deceptively simple and elegantly executed idea, embodying in multiple forms the infinite, the alpha and omega.

[Rheinbach, Germany]: (Paperstudio John Gerard). 12.75" x 10.75". Original grey linen dos-à-dos binding (by Norbert Hoffman). Housed in original matching grey linen-covered clamshell box, with gilt decoration to front and blue titles on spine. [20] pages. One of 25 copies (though each essentially unique), this #7. Initialed, dated, and numbered by the artist. Fine.

Read more: Wolfgang Becker, *Pulp: Wasser, Zellulose, Holz*.





A Different Kind Of Text

TEJIDOS
By Sol Rébora
[2009]

Unique artist's book, a wordless and tactile exploration of texture, color, and negative space.

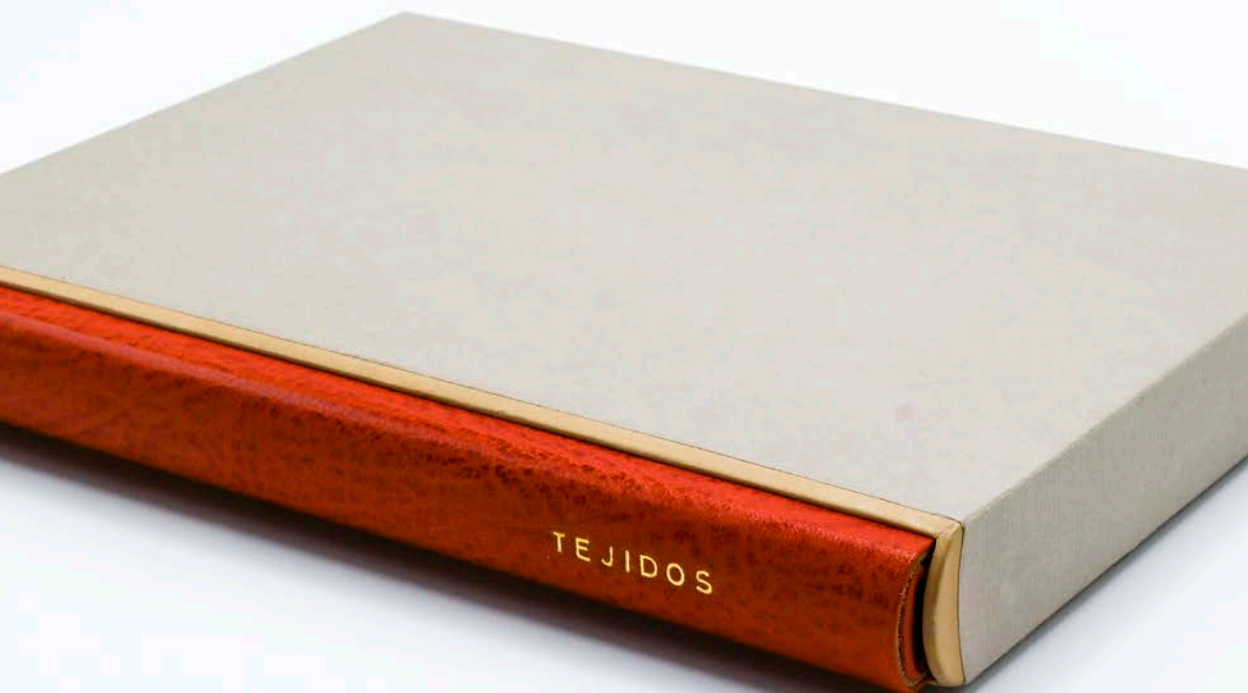
\$3000.

"The first time I saw a picture of a Sol Rébora binding,
I felt weak in the knees." — Abby Schoolman

Sol Rébora, a member of the Designer Bookbinders of America, has studied with binders in Europe, Canada, and the US; her books and bindings synthesize her skills from around the world alongside her native Argentina. This singular artist's book brilliantly showcases the book as an art object with a play of tejido (and textile), text, and texture — all of which trace their etymological roots to the Latin verb *texere*, to weave.

[Buenos Aires]: n.p. 8" x 5.5". Original orange goatskin boards with die-cut holes. [29] irregular leaves of various handmade papers in shades of red, orange, pink, and purple, some with gold flecked accents. Artist's name gold tooled to rear pastedown. Original stiff dust jacket with orange goatskin spine and fore-edges. Gilt lettering to spine. Jacket lined with light brown suede. In original light brown slipcase, with tan calf around opening. Fine in fine dust jacket and slipcase.

Read more: Abby Schoolman, "Sol Rébora Bindings: Argentine Eye Candy Revised," *American Bound*.



amical souvenir de
Jean Dubuffet
à Jacqueline Voulet
juin 63

Art Brut Association

72.

LE MIRIVIS DES NATURGIES

Art by Jean Dubuffet and text by Jean Martel
[1963]

Scarce signed first trade edition of this important artist's book from the founder of Art Brut, inscribed in year of publication to collaborator, Compagnie de l'Art Brut secretary, and co-editor of the Cahiers de l'Art Brut, Jacqueline Voulet.

\$1100.

"Dubuffet was the most important [...] French artist of the postwar era. A man of uncompromising ideas, his art is linked to the concept he himself originated, art brut, which denotes a spontaneous, unconscious, and anti-artistic quality."

— Robert Flynn Johnson

Collaborative artist's book from the influential founder of Art Brut featuring Dubuffet's crude but dynamic images illustrating Martel's pataphysical verse. Born in 1941, Jacqueline Voulet was a journalist and writer who in the early '60s worked closely with Dubuffet at Art Brut. By the 1970s she became more involved in avant garde theatre and was involved in a long-term collaboration with French writer Remo Forlani, producing several books and one movie together. An extensive collection of almost 200 letters from Dubuffet to Voulet recently come to auction (Aguttes, 2022) testifies to the importance of their relationship. A close and warm association.

n.p.: Collège de 'Pataphysique. 7.75" x 6.25". Original stiff pictorial black-and-white wrappers. [46] pages. One of 1200 unnumbered copies, after a deluxe edition of 159. Inscribed by Dubuffet on the first page: "amical souvenir de / Jean Dubuffet / à Jacqueline Voulet / Juin 63." Touches of rubbing, toning. Faint crease to spine. Else bright, clean, and sharp overall. Near fine.

Read more: Robert Flynn Johnson, *Artists Books in the Modern Era 1870-2000*, page 233.

73.

"little Henry's heart is not in the right place"

REALMS OF THE UNREAL:

The Work of Henry Darger

By Henry Darger, Nathan Lerner,
and C.L. Morrison
(1977)

Scarce exhibition catalogue from the groundbreaking first show of Darger's previously unknown works.

\$500.

"While claiming he could never remember what he had done wrong, his diary tabulates all the people who ever offended him: other children, his father, a schoolmaster, the landlord, the Sisters in the Catholic Church."

— C.L. Morrison

Catalogue of the first major exhibition of Darger's works on paper, held just three years after the artist's death and the discovery of his monumental *STORY OF THE VIVIAN GIRLS, IN WHAT IS KNOWN AS THE REALMS OF THE UNREAL*. With a personal reminiscence by Darger's landlord, Nathan Lerner, a lengthy critical essay by C.L. Morrison, and early reproductions of Darger's manuscripts and drawings. A scarce and fragile item from a defining event in outsider art.

First edition. (Chicago): (Hyde Park Art Center). 8.5" x 11". Original oblong saddle-stapled newsprint wrappers. Illustrated in black and white throughout. Slight rippling and light edgewear to wrappers. Toning and faint creasing; small tear to lower edge of final page. Very good plus.

Read more: "In *Realms of the Unreal: The Life and Work of Henry Darger*," hydeparkart.org.



COMMENTARIES

IGOR STRAVINSKY

and

ROBERT CRAFT

*To Ralph and Miranda
with love
Igor Stravinsky
Rome Nov/60*

Inscribed To Influential Friends

74.

MEMORIES AND COMMENTARIES

By Igor Stravinsky and Robert Craft
(1960)

First printing of this collection of conversations with the iconic composer, inscribed in the year of publication to his well-connected friends Miranda and Ralph Levy.

\$1500.

Igor Stravinsky's storied career spanned from Russia to France and finally to the US, where his innovative style caused ripples throughout the music world. *MEMORIES AND COMMENTARIES* finds the composer reflecting on his many influences, friends and colleagues, and was compiled with the help of his frequent collaborator and confidant Robert Craft.

This copy features an inscription from Stravinsky to "Ralph and Miranda [Levy]," a television pioneer and well-known jewelry designer, respectively. Miranda Levy was noted in her obituary as "the woman who jump-started the Santa Fe Opera" by introducing its founding director to Stravinsky (Roberts). Stravinsky supervised the opera house's opening production of his "A Rake's Progress" in 1957, and subsequently returned to Santa Fe every summer after that until 1963. A warm association between arguably the 20th century's most important composer and two significant supporters.

First edition. London: Faber and Faber. 8.5" x 5.25". Original blue cloth. Original unclipped (25s) pictorial dust jacket. Black-and-white frontispiece with 21 black-and-white illustrations. 184 pages, including index. Inscribed by Stravinsky "To Ralph and Miranda" Levy, dated November 1960 in Rome. With the Levys' subsequent gift inscription below. Jacket with light edgewear, slight chipping to corners and spine ends. Binding with mild edgewear and bumping to spine ends; faint damping, close inspection only. Very good in very good dust.

Read more: Kathaleen Roberts, "Director Key to SF Opera's Start," *Albuquerque Journal*.

**Inscribed By "theater's most
revered and influential
composer-lyricist"
(NEW YORK TIMES)**

SONDHEIM & CO.
By Craig Zadan
(1974)

Inscribed first printing of this oral history following the life of the late, great Stephen Sondheim, reflecting on his work from his first high school production to the state of Broadway and his career in the 1970s.

\$1000.

THE NEW YORK TIMES proclaimed that Stephen Sondheim's work "raised and reset the artistic standard for the American stage musical," describing him as "the theater's most revered and influential composer-lyricist of the last half of the 20th century." It is nigh impossible to imagine Broadway without Sondheim: from WEST SIDE STORY to INTO THE WOODS, his "dazzlingly versatile" music wowed generations of theatergoers, and earned him a clutch of Tony Awards and a Pulitzer Prize.

SONDHEIM & CO. tells of the first half of the theater titan's career, post- A LITTLE NIGHT MUSIC, but pre- SWEENEY TODD and WOODS. This copy inscribed to Paul McMahon, noted gay rights activist (and one of the first to marry when marriage equality was passed in his native Massachusetts), entertainment reviewer, and long-time tour manager for Marlene Dietrich.

First edition. New York: Macmillan Publishing Co., Inc. 9.25" x 6". Original black cloth binding with white and yellow spine lettering. Original unclipped (\$12.95) color pictorial dust jacket, designed by Neil Applebaum. Illustrated in black and white. [8], 280 pages, including index. Inscribed by Sondheim to title page: "To Paul / from / Steve Sondheim." Owner name to front flyleaf, "Paul McMahon." Jacket with light edgewear, a couple tiny scuffs to rear. Binding with a touch of bumping to spine ends; very slight lean. Clean and solid. Near fine in very good dust jacket.

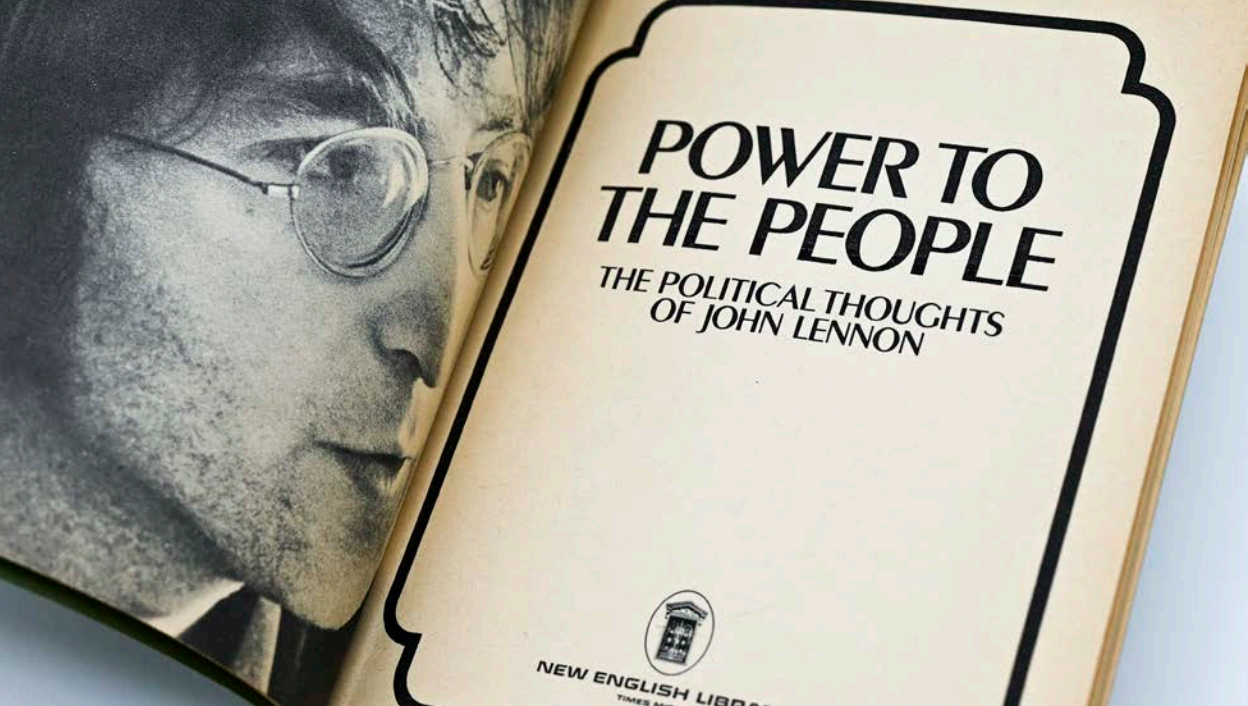
75.

Craig Zadan

SONDHEIM & CO.

To Paul -
from
Steve Sondheim

Macmillan Publishing Co., Inc.
New York



76.

Suppressed?

POWER TO THE PEOPLE:
The Political Thoughts of John Lennon
By John Lennon
(1972)

Scarce uncorrected proof copy (stated) of this never-published and slightly mysterious collection of Lennon's political aphorisms.

\$5000.

Originally slated to be published in April 1972, *POWER TO THE PEOPLE* never made it to print — though the reasons for this remain unsettled. The most widely accepted version of events contends that Lennon suppressed the publication due to fears the radical politics on display in the book might hurt his chances of receiving a US green card. However, we have not found any firm, fully documented source for this assertion, and in our opinion it remains apocryphal. Further, the handful of copies we've been able to trace have appeared both with and without a color pictorial jacket and it remains unclear whether these are different issues, or whether certain copies simply were missing their jackets. Similarly, we've seen claims of an edition size for this proof of just sixty copies — though again we find no authoritative source for this. What we can state with certainty, however is this: we locate only two copies in OCLC (British Library and Emory) and only a small handful of auctions (and a smaller number in the trade) over the last thirty years (about half of which are in/out of jacket). A rare and interesting document from Lennon's early career post-Beatles.

First edition. (London): New English Library. 7" x 5.75". Original green printed wrappers. No jacket. 96 pages. Housed in a custom full leather slipcase with gilt titles and five raised bands. Some sunning to spine of case. Book has slight lean, some creasing to spine. A couple of spots of soil. Mild toning to pages. Else clean and sound. Very good plus.

77.



"A single spark can set a prairie fire." – Mao

THE PRAIRIE FIRE
By The Weather Underground
[1974]

True first edition of this clandestinely-printed manifesto, a foundational work of radical philosophy and politics, and "arguably as significant [...] as 'The Port Huron Statement'" (Raskin).

\$650.

"PRAIRIE FIRE is written to communist-minded revolutionaries, independent organizers and anti-imperialists. It is written as an argument against those who oppose action and hold back the struggle."

Primarily penned by Underground leaders Bernadine Dohrn, Jeff Jones, Bill Ayers, and Celia Sojourn while they were all on the run from the FBI, PRAIRIE FIRE — "clandestinely printed by Weather, and clandestinely distributed with great success, despite the FBI" (Eckstein) — was conceived as an attempt to widen the influence of the WU with an appeal less to the college students and more the working class. And while its success in this area is debatable, it was quite popular, going through numerous (often misidentified) reprints over the next several years. The true first, however, remains scarce.

n.p.: Red Dragon Print Collective / Weather Underground. Full title: Prairie Fire, The Politics of Revolutionary Anti-Imperialism, Political Statement of the Weather Underground. 10" x 6.75". Original red printed wrappers, with yapp edge. No price, as issued. [10], 152, [2 - "Notes"] pages. Near fine.

Read more: Johan Raskin, "'Prairie Fire' Memories," *Tablet Magazine*; Arthur Eckstein, "How the Weather Underground Failed at Revolution and Still Changed the World," *Time*.

In The Midst Of The Montgomery Bus Boycott

78.

OUR STRUGGLE
By Rev. Martin Luther King Jr.
(1956)

First separate printing of this important and ephemeral pamphlet outlining the reasons behind the Montgomery bus boycott and Martin Luther King, Jr.'s method of non-violence.

\$1000.

"The basic conflict is not really over the buses. Yet we believe that, if the method we use in dealing with equality in these buses can eliminate injustice within ourselves, we shall at the same time be attacking the basis of injustice – man's hostility to man."

Written and published as the 385-day Montgomery bus boycott wore on, OUR STRUGGLE is a powerfully succinct document. The text, originally published in the April 1956 issue of LIBERATION, was written only a little over a month after Martin Luther King, Jr.'s own home was bombed by a segregationist. It served as a brief chronicle of the successes of the movement so far and an account of what the protesters were still asking for, as well as a rebuttal to William Faulkner's request that the NAACP "stop now for a moment." "It is hardly a moral act," King wrote, "to encourage others patiently to accept injustice which he himself does not endure." He goes on: "It is essential to defend the right of equality now. From this position we will not and cannot retreat." Scarce and significant.

First edition. New York: Congress of Racial Equality (CORE). Full title: *Our Struggle: The Story of Montgomery*. 9" x 6". Original black-and-white pictorial wrappers featuring a cover illustration by Rosetta Bakish. [8] pages. Introduction by Jim Peck. Two black-and-white photographic illustrations. Wrappers with mild wear and toning to edges, two old shallow creases from folding into quarters. Soil to lower margins. Overall sound. Very good.



Effectiveness of the protest action (photo made by ...)

Citizens Council meeting stating that N
"guns, bows and arrows, sling sh
greater determination.
Our church is h
in Montgomery
arrested

79.

"As long as there is poverty in the world, I can never be rich, even if I have a billion dollars [...] I can never be what I ought to be until you are what you ought to be."

MLK At The Pulpit

THE MEASURE OF A MAN
By Rev. Martin Luther King, Jr.
(1959)

First edition of this volume of two devotional addresses by Martin Luther King, Jr., delivered in 1958 on the heels of the success of the Montgomery bus boycott.

\$1000.

Containing two sermons, "What is Man?" and "The Dimensions of a Complete Life," that would later be collected in *STRENGTH TO LOVE*, this modest trade book (only his second) of sermons speaks to the growing momentum of the national civil rights movement in real time. King's Christian background and work as a reverend underpinned his campaigning against segregation, and allowed his words to reach audiences less likely to engage in his civil rights campaigning. This copy of *THE MEASURE OF A MAN* is proof of that: it was given as a gift by Dorothy A. Nyland, a white Christian woman whose historical nonviolent activism does not otherwise seem to intersect with the Civil Rights Movement. An attractive copy of an increasingly uncommon title with interesting provenance.

First printing. Philadelphia: The Christian Education Press. 6" x 4". Original green cloth binding with black lettering. Original price-clipped green and white dust jacket designed by George Malick. vi, 34 pages. Contemporary gift inscription from Christian activist Dorothy A. Nyland to front flyleaf, dated 1959. Jacket with a bit of rubbing, light edgewear; mild sunning to spine. Binding with a touch of sunning to edges, tiny spot of soil to rear; spine cracked at one opening. Clean and bright. Near fine in very good plus dust jacket.

Read more: *Catalogue of the Charles L. Blockson Afro-American Collection*, item 8878.

Moving Between Worlds In Segregated America

MEMORIES 1913-1919 [Cover Title]
Compiled by Leonard H. Robinson
1913-1919

Original photo album documenting the teen and early adult years of Leonard H. Robinson, as he comes of age in a Black family and begins an apparent lifetime of passing as white.

\$7500.

Leonard H. Robinson was born to a Black mother (Maude, b. 1879) and an unidentified father near Washington Court House, Ohio on June 7, 1898. Maude's 1900 census record lists her occupation as "Servant" and includes her two sons, Leo (bottom image, right) and Leonard. This album opens in about 1913 with the brothers being raised in Marietta, Ohio by an aunt and uncle: A.C. and Nettie Alford (both Black). This is Leonard's album, beginning in his late adolescence. He was clearly light-skinned, which allowed him to move more freely between the white and Black communities of the small city. This photo album documents his friendships with adults and young people alike of both races. It is clear from the images, however, that these two social lives rarely, if ever, intersected — a fact Leonard seems well aware of, as he captioned one early photo of himself "Look us [underlined] over carefully."

Leonard attended Marietta High School, and photographs included from this period show him as a player in a segregated football team. Photos dated from 1919 offer some of the earliest evidence of Leonard passing as white: he briefly moved to Akron and lived in a seemingly all-white boarding house. The album ends in Akron, but his story continues in official records.

Leonard's ability to pass as white is reflected in his gradually changing racial self-identification. His birth record, 1910 census entry, and his WWI draft card list his race as "Negro." On the 1920 census, he called himself "Mulatto." In all documentation we find following, beginning with his 1921 marriage record in Coldwater, Michigan, he lists his race as "White." His 1990 obituary names him as a graduate of Ohio Northern University's Pharmacy program in 1921, where he appears to have been the only Black student in his class. Robinson's interest in the field apparently started in his youth: he includes a number of photos of drug stores and pharmacies throughout the album.

Leonard met his wife Ruth Irene Mushaw while at ONU. She was from the nearby farming community of Alger, Ohio and shows an ancestral record which almost directly mirrors Leonard's in terms of racial identification, being raised in a Black family and later passing as white. Her census records prior to their marriage note either "Negro" or "Mulatto," though her race on their 1921 Michigan marriage record is listed as "White," just like Leonard's. The pair seem to have eloped; a fellow pharmacy student, one Merle Blue and his wife, were listed as witnesses.

An important document, worthy of further attention.



[Ohio]: n.p. Full cover title: MEMORIES / 1913-1919 / TURN BACKWARD!! ONCE MORE / OH TIME IN THY FLIGHT, / AND MAKE ME A CHILD, / JUST FOR TONIGHT!! / LEONARD H. ROBINSON. 7" x 10". Black cloth commercial photograph album. 29 black paper leaves with 120 black-and-white photographs largely corner-mounted to rectos and versos, most with captions. Majority of photos range in size from 3" x 2" to 5.5" x 3.5". Binding with light edgewear, a couple tiny bumps. Text block largely detached from spine. Leaves with various chipping and closed tears, some leaves detached from text block; several leaves torn in half, but with most halves present. Approximately 20 photographs apparently perished, a couple photographs loose. Worn and fragile. Good overall.

(Item #68)



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"A pioneering overview."
- Michael Dirda,
The Washington Post

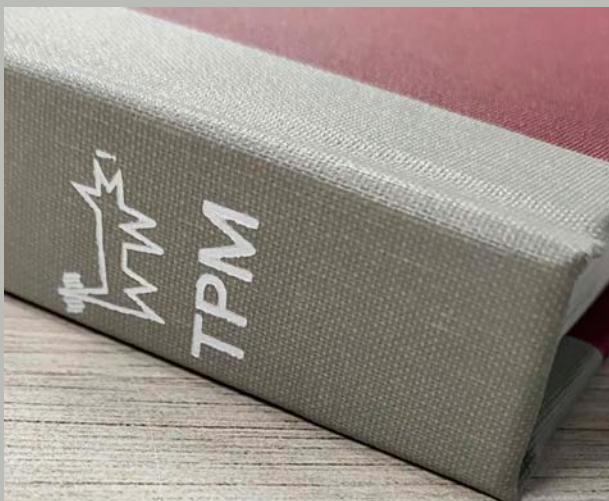
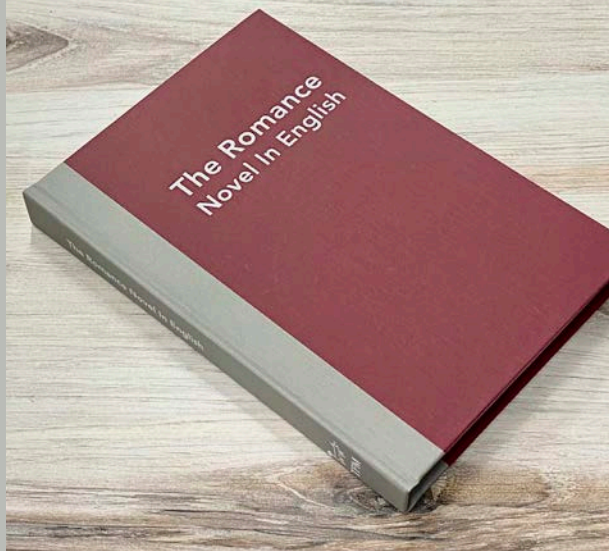
THE ROMANCE NOVEL IN ENGLISH: A Survey in Rare Books, 1769-1999

Written and compiled
by Rebecca Romney

Signed limited edition of this reference that traces the history of the genre across 100 lots, by Type Punch Matrix co-founder Rebecca Romney.

From the sentimental and courtship novel traditions of the 18th century, through the first dedicated line of Latino romances, and including such high spots as a first edition PRIDE AND PREJUDICE, Beverly Jenkins's own copy of INDIGO, and an inscribed association copy of Barbara Cartland's first book, THE ROMANCE NOVEL IN ENGLISH: A Survey in Rare Books 1769-1999 demonstrates the breadth and depth of the field of popular romance history in English. The rare books and manuscripts featured represent the kinds of material examples of the genre that would be of immediate and flexible use to researchers, scholars, teachers, and students. The catalogue provides a model for institutions to assemble their own versions of such a collection (as well as an argument about why they should seriously consider it) and also suggests various strategies for the private collector. A hardcover limited to 220 copies and signed by the author, it is available now at typepunchmatrix.com. A free PDF version is also available.

\$75.





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