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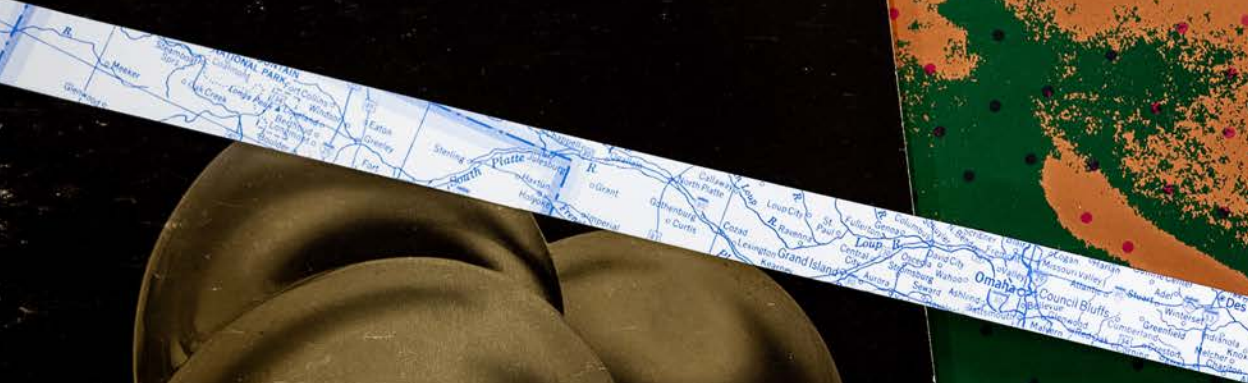
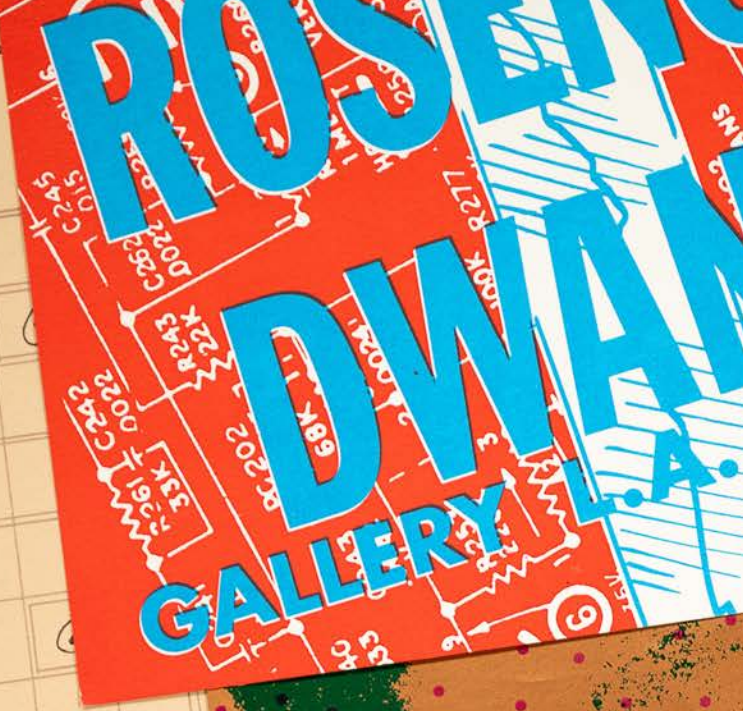
DWAN GALLERY LOS ANGELES AP



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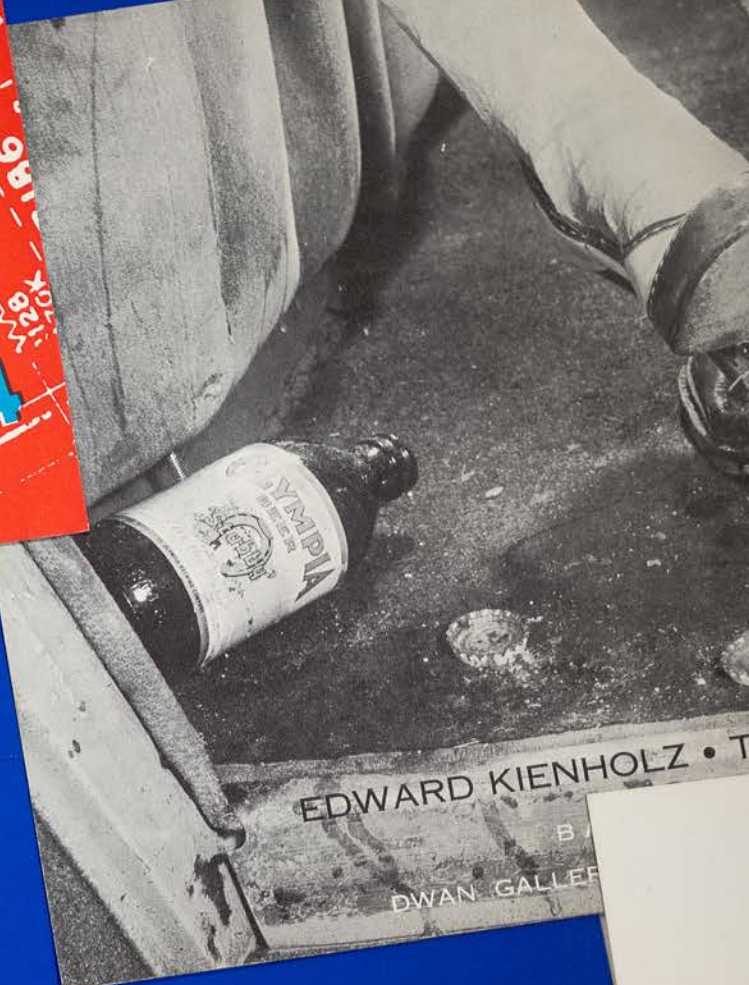
pieces
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ADAM
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64
OCT. 27 -
NOV. 24



EDWARD KIENHOLZ • T
B
DWAN GALLER



KLEIN



LANGU

(Item #1)



“Language to be Looked at and/or Things to be Read”

1.

Dwan Gallery Collection of Original Posters, Invitations, and Other Ephemera
Curated by Virginia Dwan
1960-1971

Extensive collection of printed material from Virginia Dwan’s legendary gallery, central site of Minimalism, Conceptualism, and Land Art movements of the 1960s.

\$37,000.

“The run of the Dwan Gallery was brief but momentous. During its eleven years, Virginia Dwan mounted 134 shows, introducing viewers in Los Angeles and New York to the most challenging art practices of the time.” — Earl A. Powell III

When Virginia Dwan opened the storied Dwan Gallery in a Los Angeles storefront in 1959, she (together with Ferus Gallery) helped establish Los Angeles as a nexus of the art world to rival New York or Paris. While Dwan’s earliest exhibitions focused on certain established artists and Abstract Expressionists, by the early 1960s the gallery was increasingly showing Pop and Neo-Dada artists like Robert Rauschenberg, Claes Oldenburg, Yves Klein, Jasper Johns, Andy Warhol, and James Rosenquist. By the middle of the decade, and especially after establishing a second location in NYC in 1965, Dwan focused increasingly on major minimalist and conceptual artists such as Sol LeWitt, Carl Andre, Arakawa, Robert Morris, Dan Flavin and others — eventually becoming the most important gallery to support landscape and other Earthworks artists like Robert Smithson and Michael Heizer.

Though the gallery would last little more than a decade, its impact was enormous. Dwan not only exhibited and promoted her artists, she also funded their projects — and it is not an overstatement to say that without the support of Dwan such canonical works as Robert Smithson’s “Spiral Jetty” and Michael Heizer’s “Double Negative” (which the artist eventually gave to Dwan) would simply not exist. Dwan was also a pioneer in creating promotional materials that were themselves works of art, often designed by the artists for conceptual works that otherwise typically lacked any other physical manifestation.

Highlights of the collection include an exceptional unfolded example of Michael Heizer’s monumental poster for “Double Negative / 1,000’ x 42’ x 30 / 40,000 Tons Displacement,” as well as the rare poster for Yves Klein’s “Le Monochrome,” one of the few shows mounted during his brief life and one that marked a turning point in the gallery’s history toward minimalism and conceptualism. Other major documents include a beautiful copy of the innovative catalogue BOXES, a complete set of postcards from Dwan’s groundbreaking series of “Language” shows, as well as early and important pieces from Larry Rivers, Claes Oldenburg, Sol LeWitt, Carl Andre, Robert Rauschenberg, Kenneth Snelson, Dan Flavin, Ed Keinholz, James Rosenquist, Lucas Samaras, Robert Ryman, and numerous others.

The collection is in remarkable condition overall, with many of the posters unfolded. At 74 items, it is one of the largest groups of Dwan material of which we’re aware. The Smithsonian holds a nearly complete collection, as does Bard — both donated by Virginia Dwan herself. The next largest grouping we’ve found is at the Getty (which consists of 57 items), and after that we locate only scattered individual items. As such, this collection represents nearly two-thirds of all Dwan exhibitions mounted during its twelve-year reign, and one of the largest to come to market. A major opportunity to acquire a dense and representative overview of this pioneering gallery and curator.

Los Angeles and New York: Dwan Gallery. 74 individual items (posters, catalogues, invitations, flyers, etc.) ranging from postcard size to 36" x 60". All housed in three archival boxes, most stored flat or folded in clear mylar sleeves, a handful rolled. A complete inventory is available. Generally near fine.

Read more: Celant, Virginia Dwan and the Dwan Gallery; Meyer, Rozanski, and Dwan, Los Angeles to New York: Dwan Gallery 1959-1971.

Documenting Conceptualism

Collection of Publications, Invitations, Catalogues, and Ephemera
From the Nova Scotia College of Art and Design (NSCAD)
(1969-2013, bulk 1970s)

A comprehensive collection of publications and other documents from the Nova Scotia College of Art and Design (NSCAD), an unexpected yet tremendously important center of conceptual art and postminimalism throughout the 1970s.

\$45,000.

"A leading force during the Conceptual art movement, NSCAD became an international creative hub highlighting an experimental and collaborative approach to the artmaking process."

— Garry Neill Kennedy

Beginning as a nondescript art school in 1887, nothing about this small Halifax institution presaged the enormous international influence that the school would exert when Garry Neill Kennedy took over as NSCAD's president in 1967 at age 32. The school's subsequent and unprecedented creative direction must be credited to Kennedy, who (with a budget of \$62,000) turned the school away from its previous provincialism toward the influential, international posture it would maintain in the subsequent decades. This stature was due in no small part to the faculty and visiting artists that Kennedy brought to the school, including Vito Acconci, Sol LeWitt, Dan Graham, Martha Rosler, Jenny Holzer, Daniel Buren, Hans Haacke, Yvonne Rainer, Robert Frank, Robert Morris, Dara Birnbaum, Seth Seibelaub, Lucy Lippard, Robert Smithson, Gerhard Richter, Eric Fischl, Lawrence Weiner, Joseph Beuys, and Claes Oldenburg, among many others. The geographical location of NSCAD on the transatlantic route between New York and Europe aided in its access to the international scene. This brought many visiting artists who, instead of appearing only for a talk or lecture, used the opportunity for longer residencies, exhibitions, and collaborations with the school. Notably, Joseph Beuys's first trip to North America was not to New York, but to Halifax, as a visiting artist at NSCAD.

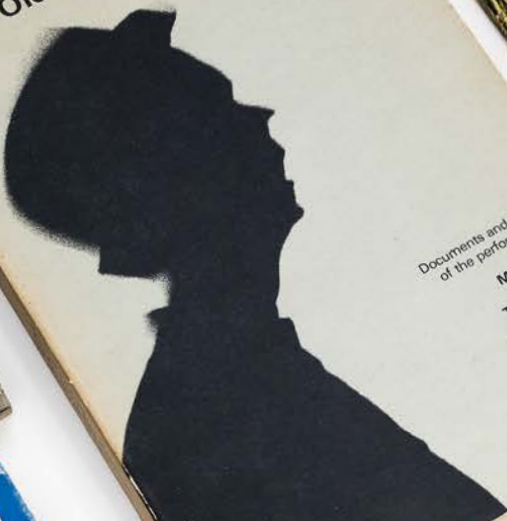
During its heyday between the late '60s and '70s, NSCAD's teaching philosophy radically changed. Starting with the removal of a lettered grading system, NSCAD became the first degree-granting art school in Canada, advocating an intense engagement on all ends of the art-making spectrum between professional and student artists. NSCAD also documented its own significance through the publications of its press, as well as the numerous invitations and catalogues produced by its galleries in conjunction with the shows and exhibitions it mounted during this period. This combination of publications, exhibitions, and collaborations generated by the school in many ways made it a contemporary Black Mountain College — and its subsequent influence has proved no less significant. Indeed, in 1973 ART IN AMERICA proclaimed NSCAD "the best art school in North America," and thirty-five years later a major exhibition (at the Art Gallery of Nova Scotia) and publication (by MIT Press) wryly celebrated NSCAD as "The Last Art College."

The NSCAD Press began operations in 1972. Initially led by Kaspar Koenig, and then by Benjamin Buchloh, the Press published 26 titles between 1982 and 1987, including now rare and important works by Jenny Holzer, Steve Reich, Michael Snow, Donald Judd, Dan Graham, Martha Rosler, Gerhard Richter, Carl Andre, Lawrence Weiner, and others. All are present in this collection — many in their rare hardcover editions.

**ABUSE
OF
POWER
COMES
AS
NO
SURPRISE**



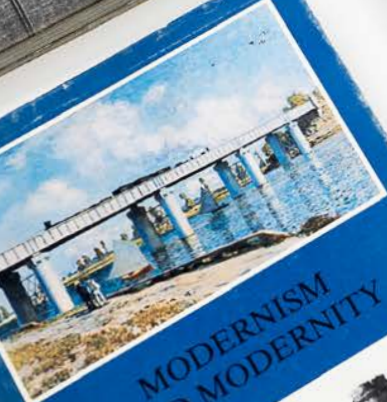
Claes Oldenburg Raw Notes



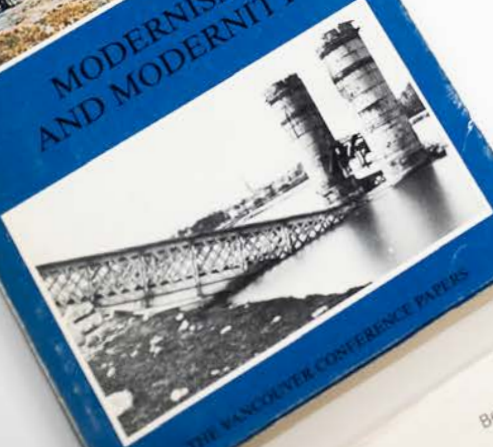
Documents and scripts
of the performances:
Stars
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Message
The Typewriter
with annotations
by the author



128 details from a
(Halifax 1978)




**MODERNISM
AND MODERNITY**



THE VANCOUVER CONFERENCE PAPERS

Steve Reich
Writings about Music



martha rosler, 3 works

I the restoration of
II the bowery in t
III in, around, a
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Bernhard Leitner
Stein



The collection also documents two other canonical aspects of NSCAD. The first, the "Projects Class," was developed by David Askeveld, one of Kennedy's new young hires. In the spirit of the school's new direction of dismantling traditional teaching methods, the class invited artists to submit proposals for students to undertake under the artists' guidance. A rare complete set of cards documenting the first instantiation of this class from 1969 is present in its original envelope; it includes submissions from artists Robert Barry, Mel Bochner, James Lee Byars, Jan Dibbets, Dan Graham, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Lucy R. Lippard, and Robert Smithson, among others.

The collection also includes materials from the Lithography Workshop, under the direction of Gerald Ferguson (who had insisted on hiring Askeveld). The workshop's goal was not only to train students in printmaking, but to produce prints for artists both local and international. It allowed a space for NSCAD students to develop alongside professional artists, taking their printmaking from initial concept to final execution. The workshop encouraged exploration of mediums and invited not only visual artists but performers, writers, dancers, musicians, and other famous and emerging creatives to make one-off projects. More than half a dozen pieces explicitly attributed to the workshop are present, including work from Emmett Williams, Huebler, and Lawrence Weiner.

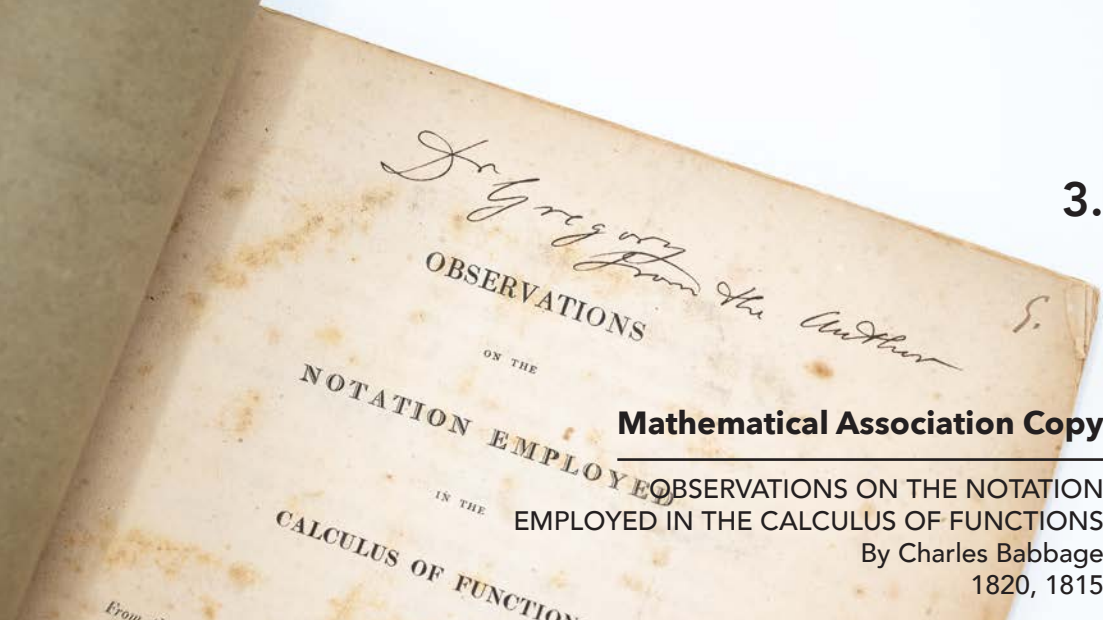
But perhaps the most significant components of this collection are the ephemeral documents (invitations, flyers, postcards, posters, catalogues) produced by NSCAD's legendary Mezzanine Gallery, which operated between 1970 and 1973 under the directorship of Charlotte Townsend-Gault. This remarkable program produced ground-breaking contemporary art projects, exhibitions, events, and residencies by such artists as Bas Jan Ader, Dan Graham, John Baldessari ("I Will Not Make Any More Boring Art"), Tony Shafrazi, Eleanor Antin, Charlotte Moorman, Sol LeWitt, Martha Rosler, Donald Judd, On Kawara, Martha Wilson, and many others. These are almost to an item uncommon, with most scarce, and many quite rare. As a group, the roughly 90 Mezzanine Gallery items included here would be virtually impossible to reassemble now. In 2006, Printed Matter (NYC) presented an exhibition of this material under the curatorship of AA Bronson. The present collection includes not only all of the material shown in that exhibition, but other documents acquired subsequent to it.

The collection also includes later ancillary and reference materials. Taken as a whole, it documents all aspects of the most critical years at a key institution that served as both incubator and promoter for some of the most important and influential art in the second half of the 20th century.

(Halifax, NS, Canada): (NSCAD Press, et al). Some 140+ items in all. Generally very good or better overall, with most of the ephemera near fine or better. All carefully and neatly housed in a series of archival enclosures. A complete inventory is available.

Read more: Kennedy, *The Last Art College*.

3.



Mathematical Association Copy

OBSERVATIONS ON THE NOTATION
EMPLOYED IN THE CALCULUS OF FUNCTIONS
By Charles Babbage
1820, 1815

Presentation copy, inscribed to a mathematician and fellow co-founder of the Astronomical Society, of Babbage's major early-career paper on mathematical notation.

\$18,000.

"[T]he calculus of functions [...] is the aspect of Babbage's mathematical work that modern mathematicians find the most fascinating"

— John Michael Dubbey

Before Babbage invented the first mechanical computer, he had already distinguished himself as one of the most innovative mathematicians of his lifetime. "Observations" was "quite a remarkable paper," showing by unimpeachable mathematical calculations the reasons for his chosen system of notation for the calculus of functions. The notation of a mathematical theory is fundamental to its progress: without a usable system, the true potential of a theory remains by default unrealized. In other words, a great mathematical innovation cannot be great until it can be properly communicated through notation. In this paper, Babbage has put forth a compact and muscular system of notation for his biggest purely mathematical innovation, the calculus of functions.

This 1820 paper is bound in early wrappers with a few further Royal Society papers, including another foundational work in Babbage's early mathematical career, his 1815 "Essay Towards the Calculus of Functions [part I]." The calculus of functions was "undoubtedly Babbage's major mathematical invention" (Dubbey 51). While studying at Cambridge, Babbage realized that the patriotic dispute between Newton and Leibniz as contemporaneous inventors of calculus had led English education into staleness: Europeans continued to build on Leibniz's system of notations for calculus, while Cambridge mathematicians required rote memorization of Newton's work. Many of Babbage's earliest published mathematical treatises on the calculus of functions, including those here, not only brought the English approach up to date, but sought to innovate further in the field — essentially, the first substantive mathematical innovations by an Englishman since Newton. Babbage's calculus of functions, an area of mathematics he essentially invented, "has possibilities that have been little explored even in modern mathematics" (Dubbey 51).

The 1820 "Observations" was published the same year that Babbage, along with 13 others, founded the Astronomical Society of London (soon to be renamed the Royal Astronomical Society). Among its founding members was Babbage's friend Olinthus Gilbert Gregory, a professor of mathematics who was almost certainly the recipient of this presentation copy. Gregory and Babbage were part of the committee charged with developing the by-laws of the society. It was, in fact, Babbage's activities with other Astronomical Society members that led to his first proposal to develop a difference engine for accomplishing large masses of calculations without error. When Babbage successfully constructed his first engine in 1823, the Astronomical Society presented him with a gold medal, and "this may have

XXIII. *An essay towards the calculus of functions.* By C. Babbage, Esq. Communicated by W. H. Wollaston, M. D.
Sec. R. S.

Read June 15, 1815.

THE term function has long been introduced into analysis with great advantage, for the purpose of designating the result of every operation that can be performed on quantity. This extent of signification has rendered it of essential use, but the various applications of which it admits, and the questions to which it gives rise, do not appear to have met with sufficient attention.

I propose in the following paper to present an outline of a new calculus, which naturally results from it. It comprehends questions of the greatest generality and difficulty, and will probably require the invention of new methods for its improvement.

Many of the calculations with which we consist of two parts, a direct, and consider an exponent of given power.

given him the encouragement he needed to go ahead with the task of constructing a much enlarged difference engine" (Dubbey 182). When Babbage sought government funding for what would be the first mechanical computer, Gregory wrote Babbage in full support of the idea: "The application of machinery to the purposes of computation, in the way you have so happily struck out [...] cannot fail" (quoted in Dubbey 183).

Presentation copies of Babbage papers are quite scarce, let alone examples from a formative time in his career — at the peak of his innovations for pure mathematics, and on the cusp of the world-changing mechanical ones that would earn him the nickname "father of the computer."

Cambridge: J. Smith. 11" x 9". Early drab paper wrappers. [2], 14; 389-454, [8] pages. Ink inscription, "Dr Gregory / from the author" to title page. Bound with: AN ESSAY TOWARDS THE CALCULUS OF FUNCTIONS 389-423 pages; A.P. Wilson Philip, SOME ADDITIONAL EXPERIMENTS AND OBSERVATIONS ON THE RELATION WHICH SUBSISTS BETWEEN THE NERVOUS AND SANGUIFEROUS SYSTEMS, 424-446 pages; errata 447; INDEX TO THE PHILOSOPHICAL TRANSACTIONS FOR THE YEAR 1815, [8] pages. Small shelf label to front corner of upper wrapper, pencil notation "1820"; some pencil annotations to margins, including mathematical calculations. Spine extensively repaired and reinforced with shallow chipping to fore-edges. Some browning and foxing to first imprint, else clean. Housed in custom quarter goatskin clamshell box. Very good.

Read more: Dubbey, *Mathematical Work of Charles Babbage*; Collier and MacLachlan, *Charles Babbage and the Engines of Perfection*.

"STET!"

Hand-Edited Copy of
 THE NAPKINS / THE EYES OF THE DRAGON
 By Stephen King
 [circa 1983-1984]

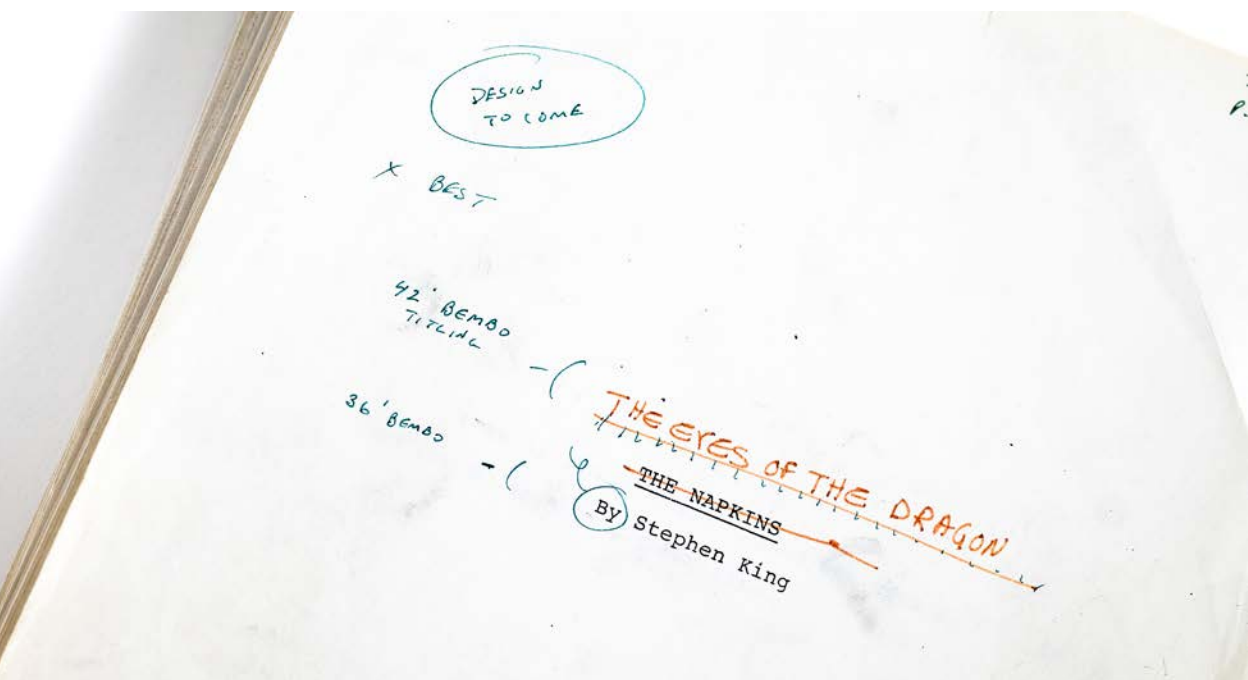
Copy-editor/typesetter copy from King's final manuscript of this epic fantasy novel — his first — with King's extensive corrections and comments throughout.

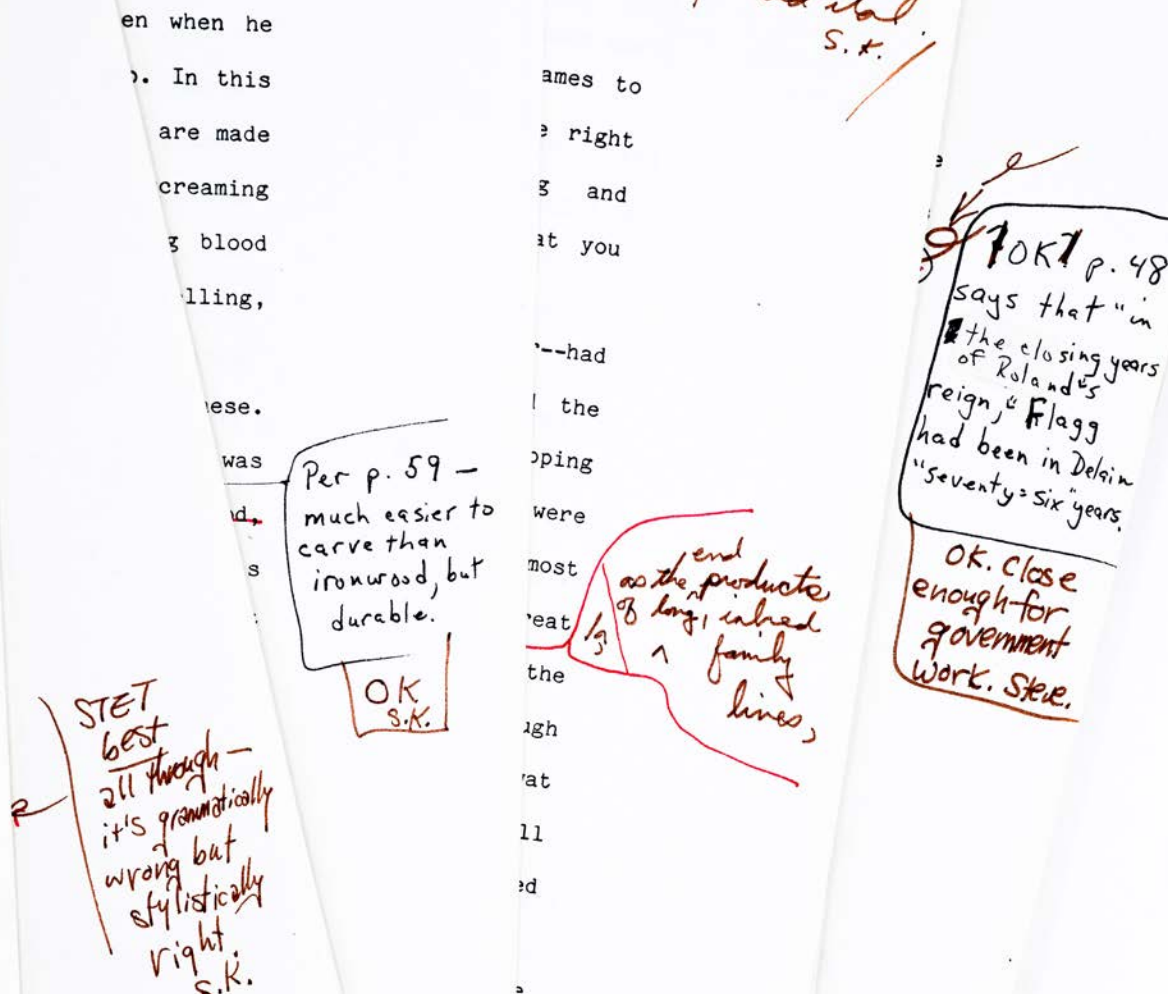
\$15,000.

"To write is human, to edit is divine." — Stephen King, ON WRITING

Issued in a small edition of just 1250 copies by King's own Philtrum Press, EYES OF THE DRAGON (originally titled THE NAPKINS) marked a significant departure from his usual horror. The book was written for his daughter: "Although I had written 13 novels by the time my daughter had attained an equal number of years, she hadn't read any of them. She's made it clear she loves me, but has very little interest in my vampires, ghoulies and slushy crawling things." Of his daughter's experience reading this book, King recounted that she "took hold of the finished manuscript with a marked lack of enthusiasm. That look gradually changed to one of rapt interest as the story kidnapped her. It was good to have her come to me later and give me a hug and tell me the only thing wrong with it was that she didn't want it to end."

While King's YA fairy tale of magicians, royals, and mythical creatures was well received by the press ("more elegant than any other novel Mr. King has written so far" — THE NEW YORK TIMES), it was less so by King's fans, a fact that the author used in part as inspiration for the book he was working on concurrently with this novel: MISERY. DRAGON also serves in many ways as the origin story for one of his most indelible villains — Randall Flagg — and therefore connects directly to two of King's most important works: THE STAND and THE DARK TOWER.





This manuscript, xeroxed from King's largely clean original typescript, was primarily used by his copy-editor (whose suggestions usually appear in red ink), as well as the typesetter (usually in pencil or green ink) in preparation for the Philtrum Press edition galleys. (The book would be re-edited in preparation for the 1987 Viking trade edition.) King's more than 250 holographic edits in response (typically in brown ink) range from the merely grammatical and affirmative ("OK S.K."; "STET S.K.") to the humorous ("Close enough for government work. Steve."; "I've lost count of the chapters, will you fix this?"), but there are numerous more substantive and extensive corrections, additions, reactions, and commentary as well. At one point where the copy-editor suggests cutting the word "princeling" to just "prince," King responds: "Let's have the more contemptuous form here ok? S.K." Elsewhere King notes beside another correction: "it's grammatically wrong but stylistically right." Still another: "It's okay — Thomas's dreaming mind has made a correction." King also continues to make additions to the novel, sometimes inserting entire phrases (i.e. "as the end products of long, inbred family lives"). Perhaps the most significant edit, however, appears on the first page, where King has crossed out his original title ("THE NAPKINS") and replaced it with "THE EYES OF THE DRAGON." Taken as a whole, this manuscript documents King not only in active dialogue with his copy-editor, but with the work itself, even at this late stage of the publishing process.

Genuine manuscript, editorial, and other process materials from King are decidedly scarce on the market, making this a rare chance to watch one of our greatest living storytellers at work.

[Bangor, Maine]: [Philtrum Press]. 11" x 8.5". Original xerographically-reproduced typescript. [2], 348 pages. Page 11 apparently perished, else complete. With holograph corrections throughout in at least three hands (King, copy-editor, typesetter). Minor edgewear, soil — especially to the first and last few leaves. Housed in an archival box. Very good plus.

Read more: King, *On Writing*; "The Eyes of the Dragon," stephenking.com; Barbara Tritel, "What The Wicked Magician Did," *New York Times*, Feb. 22, 1987.



Bespoke Art Deco Interiors

5.

Archive of Fireplace, Chimneypiece, and Furniture Design
By Marsh, Jones, & Cribb and James Chappell & Son
[circa 1920s-1930s]

Extensive collection of original watercolors, sketches, blueprints, and other plans primarily of fireplace designs from the renowned English furniture designers.

\$11,500.

"In the decoration of new houses, or the redecoration of old, we offer free of charge, both expert advice and illustrated suggestions for the treatment of any room, whether antique of modern style."

Founded in the late 1700s in Leeds, Marsh, Jones, & Cribb became one of the most celebrated furniture designers of the Victorian era, and their reputation endured well into the 20th century. The material in this archive focuses mainly on the firm's chimneypieces, hearths, mantels, and other fireplace elements (columns, capitals, finials, etc.), which MJ&C offered in both readymade and bespoke options. The designs here likely represent work for the latter category.



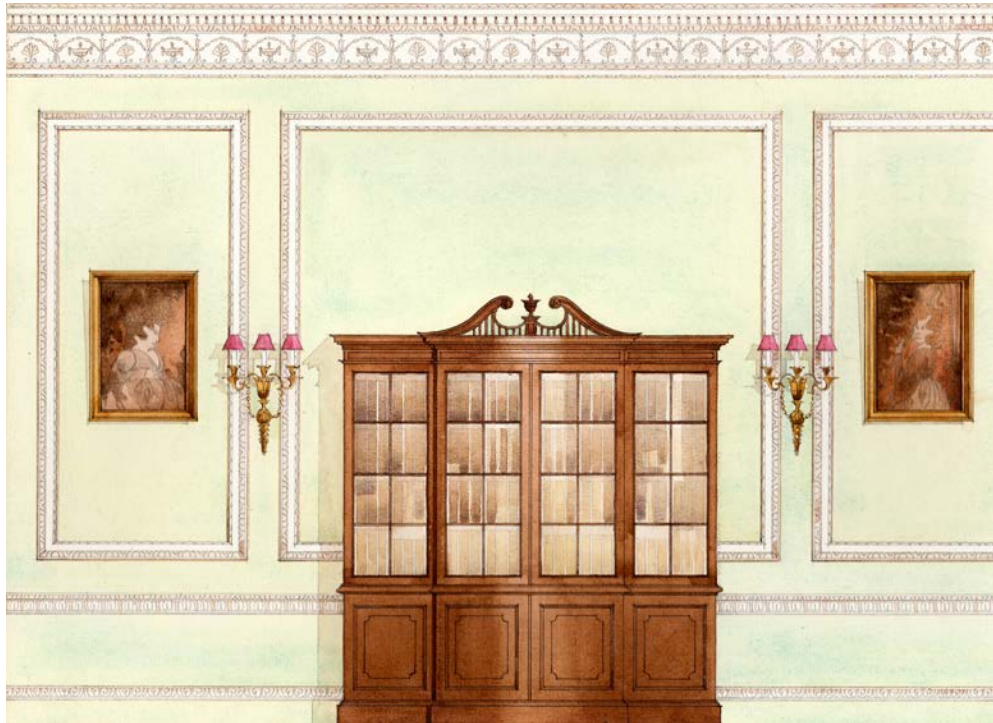
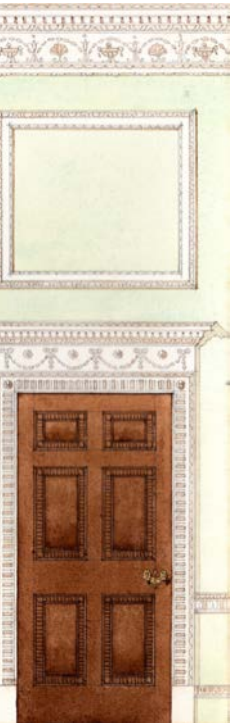
The heart of the collection is a series of more than thirty stunning and ornate watercolors that situate each fireplace in a finished room, complete with paneled walls, sconces, furnishings, window treatments, doors, lighting, plants, framed art, and books on shelves — including several with evocatively lit or smoldering fires. Many of the tableaux show the clear influence of Frank Lloyd Wright, and similarly straddle the transition from the Arts & Crafts designs of the Edwardian period to the modern Art Deco tastes of the Jazz Age. These watercolors are augmented by several dozen preliminary sketches, as well as two copies of the firm's catalogue of Chimneypieces (dated 1921), one of which contains seven hand-colored plates, almost certainly executed by the same artist and likely prepared as a mockup for a revision following the firm's 1930 merger with James Chappell & Son.

Of particular interest is a spectacular, almost doll-house-like four-panel series (see next page) of a fully completed room design, with one panel for each wall. The completed watercolor design shows the breadth of decorative services offered by the firm, from fine oak furniture and decorative plasterwork to lighting and upholstery. Its four-panel layout brings the viewer into the space, creating a compelling illusion of the atmosphere in the room.



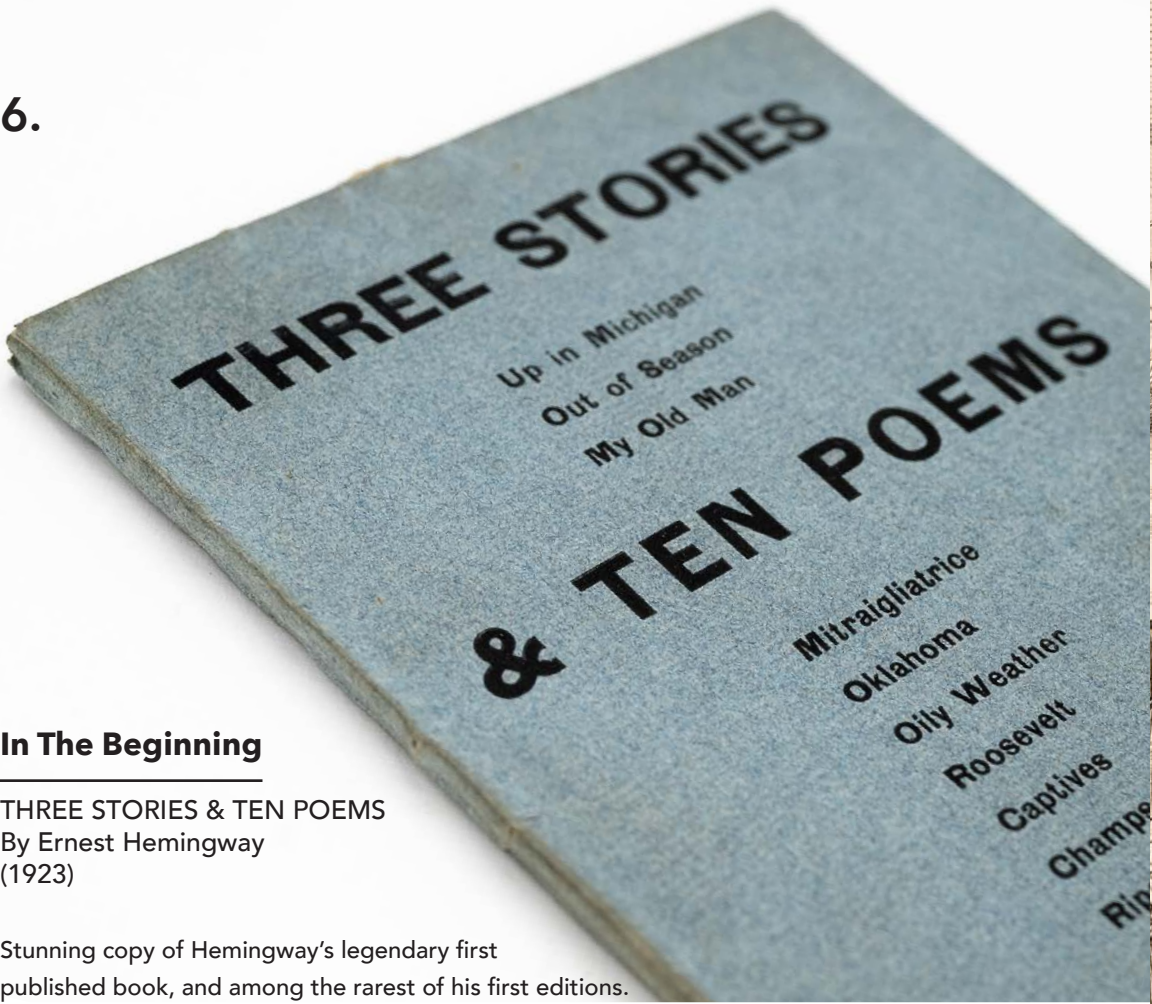
The archive includes three additional trade catalogues from the firm and two from one of their suppliers (Lee Fabrics of Birkenhead), an original pencil-sketched plan by Marsh, Jones, & Cribb for a home remodel in Leeds, two large architect's blueprints for domestic projects by Trollope & Sons of London for which MJ&C presumably supplied elements, two large finished bedroom designs in ink and watercolor, three finished sketches for furniture and window treatment designs, and an undated photograph of the staff.

A vivid, exquisite portrait of bespoke English architecture and interior design between the wars.



Leeds and London: Marsh, Jones, & Cribb / James Chappell & Son. Includes: 36 finished watercolors, 24 mounted on board (most with tissue overlays), 8 loose (sizes ranging from 3" x 4.5" to 8.25" x 12", but vast majority 6.26" x 8.25"), plus four finished watercolors of a complete room executed directly on board (two 7.75" x 11.25" and two 7.75" x 16.5"). With: 25 preliminary and detail pencil sketches (totaling some 60+ individual drawings) mounted on 21 sheets of notebook paper, plus 6 loose on tracing paper; three finished sketches for furniture and window treatments; seven printed trade catalogues issued by the firm and their suppliers, including one hand-colored mockup; gelatin silver black-and-white snapshot photograph of staff; one original sketch plan for a house remodel in Leeds (with municipal approval stamp dated 1938); two large architectural plans (folded); and two finished bedroom designs in ink and watercolor (each 10" x 14.5"). All neatly housed in two archival boxes. Very good to near fine overall.

6.



In The Beginning

THREE STORIES & TEN POEMS
By Ernest Hemingway
(1923)

Stunning copy of Hemingway's legendary first published book, and among the rarest of his first editions.

\$60,000.



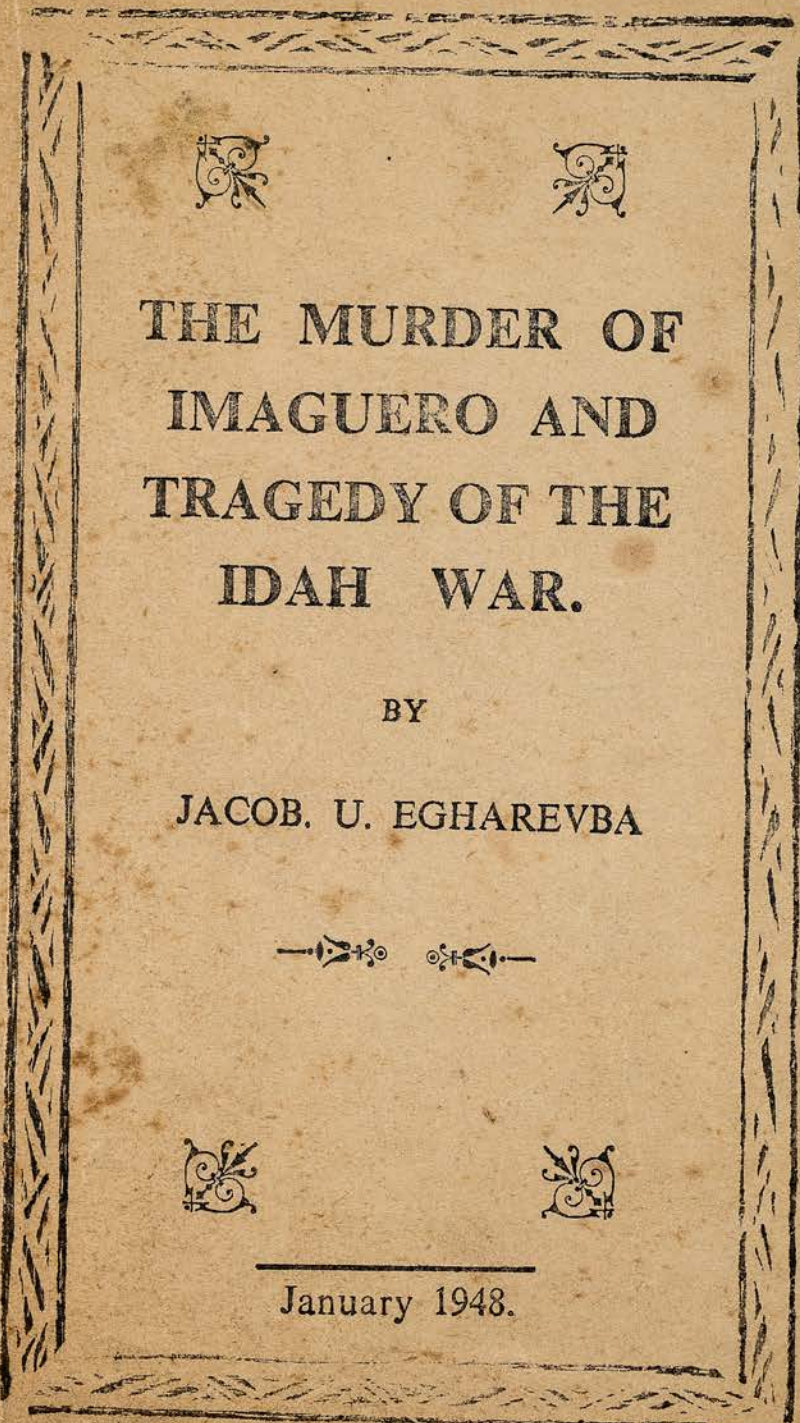
The typography and design of Hemingway's first book reflected the new Modernist style for which Hemingway would become known: spare, balanced, striking. In this as in his prose, Hemingway was influenced by Gertrude Stein, who advised a careful pick of typeface for the titles listed on the front wrapper, "good and black, but not squatty like the others" (quoted in Grissom, 26).

3STP was issued by Robert McAlmon's formative Modernist press, Contact, one of the original loci of the burgeoning movement. McAlmon also brought out numerous other classic expatriate texts, including Stein's epic monument *THE MAKING OF THE AMERICANS*, Williams's *SPRING AND ALL*, Gertrude Beasley's cult feminist memoir *MY FIRST THIRTY YEARS*, Bryher's pioneering autobiographical lesbian novel *TWO SELVES*, and H.D.'s *PALIMPSEST* — though it was this Hemingway book that would ultimately become the most famous of all its publications.

Poorly constructed and issued in an edition of only 300 copies, 3STP has become one of the most sought rarities of the 20th century and a cornerstone for any collection that documents the rise of Modernism. This copy is among the very best we've seen.

First edition. [Paris]: (Contact Publishing Co.). 7" x 4.75". Original blue printed wrappers, uncut and partially unopened. [8], 58, [2] pages. Housed in custom blue cloth slipcase and chemise. Slight lean, with a couple small creases and minimal wear to spine. Else clean, fresh, and beautifully intact. Fine.

Read more: Grissom, Ernest Hemingway: A Descriptive Bibliography, A.1.1.a.



THE MURDER OF
IMAGUERO AND
TRAGEDY OF THE
IDAH WAR.

BY

JACOB. U. EGHAREVBA



January 1948.

Educating The Next Generation About The Lost Empire

THE MURDER OF IMAGUERO AND
TRAGEDY OF THE IDAH WAR
By Jacob U. Egharevba
1948

Rare first edition of this historical novella, meant for school use, by the famed Nigerian curator — the single most influential agent in gathering, recording, and preserving the culture and history of the Benin Kingdom after its devastation by British colonial forces.

\$6000.

“We must try to learn a sharp lesson from the courage and dauntless spirit of Oba Esigie”

Egharevba first made his name in 1921 publishing a now-classic history of the Benin Kingdom, an ancient empire of the Edo people in what is now modern Nigeria. It was the beginning of a lifelong mission to document, preserve, and share the kingdom's history and culture. When he was only four years old, the British Benin Expedition of 1897 had led to the destruction of large parts of Benin City, the looting of the so-called Benin Bronzes, and the absorption of the kingdom into the British Niger Coast Protectorate. Egharevba feared the loss of the civilization's centuries-long heritage due to the upheavals of colonialism, and he became a relentless collector, often through his connections to the Benin elite, and spearheaded multiple major oral history projects. Publishing these findings, in some cases via his own press, Egharevba became “the most prolific and most public writer in the Benin society of his generation” (Usuanlele and Falola, 303). In 1946, two years before the publication of this work, he became the Curator of the Benin Museum, where he exercised considerable influence in preservation and outreach efforts.

This novella recounts the events of the Igala-Benin War (1515-1516), during the reign of Oba Esigie. Egharevba intended it primarily for schools, ensuring that Benin history would be taught to future generations of children despite their colonial education. In the story, a debate about the virtue of a great chief's beloved wife, Imaguero, leads to political infighting. Imaguero is put to death and her grieving husband responds by helping a neighboring country, Igala, invade Benin City. The invading force is stopped in part by new Portuguese artillery — and by the Queen Mother, Idia, who “cut off the heads of two of the [enemy] troops with three strokes of her own sword.”

We find only two libraries with holdings via OCLC and no auction records. A rare and significant example of native efforts of cultural preservation for younger generations in the midst of colonialization.

Benin City, Nigeria: Two Brothers' Press. 7" x 4.5". Original printed paper wrappers with woodcut border. 35, [1] pages. Some faint staining, spotting and soil to wrappers, light edgewear, short closed tears to spine. Interior with only light foxing. Very good.

Read more: *Usuanlele and Falola, “The Scholarship of Jacob Egharevba of Benin,” History in Africa, Vol. 21.*



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

8.

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

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

\$5000.

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

Tradition and modernism meld together in this landmark work surveying classic Yoruba poetry in the form and format of BLACK ORPHEUS, the first African literary periodical in English. Before the foundation of BLACK ORPHEUS in 1957, Beier, a German-Jewish lecturer at Ibadan University, had in fact been the co-editor of ODU, an academic journal on Yoruba and West African culture established in 1954. Gbadamosi was a Yoruba poet and short story writer whose first book of poems, ORIKI, would be published by the BLACK ORPHEUS-associated Mbari Club in 1961.

In the preface to this volume Beier presents an overview of Yoruba poetry for English speakers, including the challenges it poses for translation, as well as how it diverges from stylistic conventions of English verse: "Yoruba poems abound in metaphors, similes, onomatopoeia, repetition, and alliteration (but not rhyme [or meter])." The poems within are organized by type: Oriki, "a poetic phrase that is used to describe or praise a god or a person"; Odu, the 16 principle sections of the ritual poetry of Ifa; Ijala, "the poetry of Yoruba hunters"; Iwi, "a kind of humorous commentary on Yoruba life and human attributes and weaknesses"; marriage and funeral songs; poetry for children; and proverbs.

Interspersed throughout the sections are silkscreens by Wenger, an Austrian artist who had by that time been living in a Yoruba village for eight years. The silkscreens are depictions of Yoruba myths in the dynamic, high-contrast style that Wenger made iconic in the BLACK ORPHEUS series.

Much rarer than most issues of BLACK ORPHEUS and as singularly impactful as any; a major publication in the history of anglophone African literature.

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

9.

Signed By Soyinka

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

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

\$2500.

"[O]ne of the most important formative influences
in modern African literature." — Abiola Irele

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

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

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

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

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



10.



Socialist Mermaid Mechanics Of Mars

POLITICS AND LIFE IN MARS: A Story of a Neighboring Planet
[Anonymous]
1883

First edition of this early Victorian speculation on the enlightened water-inhabiting people of Mars, published just after Schiaparelli's 1877 description of Martian "canals" inspired a wave of water-based Martian SF.

\$5000.

"But how does woman stand yet in this terrestrial globe? Let us look at her condition on Mars."

Written as an introductory treatise on Martian life, LIFE IN MARS is thematically organized into ten chapters on government, religion, property ownership, technology, exploration, politics, and women's rights in the watery regions and space-going watertanks of Mars (for, "unlike the inhabitants of this world of ours, the people of Mars live in the water"). The anonymous author praises Mars as a vastly superior planet with universal suffrage, steep marginal tax rates, abolition of hereditary privilege, and advanced sciences — but emphasizes that tireless Martian reformers battled an entrenched conservative Martian resistance to win this progress. Mars "declared it a penal offense for any man to hold more than a certain amount of personal property," and as this law was "based upon right and common sense," general equality reigned thereafter.

The other cornerstone of Martian society is described in "Women's Rights In Mars." On Mars, marriages are temporary contracts of 3-10 years in duration, and when those contracts are broken, child custody and spousal support are ordered without regard to gender. In one singular failure of Martian emancipation, married women cannot vote — but widows and divorcées can. In Mars, boys and girls are educated equally: "I see the girl in Mars, on leaving school, able to choose her own trade or profession, and becoming, if she please, a lawyer, a medical practitioner, an artist, a lecturer, a clerk, a modiste, a merchant, a shopkeeper, or a mechanic. Every university, college, technical school, art academy, government studio, legal hall, school of anatomy or hospital, is open to her on the same terms as to boys." And all this might be possible at home, too, if Earthwomen would only look to the examples of their Martian sisters, abandon the dry land, and take to the seas. Rare, with only four institutional holdings via OCLC.

London: Sampson Low, Marston, Searle & Rivington. 6.75" x 4.5". Original beige, blue, and red pictorial cloth. 201, [1] pages. Moderate soil and wear to cloth, a few small chips to spine. Spine reinforced, hinges and a number of gutters carefully and professionally repaired. Offsetting to endpapers. Very good.

Read more: Markley, *Dying Planet: Mars in Science and the Imagination*; Clute & Langford, "Mars," *The Encyclopedia of Science Fiction*.

11.

Black Power Science Fiction

THE BLACK COMMANDOS
By Julian Moreau [J. Denis Jackson]
(1967)

First edition of this self-published science-fiction fantasy with comic-book influences — in which a secret elite army of Black agents in flying saucers start a revolution.

\$6500.

"Only the genius of a super scientist like the fantastic Denis Jackson could have wrought such an awesome achievement!"

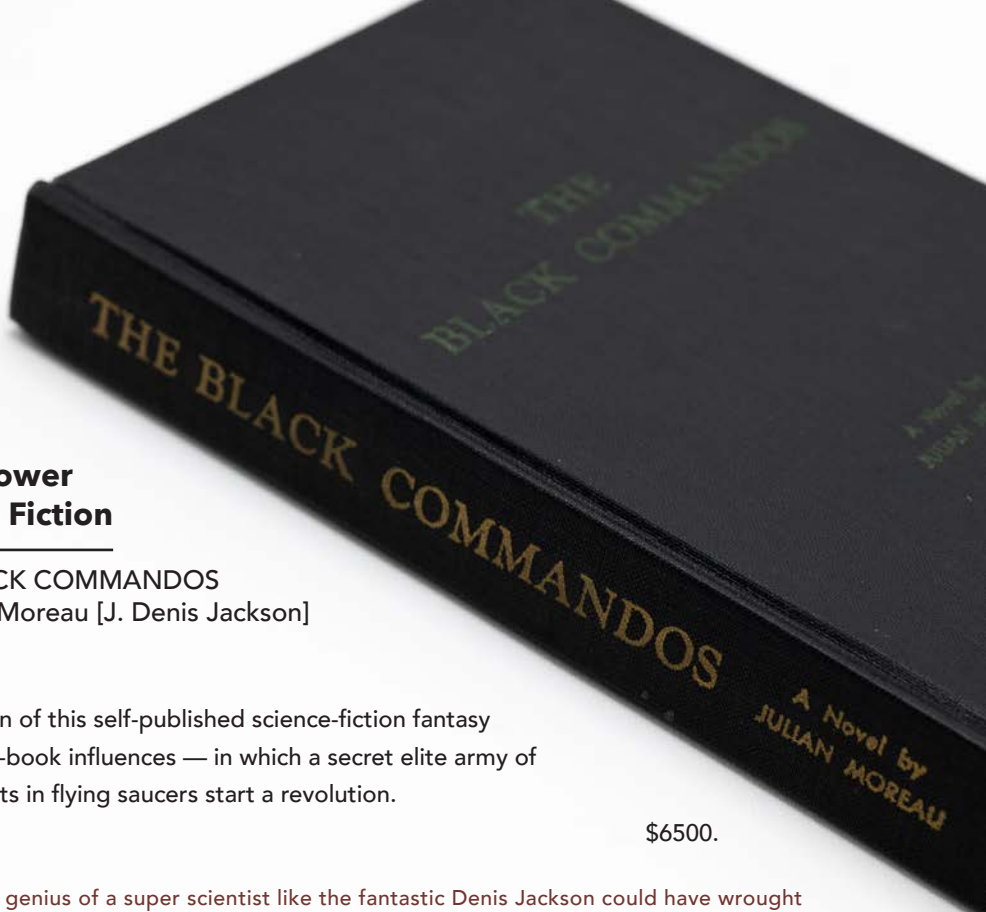
Jackson's protagonist, also named "Denis Jackson," is a physical and mental superman, holder of a dozen graduate degrees, and proud owner of a powerful chest tapering to a "compact 30-inch waist." In the novel's central interlude, a tour of Black Commando Island and its secret techno-marvels, Jackson introduces "the strange Dr. Austin Craig," inventor of the laser-triggered thermite bombs and the Death Virus, a mad scientist who is both eccentric and very angry. Devoted to destroying the licit and illicit organizations upholding white power in America, the Black Commandos launch violent and successful attacks on the Klan, the police, the Mafia, and the federal government.

THE BLACK COMMANDOS wears its comic-book influences proudly, from the unflinching grotesquerie of its violence to the prophetic names of its villains — "Governor Malice" gets a hatchet to the head, "Calvin Hate" a bullet to the brain — and the lovingly described Commando insignia of "the black fist, the steel triangle and the golden bolt of lightning." Though THE BLACK COMMANDOS has been omitted or under-discussed in many standard SF genre histories, and disparaged for its eccentricities in comparative studies of '60s Black Power fiction, the novel was championed early on by scholar Charles Peavy, who claimed in 1969 that it "represents the first attempt to incorporate the standard devices of pop culture manifested in comic books, television, science fiction, and spy-thrillers as a vehicle for black consciousness."

At its most radical, THE BLACK COMMANDOS denies the distinction between past and future, science fiction and realism: the country belongs to the feared "invaders," and always did; the aliens are here and the future is now.

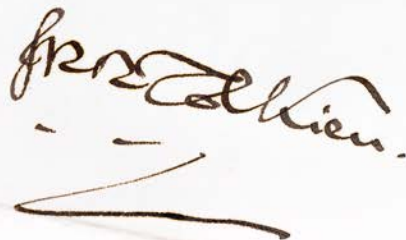
Atlanta: The Cultural Institute Press. 7" x 4.5". Original black cloth printed in green with gilt-lettered spine. 228 pages. Minor edgewear, spine lean. Very good plus.

Read more: Peavy, "Pop Art and the Black Revolution: Julian Moreau's *The Black Commandos*," *Journal of Popular Culture*; Bould, "Come Alive by Saying No: An Introduction to Black Power SF," *Science Fiction Studies*; Van Deburg, *Black Camelot: African-American Culture Heroes in Their Times, 1960-1980*.



Thank you, at any rate, for your enthusiastic letter. I am glad you like my books, and I am already at work on another, stories of the First Age, under the title of The Silmarillion. I hope you will enjoy this too when it is eventually published, in a year or so.

Yours sincerely,



Peel, Esq.,
Gardens,
11,

12.

Working On THE SILMARILLION

Typed Letter Signed ("J. R. R. Tolkien")
By J.R.R. Tolkien
1964

Typed letter, signed in full, to a fan explaining how Tolkien is "already at work on another [book], stories of the First Age, under the title THE SILMARILLION."

\$19,500.

"I hope you will enjoy this too when it is eventually published, in a year or so."

A letter to one S.P. Peel in Ilford, Essex, it reads in full:

"Dear Mr. Peel, Forgive me if this is not your name at all, but I found your signature extremely difficult to read. Thank you, at any rate, for your enthusiastic letter. I am glad you like my books, and I am already at work on another, stories of the First Age, under the title of THE SILMARILLION. I hope you will enjoy this too when it is eventually published, in a year or so. Yours sincerely, J.R.R. Tolkien."

At this period of his fame, Tolkien was as likely as not to sign with his initials alone, making it noteworthy that he signs here with his full name. THE SILMARILLION did not appear until 13 years later in 1977; as it was posthumously published, by definition no signed copies exist. A pleasing letter mentioning Tolkien's final long-awaited major work.

Oxford: n.p. 9" x 7". Single sheet on Tolkien's personalized stationary ("Professor J. R. R. Tolkien") at his 75 Sandfield Road, Headington, Oxford address. Dated 30th May 1964. Approximately 75 words, typed and signed in full: "J.R.R. Tolkien." Old folds for mailing, tiny bit of wear. Near fine.

The goodness of the created world

Evil - the desire to reduce all
others to things.

Goodness - the willingness to risk one's life
for others.

Pride	Humility
Envy	Admiration
Anger	Courage + the Patience
Avarice	Generosity
Sloth	- Patience.

13.

Auden's Copy

TREE AND LEAF
By J.R.R. Tolkien
1965

Uncorrected proof of the first US edition of Tolkien's long essay on fairy tales, accompanied by an exemplary story — W.H. Auden's copy.

\$15,000.

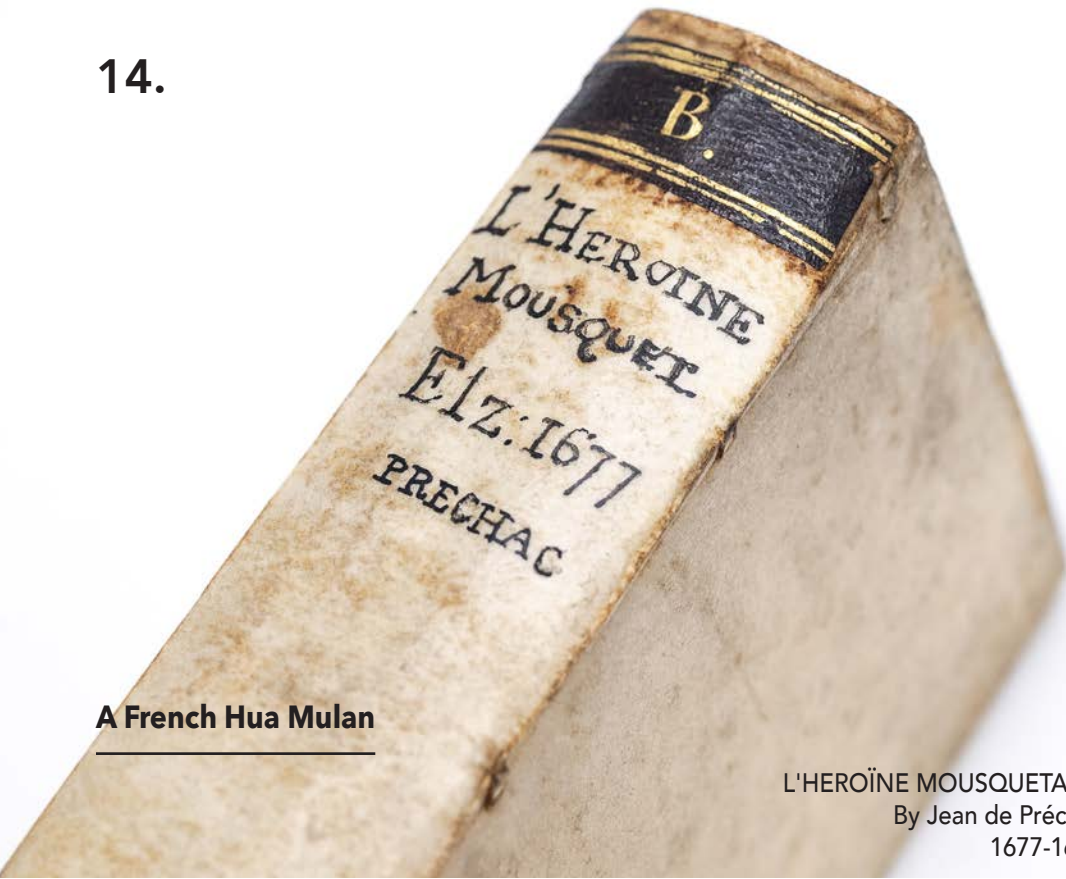
"In describing a fairy story which they think adults might possibly read for their own entertainment, reviewers frequently indulge in such waggeries as: 'this book is for children from the ages of six to sixty.' But I have never yet seen the puff of a new motor-model that begun thus: 'this toy will amuse infants from seventeen to seventy'; though that to my mind would be much more appropriate."

Though unsigned, this copy is W.H. Auden's, with his markings in the text and notes (including a list of the seven deadly sins) on the blank verso of the last leaf. Auden famously wrote a 1954 NEW YORK TIMES review raving about THE FELLOWSHIP OF THE RINGS, which in no small part helped legitimize Tolkien in literary circles: "No fiction I have read in the last five years has given me more joy." He also shared a friendly correspondence with Tolkien, exchanging letters frequently over the years and receiving advance copies of the next two installments of the series. He also, the year after TREE AND LEAF appeared, spoke at a New York gathering of the Tolkien Society. Tolkien himself later contributed a lovely poem in Anglo-Saxon and English titled "For W.H.A." as part of a festschrift for Auden's sixtieth birthday in SHENANDOAH. This book, in many ways a critical defense of the kind of stories Auden had previously so lavishly praised, would have undoubtedly been of particular interest. An excellent association and rare in this format.

Full title: *Tree and Leaf, Includes Mythopoeia and The Homecoming of Beorhtnoth*. Boston: Houghton Mifflin Company. 11" x 5.5". Original plastic-comb-bound printed pale blue wrappers. [2], 82 pages. With Auden's marginal marks throughout and his notes on the final leaf. Offsetting and small coffee(?) stains mostly confined on wrappers, a bit musty. Comb intact. Very good.

Read more: Hammond, J. R. R. Tolkien: A Descriptive Bibliography, A7c; Auden, "The Hero Is A Hobbit," *The New York Times*, October 31, 1954.

14.



A French Hua Mulan

L'HEROÏNE MOUSQUETAIRE
By Jean de Préchac
1677-1678

First Amsterdam edition, published the same year as the Paris first, of this “wildly popular” (Wiggin) novel about a woman who disguises herself as a man and fights in the French army.

\$3000.

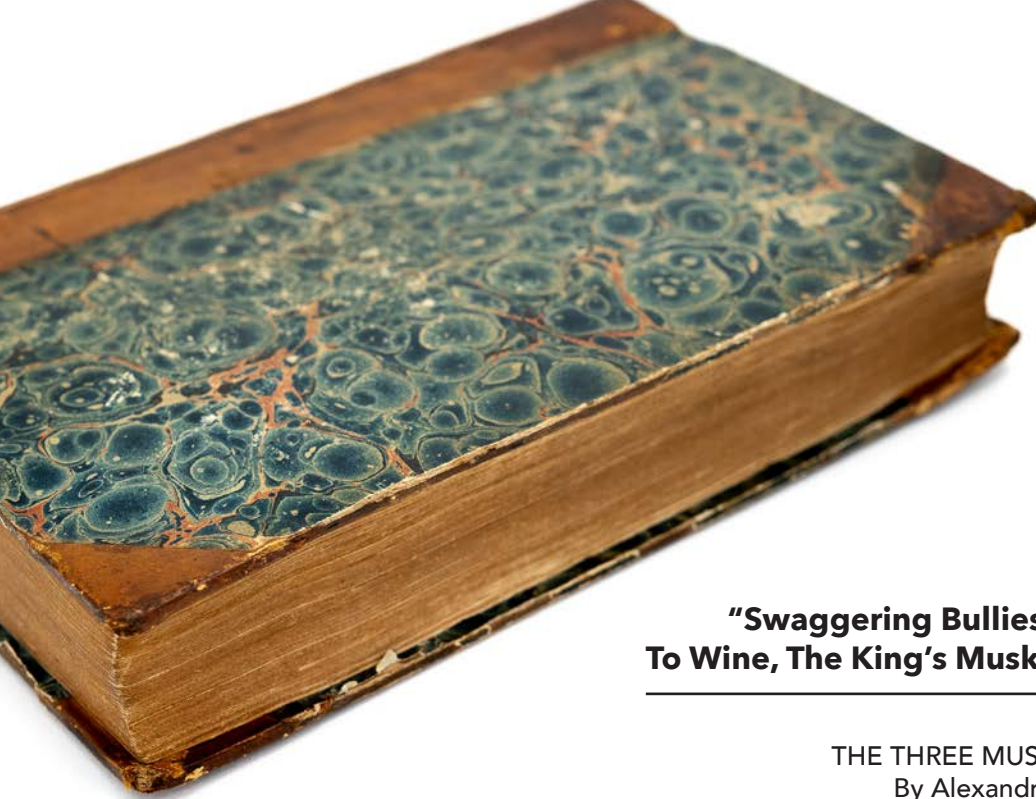
A terrific cross-dressing plot from the early years of the development of the French novel, in which a Béarnaise woman who loves hunting and weaponry becomes a soldier in the Dutch War (1672-78). Taking on the name of Saint-Alban, she experiences many dangers and adventures before finally being mortally wounded in battle.

In form L'HEROÏNE is a nouvelle galante, a then-new kind of French novel in which a fictional story is set among mostly real events. Advertised as a “true history,” it was based on a widely reported story in 17th-century French newspapers of one Christine de Meyrac (whose actual existence is nevertheless disputed). The novel was exceptionally popular, going through seven more editions in Amsterdam alone through 1744, as well as translations into Dutch, Italian, and English (THE HEROINE MUSQUETEER; OR THE FEMALE WARRIER [sic], 1678).

We find very little scholarship on this text in English; one French source describes it as “little known but deserving to be reread, not only for its literary qualities but also because it treats cross-dressing in a novel way” (Desrosiers). An update to the chivalric romances with a gender-bending twist, worthy of further study.

Amsterdam: Jacques le Jeune [Daniel Elzevir]. Long 24mo, 5" x 2.75". Four parts bound in one. Parts I-II dated 1677; parts III-IV dated 1678. Contemporary full vellum, manuscript title and dark brown goatskin shelf labels to spine, yapp edges. 110, [2]; [4], 99, [1]; 96; 95, [1] pages. Two engraved bookplates to front endpapers; small early ink notation to second fly leaf. Soil to top edge, lighter soil and some spotting to boards. Firm. Very good plus.

Read more: Wiggin, Novel Translations: The European Novel and the German Book; Roy, "L'heroïne mousquetaire de Préchac ou la galerie des mauvais amants," in L'errance au XVIIe siècle; Desrosiers, Le travestissement féminin dans L'héroïne mousquetaire.



15.

“Swaggering Bullies, Given To Wine, The King’s Musketeers”

THE THREE MUSKETEERS
By Alexandre Dumas,
translated by William Barrow
1846

Rare first complete English translation of the classic swashbuckling adventure — the most acclaimed and influential of the early translations.

\$28,000.

First published in Paris in 1844, THE THREE MUSKETEERS appeared in England and America soon thereafter in a variety of shortened and serialized adaptations: first in two US translations, then serialized and abridged in the UK by Vickers. Barrow’s version here, published as part of the Library of Foreign Romance series, is traditionally labeled the earliest complete English translation because Vickers omits “the account of the dinner at Maitre Coquenard’s” plus “much of the original French version is compressed”; further, “an entirely new chapter which Dumas had not written is gratuitously interpolated before the final one” (Munro, 80-1). But most importantly, Barrow’s translation was the most widely read, among the best for more than a century, and handled with verve and a charming touch of literalism.

The novel has been the subject of three centuries’ worth of dramatic adaptations: from the opera produced in Dumas’s lifetime, to a Wodehouse-authored Broadway musical, to the 1973 Oliver Reed/ Michael York costume extravaganza beloved of middle-school substitute French teachers, to 2009’s Barbie and the Three Musketeers. None of these tributes have ever eclipsed the original, which lives and flourishes not by its historical intrigues or even its immortal characters, but by its high spirits, joie de vivre, and dashing style.

Full title: The Three Musketeers; or, the feats and fortunes of a Gascon adventurer. London: Bruce and Wyld. 7.25" x 4.75". Contemporary half brown calf with marbled boards, sympathetically rebacked with original spine laid down. Gilt-lettered burgundy morocco spine label. Translated from the French by William Barrow. Without the additional Library of Foreign Romance series title page, matching Munro 80. Translator’s preface bound before Preface to The Library of Foreign Romance. 687, [1] pages. Contemporary ink owner name to front free endpaper, dated 1851. Moderate wear and rubbing to boards, with small indentation to spine. Very slight scattered foxing. Housed in elaborate custom inlaid morocco clamshell case, lined in scarlet wool. Very good plus.

Read more: Frank Reed, A Bibliography of Alexandre Dumas Père; Douglas Munro, Alexandre Dumas Père: A Bibliography of Works Translated into English to 1910, 80-1.

Black Diaspora Self-Publishing

THE WONDERS OF CREATION AND OTHER POEMS

By Matthew Josephs
[1876]

Rare first edition of this self-published collection of poems by the Jamaican son of an enslaved African, with a seven-page autobiography by Josephs and illustrated with an original albumen frontispiece portrait of the author.

\$18,000.

"For ages past my dear unhappy land / Has seen her children from her bosom torn, / then doomed to miseries in foreign strands." — "The Slave"

Josephs (1831-1901) was born the son of enslaved Africans on the Rose Hill coffee plantation on Montego Bay. His frank and valuable preface details the "iron yoke of slavery" suffered by his father, "the eldest son of Agullon, a Prince of one of the Eboe tribe inhabiting a tract of country nearly bordering on the Gulf of Guinea." While his father was "considered by his owner as a dangerous slave," Josephs also explains how his father was taught to read "by a kind book-keeper" on the plantation where he was "headman." After Jamaican emancipation (in 1838), his father would go on to teach his son to read and write, using Fenning, Dilworth, "the New Testament, and an old edition of Gurthrie's Geography." Josephs was further educated at the Woodford missionary school where he was later to become headmaster, the position he held when this book was published.

While many of the poems gathered here are on various Christian themes, the largest portion of the text is given to two extended blank-verse poems: the title poem and the brutal 37-page "The Slave," a long lament in the voice of a captured African transported to slavery in Cuba and beyond. This is just one of several poems that either directly address slavery or abolition, including two occasional poems composed for the anniversary of the end of slavery in England on August 1st, 1834: "Lines for August 1, 1874," and "Ode for August 1, 1872." In addition there is a moving sonnet entitled "To the Memory of Sharpe, Clarkson and Wilberforce." Several additional poems that don't directly address slavery or its legacy often appear to refer obliquely to it ("A Hiding Place," "The Deliverance of Israel from Egypt").

Equally as noteworthy is the original albumen frontispiece portrait of Josephs. As writers and scholars such as W.E.B. Du Bois, Deborah Willis, Shawn Michelle Smith, and others have pointed out, the development of photography in the 19th century provided Black persons around the world the ability to self-document and thereby wrench control of image-making from racist hands. Frederick Douglass — himself the most photographed person of the 19th century and who clearly understood the importance of photography — famously wrote in 1861 (in "Pictures and Progress"): "Men of all conditions may see themselves as others see them. What was once the exclusive luxury of the rich and great is now within reach of all. The humbled servant girl whose income is but a few shillings per week may now possess a more perfect likeness of herself than noble ladies and court royalty, with all its precious treasures could purchase fifty years ago." Josephs's frontis portrait is clearly in this tradition (the author utilized at least two different portraits from the same session in copies); were he familiar with Douglass's (widely published) speech, one can imagine its resonance for him, especially as a descendant of abducted African royalty.

Though fairly widely reviewed at the time, especially in contemporary Christian periodicals, WONDERS OF CREATION — financed by the author himself, and with an introduction by his Kingston grammar school teacher — did not meet with great success and quickly disappeared. We find few references to it in scholarship, no doubt due to its rarity. OCLC locates no holdings in the US, and just three copies in the UK (BL, Cambridge, NLS); COPAC adds an additional single copy at Oxford and two in Jamaica (NLJ and University of the West Indies). A true rarity, in full goatskin likely bound for presentation.



London: F.E. Longley, and all the booksellers in Jamaica. Contemporary gilt-tooled black goatskin, raised bands, spine gilt lettered and stamped, with gilt rules to boards. All edges gilt, marbled endpapers. Introduction by Rev. Robert Gordon. vii, [1], 231, [1] pages. Extremities rubbed with boards slightly exposed. Some occasional foxing, spotting throughout. Else sound and complete. Housed in a modern custom clamshell. Very good.

Read more: Cundall, *Supplement to Bibliographia Jamaicensis*, 582.



A mi madre querida una
Antonia S. de Gonzalez
Recuerdo de cariño de su
hijo

27 de Agosto de 1917
Juan

L. Brock. foto

17.

Uruguayan Romanticism Association Copy

NOTAS DE UN HIMNO: Poesias Liricas
By Juan Zorrilla de San Martín,
preface by Rafael B. Gumicio
1877

Inscribed first edition of the first book by the national poet of Uruguay, warmly presented to his mother in the year of publication.

\$2500.

"Orillitas queridas / Del Uruguay"

Born in Montevideo and educated at the University of Chile, Zorrilla completed his legal training and published his first collection of poems when he was just 22, commencing his judicial and diplomatic career alongside his equally successful poetic one. Zorrilla long maintained the ambition to write a great national epic (realized in 1888 with the publication of his masterpiece, TABARÉ), but these early lyric poems are dominated by themes of religious faith, patriotism, and romantic love, and their synthesis constitutes "la fisonomía moral del cantor" (Gumicio). In his own lifetime, Zorrilla's reputation ascended high enough for José Martí to compare him to the likes of Browning and Victor Hugo, and his graceful verses to the equally untranslatable "perfume of the rose, or the luminous mist or vapor of light that envelops everything in that land of gold." This copy was previously owned by fellow Montevidean Lauro Ayesterán, a pioneering musicologist and folklorist whose collection and analysis of traditional Uruguayan popular music was the first and most extensive work of its kind and who made similarly great contributions to the establishment of a national cultural identity. A wonderful association of this rare founding work of Uruguayan literature.

Santiago, Chile: La Estrella de Chile. 8.5" x 6". Modern gilt-decorated black calf, stamped with gilt fleurs-de-lis between raised spine bands. Original wrappers not bound in. Pale pink endpapers. Original real-photo frontispiece portrait of Zorrilla with intact tissue guard. [xx], 204 pages. Inscribed by Zorrilla beneath frontispiece to his mother ("A mi madre querida / Antonia A[ragón] de Gonzalez / Recuerdo de cariño de su / Juan / 27 de Agto '77"), with the photographer's name written below. Printed card of Lauro Ayesterán laid in, with "Con fraterno efecto" added in pen. Minute wear to extremities, rear hinge starting. Minor soil and foxing to half-title and title pages, front endpapers, and margins throughout. Very good plus.

Read more: Martí, *On Art and Literature*; Smith, *Encyclopedia of Latin American Literature*.

18.

Unity Among Revolutionaries

MANIFIESTO DEL CONGRESO A LOS PUEBLOS

Composed by Juan José Paso,
deputy secretary of the Congress

1816

Rare pamphlet addressed to the populace calling for unity in the wake of the Congress of Tucumán's formal declaration of independence from Spain.

\$4000.

"[E]l horror á las cadenas que rompimos, obró la disolución de los vínculos de la obediencia y respeto a la autoridad naciente."

On 9 July 1816, the Congress of Tucumán declared independence from Spain. The Congress, a body similar to the American Continental Congress, spoke for the United Provinces of South America — modern-day Argentina, Uruguay, and a few provinces of Bolivia — amid colonial conflicts, civil wars, and independence movements occurring in the Spanish Viceroyalty of the Río de la Plata since 1810. The declaration was a triumphant moment for the Congress, but there remained significant discord and chaos among the revolutionaries themselves. This pamphlet followed in early August, urging the people to support the unifying efforts of the Congress to create a stable independent state after revolution.

This document thus records the delicate transition in any revolution — one that the United States successfully navigated, while the leaders of the French Revolution did not: how to establish a new authority, a new state, after years of such profound dissatisfaction with a governing authority that citizens were willing to risk their lives to overthrow it. The MANIFIESTO describes how that mindset, so foundational to achieving independence, was now putting the infant nation at risk: "the horror of the chains we broke brought about the dissolution of the bonds of obedience and respect for the nascent authority." The Congress presents the situation as a choice of the people between two fates: "union and order, or unfortunate fate" ("union y orden, ó suerte desgraciada").

Indeed, the Congress proclaimed in this pamphlet, "Fin de la revolución, principio del orden": End of the revolution, beginning of order. Ultimately, independence would not be so simple; fighting in various forms continued for a number of years, and both Uruguay and parts of Bolivia would develop their own states. Yet the actions of the Congress of Tucumán created a unified message and forceful vision of the future. In the words of Bartolomé Mitre, the first president of unified Argentina, the Congress of Tucumán "saved the revolution" (2:346). Rare in commerce: we find no records appearing at auction.

Buenos Aires: Gandarillas y Socios. 8" x 6". Original printed wrappers with Greek-rule border and central neoclassical woodcuts. [2], 34 pages. Wrappers foxed, with some soil and edgewear. Only light foxing to text. Very good.

Read more: Sabin, *Bibliotheca Americana*, 44286; Mitre, *Historia de Belgrano y de la independencia argentina*.

19.

American Link Between Gandhi And MLK

THE PSYCHOLOGY AND STRATEGY OF
GANDHI'S NON-VIOLENT RESISTANCE

By Richard B. Gregg
1929

Rare first edition of this early work on Gandhi's anti-colonial resistance — by an American follower who would himself become an important influence on Bayard Rustin and Martin Luther King, Jr.

\$3000.

"No failures could daunt Gandhi; let them not daunt you." — Gregg, letter to MLK, 1956

Like Gandhi, Richard Gregg's early professional training was in law. Disillusioned from his work in labor management, Gregg wrote to Gandhi in prison and was soon invited to stay at the Sabarmati Ashram, where he lived with Gandhi and his followers for nearly four years. Gregg published this book in Madras "as a present to Gandhiji on his sixtyfirst birthday, with my love." His preface describes PSYCHOLOGY AND STRATEGY as "part of a larger book I am writing on the subject of non-violent resistance or Satyagraha"; that larger book, THE POWER OF NON-VIOLENCE, would appear in 1934.

Two decades later, during the Montgomery bus boycott, Gregg began corresponding with Martin Luther King, Jr., writing that Gandhi "would mightily rejoice to know you have chosen this way." King himself spoke with great admiration of Gregg's "realistic" presentation of strategic non-violence, listed POWER as one of his top five books, and contributed a foreword to the 1959 third edition.

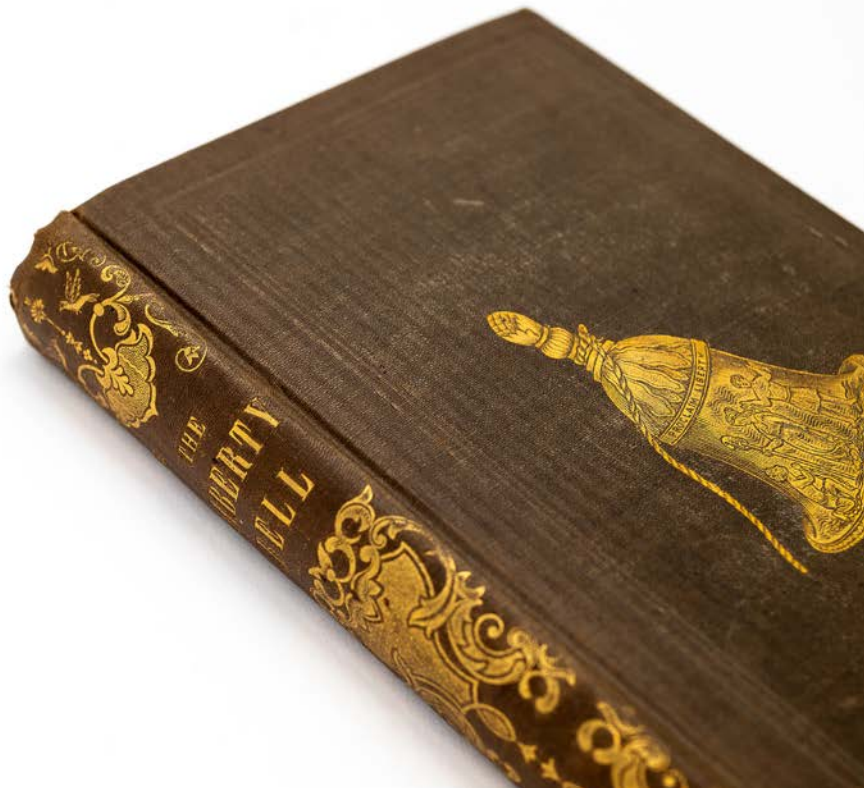
This copy's previous owner was an engaged reader of the 1930s, making marginal notes on US police brutality and use of agents provocateur against Communists and labor agitators, and underlining the final page's suggestion that "women, too" find non-violent resistance a powerful and attractive strategy.

A major work of American social philosophy that shows the transnational influence of Gandhi's anti-colonialist campaign, one that directly impacted the methods used by leaders in the American Civil Rights movement.

Madras: S. Ganesan. 7.25" x 4.75". Original printed wrappers. 169, [1] pages. Contemporary newspaper clipping reviewing Gregg's POWER OF NON-VIOLENCE (1934) mounted to inside front cover and front free endpaper. Edgewear and light spotting to wrappers. Chipping to spine ends, front joint repaired. Previous owner's penciled notes laid in. Selective pencil underlining throughout, with occasional marginal notes. Good plus.

Read more: Shelby & Terry, *To Shape a New World: Essays on the Political Philosophy of Martin Luther King, Jr.*; Wooding, *The Power of Non-Violence - The Enduring Legacy of Richard Gregg*.

20.



“From Father”

THE LIBERTY BELL
By Friends of Freedom
1851

Beautiful copy of the abolitionist literary annual, with compelling provenance: a contemporary gift inscription by Reverend Nathaniel Jackson to his daughter Ellen M. Jackson — both of whom were involved in the establishment of one of the earliest Black schools in Washington DC.

\$1200.

Mrs. Carroll’s School (established 1861) was the first Black school in what would become the District of Columbia founded with the specific intention to educate enslaved children. (Slavery would become illegal in Washington DC the following year, but the fugitive slave act would persist until 1864.) Mrs. Carroll’s school was founded as a Sunday school and a day school at the chapel named for her husband, David. This chapel was founded after pro-Union sentiment became unwelcome at the local Methodist church shortly after the Battle of Bull Run. The new chapel was built and opened through the combined efforts of Black farmers, land owners, and soldiers.

The Cities of Washington and Georgetown and much of the unincorporated rural areas around both were not unified under one official District government to form what is now known as Washington DC until 1871. Mrs. Carroll’s School, therefore, was also important as the first Black school to be built outside of the cities of Washington and Georgetown, in what would later be known as Washington DC.

Reverend Nathaniel Jackson, a preacher and landowner in the neighborhood, was one of the leaders in the building of this chapel. His son, John H. Jackson would go on to be a superintendent at the school. This book of abolitionist writings was a gift from Reverend Jackson to his daughter Ellen — who would also later briefly run the school before succumbing to ill health. A stunning piece of Black-American history, linking two generations of community activists to the larger Abolitionist movement.

Boston: National Anti-Slavery Bazaar. 7.25" x 4.75". Original brown cloth, blind-stamped borders, intricate gilt ornamentation to spine, with gilt bell to front board. Engraved title. 304 pages. Inscription to front fly leaf: "Ellen M Jackson, / From Father / Jan 10t [sic] 1851." Minor wear, slight bumping to corners. One leaf (table of contents) loose. Else sharp and sound. Very good plus.

Read more: The American Journal of Education, Public Instruction in the District of Columbia.

Die nationale Politik.

Rede

von

Abraham Lincoln,

von New-York.

gehalten am 27. Februar 1860

21.

Courting The Immigrant Vote

German-Language Pamphlets Printed for the 1860 US Presidential Campaign
By Abraham Lincoln, William Seward, Charles Sumner, John Hickman, et al.
1860

Collection of ten rare pamphlets printed to sway to the Republican cause the US German-speaking population, a major force in the 1860 election — including a translation of the famed Cooper Union address “that made Abraham Lincoln President” (Harold Holzer).

\$9500.

“What is the frame of government under which we live? The answer must be: ‘The Constitution of the United States.’ That Constitution consists of the original, framed in 1787, (and under which the present government first went into operation,) and twelve subsequently framed amendments, the first ten of which were framed in 1789.” — Lincoln at Cooper Union

In the decades immediately following independence, fewer than half a million immigrants arrived in the United States. However, beginning in the two decades immediately preceding the Civil War, US immigration exploded, driven by European upheavals and the Irish famine. Among the largest group to arrive were more than one million Germans — second only to the Irish in numbers (some 1.5M over a similar period). Many were fleeing the political unrest in their native Germany and became known as the “48-ers.” Then, as now, this wave “created political backlash and prompted the emergence of nativist political parties in the United States” (Cato). Yet given their numbers, these immigrants wielded increasing political power, especially as suffrage requirements of land ownership were repealed. These forces came to a head in the 1860 election, by many accounts the first election to be swayed by the influence of the foreign-born vote.

With their disproportionate support of abolition, German immigrants were especially important to Republicans and were increasingly courted by the nascent party. Lincoln himself had long recognized the immigrant experience as central to the democratic experiment, addressing them directly in an important 1858 speech: “But even though all of you are not the blood of the blood of that generation, the Declaration says that you are like the blood of the founders. And that’s the electric cord that runs through the Declaration of Independence.”

These ten German-language pamphlets — which also include speeches by William Seward, Charles Sumner, John Hickman, and others, on topics ranging from abolition or slavery to the Homestead Act — reflect these demographic shifts and the greater political power that resided in immigrant (and especially German-speaking) communities, as well as the pressing need to address them directly. As historian Harold Holzer notes about perhaps the most important of the pamphlets included in this collection: “The party depended heavily on German-born voters for support, so it is not surprising that [...] foreign-language pamphlets soon joined the ranks: The NEW-YORK DEMOKRAT issued one of the first, the nine-page DIE NATIONALE POLITIK.” That pamphlet, a translation of Lincoln’s famed Cooper Union address in which he argued vigorously for the federal government’s right to regulate slavery, documented a turning point in the 1860 campaign when Lincoln moved from Presidential contender to front-runner. As his law partner William Herndon later wrote: “No former effort in the line of speech-making had cost Lincoln so much time and thought as this one.”

B. Washburne,
Mois.

haus, am 29. Mai 1860.

über seine Osterreise in diesem Theil schon
ne, gelauft. Im Jahre 1830 wanderte
r Virens nach dem Staat, in welchem sich
der Name jetzt in geschichtlicher Beziehung
umt. Im ersten Jahre arbeitete er bei einem
Abmann in Macon County, wo er mit einem
Arbeiter Namens John Hunt, 3 Jahr diegel
arbeitete. Dieser Theil der Geschichte von
vollen hatte. Dieser Theil der Geschichte von
nein's Leben gab Veranlassung zu einem Den-
ll in der letzten republikanischen Staats-Con-
ntion, welcher den größten Enthusiasmus, der
us allen Theilen des Staates zusammen rufom-
ene Menge von Wählern, hervorzog. Der
incolin war unter den Zuschauern und wurde
eingeladen, einen Sitz auf der Tribüne einzuneh-
men; nachdem er seinen Sitz eingenommen hatte,
wurde der Conventien angezeigt, daß John
Hanks ein alter Demokrat, welcher im Dienst
der Partei grau wurde, eine Mittheilung zu ma-
chen habe. Nachdem die Anzeige angenommen
war, wurden zwei aus alten Zeiten herstammende
Fenz-Riegel mit Flaggen und Bändern verziert,
durch die versammelte
die Inschrift trugen

Abrah
für der Rieg
Zwei Riegel von ein
im Jahre 1830 von
Der Effekt war ei
her Ausbruch von
Theilen des Weste
wurde Herr Lincoln
damaligen Vorgänge
erzählte, daß er vor
wandert sei, wo er
milie seiner Mutter
Hütte gebaut, Riege
Strecke Land urbar
fluß etwa 8 Meilen
habe man ihm gesag
spaltenen, ob dieses
er nicht bestimmen
seinem Manvesalter
habe. Von Macon
Ansiedlung, bekann
Salem, welche dama
nard County heißt.
wie Hr. Douglas sa
male sah und ich wil
nig eine Stelle sein

Der Zustand

R e

Der New-Y
OBER: 75 N 7
Die größte Anzahl
...
Die Mitglieder
...
Der N
Sonderge
Istet jählich 25.000 im
...
THE N

New-Yorker Demokrat. — Flugblatt No.

Die nationale Poli

rede
von

Abraham Lin

von New-York.

Gehalten im Cooper Institut, New-York am

Herr Präsident und Mitbürger von New York!
Die Thatsachen über welche ich heute Abend zu spre-
chen gedenke, sind der Hauptsache nach alt und be-
kannt; auch wird in der allgemeinen Anwendung, die
ich von diesen Thatsachen machen werde, nichts Neues
enthalten sein. Wenn sich etwas Neues findet, so
wird es in der Art und Weise liegen, wie ich die Thatsa-
chen darstelle, und in den Folgerungen die ich dar-
aus ziehe.

Senator Douglas sagte in seiner Rede, die er im
vergangenen Herbst in Columbus, Ohio hielt:
„Unsere Väter, als sie die Regierung, unter der wir
jetzt leben, begründeten, verstanden diese Frage eben
so gut, und noch besser, als wir es jetzt thun.“
Ich stimme mit diesem Aussprache vollkommen
überein, und ich erwähle ihn als Text für diesen Vor-
trag. Ich wähle ihn deshalb, weil er einen scharfen
und ungestandenen Ausgangspunkt für eine Discussion
zwischen den Republikanern, und derjenigen Faction
der Demokratie, welche unter der Führung des Sena-
tors Douglas steht, darbietet. Es bleibt uns einfach
die Frage übrig: „Die verstanden unsere Väter die
Begründung der Regierung
Die Antwort muß
Die

Ich betr
als „die B
jetzt leben,
Welches
diese Bät
wir es ja
Es ist
Gieb
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Four other pamphlets in this collection were published by the DEMOKRAT, then "[t]he principal German Republican paper [and] the largest circulation of all the German weekly papers in the United States" as its editor Friedrich Schwelder proclaimed. Schwelder was a key figure in the election and "vigorously fought [. . .] for the election of Lincoln in 1860. Lincoln, stopping in New York on his way to his first inauguration, sent for him and thanked him for his successful efforts in winning to his candidacy the support of German-Americans" (Hagedorn, v).

These pamphlets were clearly published with canvassing in mind, with many noting bulk prices ("50 cents per hundred copies"). Nevertheless they are uncommon in the market, and especially in their original wrappers. Most show only a few US holdings in OCLC and none more than 6. Scarce as a collection, and rare in this condition. A revealing collection of political ephemera from perhaps the most consequential election in US history.

New York [and] Washington DC: The New-York Demokrat [and] Buell & Blanchard. 10 volumes; from 9" x 6" to 10" x 6.25". Original printed self-wrappers all. Various paginated (between 8 and 40 pages). Many uncut/untrimmed. Occasional old folds, foxing, minor soil. Overall, remarkably well preserved. All individually sleeved and housed in an archival box. Near fine overall. Includes:

1. *Der Sektionalismus des Südens [The Sectionalism of the South]: Rede des Ehrb. John Hickman, von Pennsylvanien : gehalten im Repräsentanten-Hause am 1. Mai 1860. 8 pages. Unopened, untrimmed. Buell & Blanchard, Printers. Compares the historical and current statuses of North and South as concerns commerce and political representation.*
 2. *Wer hat die Vertäge gebrochen? [Who Violated Compromises?] Rede des Ehrb. John Hickman von Pennsylvanien. [1], 7, [1] pages. Untrimmed and unopened. Buell & Blanchard, Printers. On President Buchanan's attempts to curb escalating tensions between pro and anti-slavery groups.*
 3. *Der Zuztand De Landes [The State of the Country]. Rede des William H. Seward vom Staat New-York. Gehalten im Senate am 29. Februar 1860. 16 pages. Untrimmed and unopened. Discussion of slavery in the South since the late 18th century, from the fervent anti-slavery Senator.*
 4. *Die Barbarei der Sklaverei [The Barbarism of Slavery]. Rede des Senator Chas. Sumner aus Anlass der Bill über Aufnahme von Kansas als Freistaat in den Bund : gehalten im Senate der Ver. Staaten am 4. Juni 1860. 40 pages. Original hand-sewn self-wrappers. Unopened and untrimmed. Broad comparative discussion from the fiery anti-slavery Senator on the geography and economics of states dependent on slavery, occasioned by the bill for the admission of Kansas to the Union.*
 5. *Abraham Lincoln's Leben und Wirken [Abraham Lincoln's Life and Works]. Rede des Ehrb E.B. Washburne. Gehalten im Repräsentanten-haus, au 29. Mai 1860. 8 pages. Untrimmed and unopened. Summary of Lincoln's life, work, and political achievements written by his fellow congressman from Illinois during the 1860 campaign.*
 6. *Das Heimstätte-Gesetz [The Homestead Act]. Rede von Galusha A. Grow. The New-York Demokrat Flugblatt [Leaflet] Nr. 2. On the Homestead Act, which made land available to farmers, including immigrants, against the interests of wealthy slave-owners. Grow left the Democratic Party over his opposition to slavery.*
 7. *Der unvermeidliche Kampf. [The Irrepressible Conflict.] Rede Von William H. Seward. [And] Staaten-Rechte und das Obergericht. [State Rights and the Supreme Court.] Rede Von James R. Doolittle von Wisconsin. The New-York Demokrat Flugblatt Nr. 3. 12 pages. Handsewn. Partially unopened. Seward's 1858 Senate speech with Doolittle's on the judicial system.*
 8. *Die nationale Politik. [The National Politic.] Rede Von Abraham Lincoln. Flugblatt N.4. The New-York Demokrat Flugblatt Nr. 4. 12 pages. Original thread mostly perished. A translation of Lincoln's famous Cooper Institute speech of 27 February 1860, decrying the potential expansion of slavery into the western territories. Monaghan, J. Lincoln, 3740 (this copy the earlier state, issued before the Republican convention in May).*
 9. *Die Führer der demokratischen Partei für die Auslösung der Union. [Democratic Leaders for Disunion or Territorial Slave Code.] Rede Von Henry Wilson. The New-York Demokrat Flugblatt Nr. 5. Original handsewn self-wrappers. 16 pages. On slavery, with quotes from other congressmen's speeches, by the Massachusetts Senator, one of the greatest opponents of "Slavocracy," or the power of the slave-owners' lobby over governance.*
 10. *Das Verbrechen der Sklaverei. [The Barbarism of Slavery.] Rede Von Owen Lovejoy. The New-York Demokrat Flugblatt Nr. 6. Original handsewn self-wrappers. 12 pages. The Republican abolitionist congressman from Illinois on slavery, with questions from other congressmen during his speech.*
- Read more: *Holzer, Lincoln at Cooper Union: The Speech That Made Abraham Lincoln President; Hagedorn, Where Do You Stand?: An Appeal to Americans of German Origin.*

W. Cassell	Oct. 12	11	Ditto	..	..	..
B. Forwood	Oct. 12	5	Capture of "Revere"	..	..	..
J. Forwood	Oct. 17	33	"Alliance" and "Gondar" captured in the port of Beaufort, application to leave the port having been previously refused. Separate claim on account of "Alliance" having been warned off Charleston	..	..	..
N. K. Clements	Oct. 21	3	"Napier" and "Robert Bruce" refused egress from the port of Wilmington by blockading squadron. Subsequently captured	..	..	..
Messrs. Gerard and Armstrong	..	..	..	..	..	..
..
Not reported	..	..	..	..	..	..
Williamson	Oct. 21	2	Imprisonment	..	..	..

The heart of the collection is three bound volumes of Parliamentary Papers on the subject of North America. They provide extensive context, from a British perspective, of the unfolding events of the Civil War. The British were nearly pulled into war with the Union themselves at least twice, first during the so-called TRENT Affair, when a Union officer arrested two Confederate officials aboard a British ship, which turned popular opinion in Britain largely against the Union for a time. Disruptions of cotton shipments to Liverpool (item 14) further soured British sentiment toward the Union, as did the seizure of a Nova Scotian vessel for carrying gunpowder (item 28).

As the war carried on, the British response evolved. The opening dispatch of 1863 laments the "innumerable calamities and immense bloodshed" and notes "the latest accounts do not show any prospect of a speedy termination of the war." The British Foreign Minister discusses the hope of a potential armistice negotiated with England, France, and Russia acting as neutral conciliatory hosts. Yet these efforts were in vain, as the extensive records over the course of the war here illustrate: reports on British citizens illegally joining the Union Army, Canadian sympathizers to the Confederates seizing a Union ship, the secret construction of Confederate warships in Liverpool, and more.

The papers include many valuable details from a British lens: excerpts from American newspapers gathered by the minister to the US, Lord Lyons, to help the British government assess the temperature of the American people and the movement of information (both true and false); Parliament's reactions to various events, including its approval or disapproval of Union actions; the Foreign Secretary's strategic planning and instructions for the British minister; and a wide range of legal, commercial, and military perspectives. Among the latest papers are formal expressions of "horror and indignation" from the British government on the subject of Lincoln's assassination.

Print runs for these Parliamentary Papers were always small, and never above 1000 copies — most of which were distributed to MPs; other subscribing organizations included journals, local governments, and a few institutional libraries (only four of which were outside the UK, and none in the US). Any remaining copies were typically pulped. Very few remain available outside of the UK, and they appear infrequently on the marketplace, particularly in such breadth and number as here. This scarcity has had a direct impact on scholarship: these papers remain under-cited and understudied. A significant trove of documents, largely not held in US institutions, about a formative event in US history.

London: Printed by Harrison and Sons. 12" x 8" (volumes); 12.5" x 8.25" (individual issues). 68 imprints spread across 3 bound volumes and 18 individual issues; altogether, over 2600 pages. Volumes bound in modern quarter buckram, blue paper boards. Individual issues largely with new stitching and archival reinforcement to spines. A full inventory is available. Overall very good.

Read more: Foreman, *A World on Fire: Britain's Crucial Role in the American Civil War*; O'Neill, *British Parliamentary Papers: A Monograph on Blue Books*.

(Item #23)



WELDON S. COOKE
INSEINER EIGNEN
MASCHINE MIT
50 PS ROBERTS
ZWEITAKT
MOTOR
1912



COOKE AUF CURTIS TYPE
DOPPEL DECKER
FAHRGAST AUF FLÜGELN



ALLEN CURTIS
FAHRGAST





1913

A Profound Look At The First Decades Of Aviation

23.

Original Photo Album of An Early Aviator
Compiled by Wilhelm Heinrich Evers
(circa 1909-1929)

Extraordinary and extensive original photo album compiled by and documenting the career of aviation pioneer Wilhelm Heinrich Evers (1884-1960).

\$11,000.

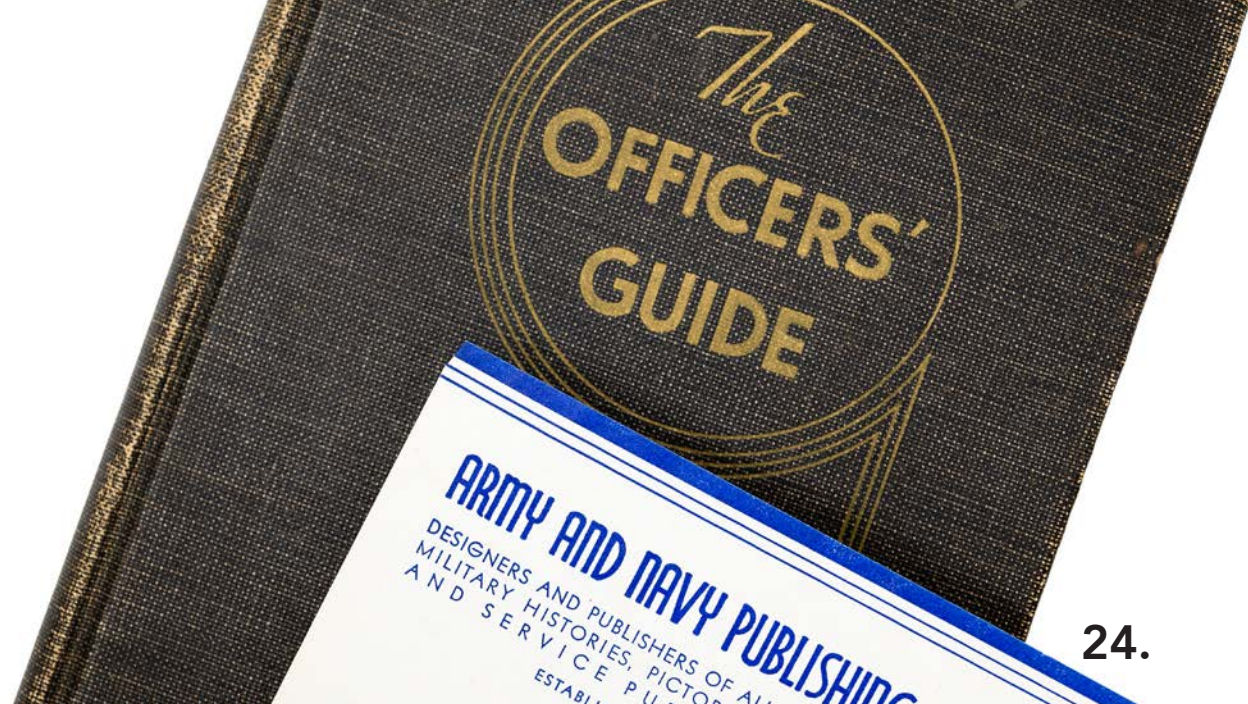
Evers was among the first wave of intrepid pilots to take to the skies following the Wright Brothers' 1903 flight. Active in both Germany and the United States, Evers's Fédération Aéronautique Internationale license number was 190, and he was a member of the Early Birds of Aviation (founded in 1928, limited only to the first 600 or so pilots who flew prior to December 16th, 1916). Within the first decade of flight, Evers not only designed, built, and flew his own planes in Germany, but was a pilot for the first commercial airline in the United States (The St. Petersburg-Tampa Airboat Line, 1913). Later, he would help develop some of the first high altitude aircraft (for Fokker and others), held a number of aviation patents, and was among the main designers of the Junkers Ju 88 — one of the most important German fighters of the Second World War.

Most of these portions of his career are documented in this album with more than 350 original photographs. The album spans about 1910 through 1929 and covers his earliest flights in Germany (1910-1911); his foundational work with Thomas W. Benoist on the world's first passenger airline in Tampa, Florida (1913-1914); his work with Fokker in the 1920s, and more. The first approximately 85 photographs document different iterations of Evers's early German flyers of his own design, designated E-I through E-VI and dated 1910-1913. The album then moves to Evers's close work with early aviators Tony Janus and Thomas W. Benoist in St. Louis, Missouri, including another about 85 photographs focusing on Benoist's St. Petersburg-Tampa Airboat Line, for which Evers was one of three original pilots. Roughly the final half of the album provides a highly technical glimpse into his work, largely in New Jersey with the Fokker Aircraft Corporation on various projects — including its failed F-32.

The photos are almost without exception well-shot and -framed, and in many instances beautiful and almost poetic. A rare, rich, and exceptionally early collection of aviation photography, generously annotated, and providing a valuable primary window into the earliest years of flight in both Germany and the United States from an important aviation trailblazer. Worthy of further study.

[Various]: n.p. 10" x 13" (x 2"). Commercial album; black textured strong-tied leather over flexible stiff card wrappers. 80 black paper leaves with approximately 367 black-and-white photographs (all but a few gelatin silver prints) mounted to rectos and versos in dry corner mounts, 3 additional prints laid-in. Prints frequently annotated in white album pen in both English and German; some photos additionally annotated on versos. About 40 prints apparently perished. Mild handling wear and rubbing to album exterior, most pronounced at corners and edges of leather. Album about very good, contents near fine. Very good overall.





Tuskegee Airman Captain's Copy

THE OFFICERS' GUIDE
(1941)

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

\$2500.

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

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

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

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



PŘÍRŮSTEK DO VEZNICE

25.

Against Forgetting

Soubor dřevorytů z koncentračního tábora
 [Portfolio of Woodcuts from a Concentration Camp]
 By Bohumil Stibor
 (1946)

Rare suite of ten woodcuts by the Czechoslovakian artist, created in the immediate aftermath of the war, and privately printed by him shortly after his own liberation from the Terezín concentration camp — inscribed to a fellow survivor.

\$4500.

“[S]o as not to forget our nation’s suffering during German occupation.”

Stibor’s stark images proceed almost as a wordless novel, depicting events under German occupation briefly but chronologically — from unjust arrest and imprisonment, to life in the camps, and finally death and murder. According to the Czech national library, SOUBOR contains some of the very first artistic depictions of the crematoria. This copy inscribed to Stibor’s “sister” (i.e. comrade) J. Kralicka Picmanova. Picmanova was a secretary of a trade school in Svetla near Velke Mezirici, and was arrested by the Gestapo on April 6, 1941, together with the school director and other teachers. OCLC located just four holdings, with three in the US (Columbia, The Met, Stanford). A rare, important, and moving document.

First edition. Full title: Soubor dřevorytů z koncentračního tábora: Svou práci předkládáme proto, aby nezapomnělo pokolení naše na utrpení národa za německé okupace [A Set of Woodcuts from a Concentration Camp: So as not to forget our nation’s suffering during the German occupation]. (Pelhřimov) [Pelhrimov, Bohemia]: n.p. 8.25” x 11.5”. Original plain wrappers over side-staple binding. [12] pages on as many leaves printed recto only (except for final leaf printed recto and verso), with tissues interleaved. Ten woodcuts by the artist. Printed by Emil Sprongl in March of 1946. Inscribed by Stibor on the title page to “sister” J. Kralicka Picmanova. Wrappers a touch soiled. Bit of rusting to staples. Else clean and sound. Near fine.

VÁCLAV DŘEVO

TEREZÍN
MALÁ PEVNOST

Memorializing Theresienstadt

26.

Photographs, Booklet (TEREZÍN MALÁ PEVNOST),
and Manuscript Documenting Terezín
By Václav Dřevo, Jaroslav Makus, et al.
1945

Small archive relating to the Terezín concentration camp, including a rare prisoner directory, an original holographic poem, more than two dozen photographs of Terezín following liberation, and 13 photographs of the execution of camp commander Heinrich Jockel.

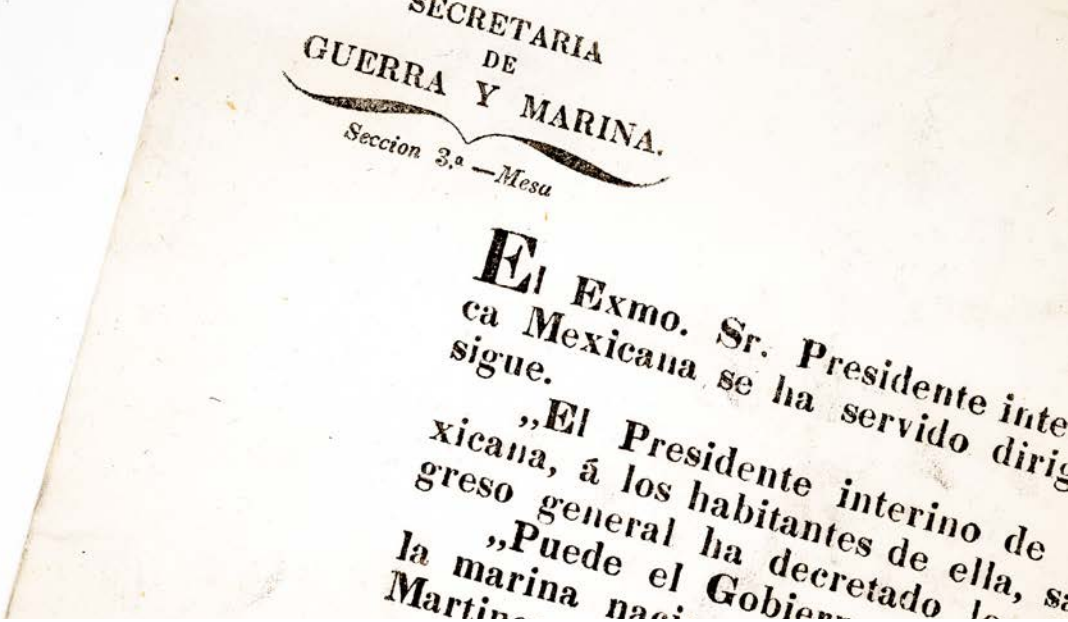
\$7000.

"I lay down with little hope on a hard bed that pushes a lot / and inwardly begged for the fulfillment of my hopes: 'Let it be the end, God!'" — Jaroslav Makus

Terezín was established north of Prague by the Nazis in 1940 to imprison not only Czech and Dutch Jews (primarily artists and intellectuals), but other political opponents of the regime as well. Though not an extermination camp (indeed Theresienstadt, as it was also known, was frequently used by the Nazis for propaganda purposes), tens of thousands of prisoners died there, some by execution, but most due to malnutrition and disease. This remarkable collection comes from the estate of survivor Dr. Jaroslav Dvorak (not to be confused with the younger member of the Czech resistance of the same name who died at Terezín). It includes a poem composed (in Czech) by prisoner Jaroslav Makus while in the camp and dedicated to Dvorak. This text, written on April 27, 1945, described the impending liberation of the camp (which did not ultimately happen until May 2). In part: "the end of our woes, / again for the victory of good over evil, which afflicted us for over six years / and I chased after war news anxiously" (translation ours). Both Makus and Dvorak were members of "Cell 44" which housed those the Nazis considered the worst prisoners. Makus died in a Prague hospital on May 26, 1945, shortly after the liberation of the camp from a subsequent typhus epidemic, but the inscribing of the poem to Dvorak reflects the esteem in which the doctor was held by his fellow prisoners. Indeed, in the accompanying directory of prisoners who were imprisoned in the cell (created so they could stay in contact with each other) Dvorak has marked the passages in the preface in which his bravery, kindness, and medical care are singled out for particular praise. In the directory, he also marked with a cross the names of prisoners who died shortly after liberation, including Makus. This booklet, likely privately printed, is very rare; OCLC located only a single copy at the National Library of the Czech Republic. Also present are more than two dozen photos (of photos, as common) of the camp in the days after liberation, as well as more than a dozen souvenir photographs of the October 26, 1946 public execution of camp commander Heinrich Jockel. Together, a moving and important collection.

Includes: 1) Holograph poem in pen on recto and verso of 11" x 8.5" leaf. Single fold, mild wear. Very good. 2) Terezín Malá pevnost: dějiny cely č. 44 - cely smrti a seznam těch, kteří v ní byli jako nejtěžší vězni Terezína umístění. (Havlíčkův Brod: Vytiskla SVOBODA, 1945). Original printed stapled wrappers. Toning, rubbing, small split at spine. Very good. 3) 25 black-and-white photographs of the camp shortly after liberation: 24 later photos (of photos, as common), one contemporary (annotated on verso by Jaroslav Dvorak: "Friends with a little tag on the big toe, ready to be buried in a common grave!"). Contemporary photo: 4" x 3", remainder 5.25" x 4". All housed in envelope postmarked 1966 and addressed to Dvorak, annotated by him "Terezín." 4) 13 contemporary black-and-white souvenir photographs of the October 26, 1946 execution of camp commander Heinrich Jockel. All 5.5" x 3.5". Mild toning, curling. House in an envelope annotated in Jaroslav Dvorak's hand: "Terezín." All sleeved and housed in an archival box.

27.



Defeated But Not Done

Mexican Broadside Enlisting Privateers To Fight Texans
Issued by the Secretary of War, José María de Tornel
2 May 1836

Official printed government notice of Mexico's continuing efforts to maintain control over Texas immediately after the loss at San Jacinto — here, working with privateers to harass Texans at sea.

\$6000.

When Mexico finally won its independence from Spain in 1821 its territory included modern-day Texas, settled by a mix of Tejano (Mexican) and Texian (Anglo-American) populations, in addition to indigenous tribes and enslaved African Americans. Tensions between the Tejano and Texian factions increased and finally erupted into full-scale violence in 1835, beginning what is now called the Texas Revolution. Its most famous battle, at the Alamo, occurred a few months before this broadside was issued.

The decisive battle of the war, San Jacinto, occurred on 21 April, a Mexican defeat that led to the formation of the Republic of Texas. While the Mexican general Santa Anna negotiated a surrender, the Mexican government deposed him for it and refused to recognize an independent Texas. After San Jacinto, Mexico avoided pitched battles, but continued to take action to undermine and antagonize the new Texas nation. This broadside was one such effort, issued just over a week after the defeat at San Jacinto. It announces the formal employment in the navy of private ships to aid in attacking Texans at sea and forming a blockade ("para terminar la guerra con los colonos de Tejas, é impedir el contrabando en los puertos y costas de la República"). Privateers were necessary because the Mexican government did not yet have a robust navy, a weakness that the United States would later exploit in the Mexican-American War of 1846-1848.

Ephemeral broadsides like this survive in few numbers; many of this era, during José Justo Corro's interim presidency, show only two or three institutional holdings via OCLC. This particular imprint shows three institutional holdings in the US (Baylor, Texas A&M, and Brigham Young). A rare piece of Texana.

Caption title: *Secretaría de Guerra y Marina. Seccion 3.a — Mesa. El Exmo. Sr. Presidente Interino de la República Mexicana Se Ha Servido Dirigirme el Decreto que Sigue.* Mexico City: Palacio del Gobierno Nacional. 12" x 8.25". Single letterpress broadside printed recto only. A bit of faint wrinkling. Crisp and bright. Fine.

Read more: *Streeter, Bibliography of Texas, Pt. II, 878.*

Intelligence Gathering For National Security

IBUNSŌ [Collection of Exotic Tales]
[circa 1853]

Manuscript collection of three foreign affairs reports documenting late-Edo Japan's intelligence gathering and strategic planning around the years of Commodore Perry's armed arrival in 1853.

\$4000.

A rare primary source from an epochal turning point in world history. After word reached the Tokugawa shogunate of Perry's imminent expedition to pressure Japan into opening to wider foreign trade, information gathering on foreign affairs became suddenly critical to the security of the state. This manuscript is a copy of three documents relating directly to that moment: one from the years just before Perry's arrival, one from around the time of his arrival, and a final one responding to his arrival.

The earliest document (coming second in this collection), Kaei sannen kōjutsu betsudan fūsetsusho kiyō wakai, is an 1850 special report with recent news of foreign affairs from the years before Perry's first arrival — including the rumor that the United States might indeed be sending someone to open trade. Of particular interest is a description of California's gold rush, leading to an increase in population on the west coast of the US that put the shogunate ill at ease.

The next report (though first in the volume), Kita-Meriken Gasshūkoku kōshō, is a wide-ranging study of the United States for Japanese officials, spanning from Columbus's 1492 voyage to the 1853 arrival of Perry's black ships to Japan. It surveys the natural resources, geography, flora and fauna, commerce, and technology of the US, including whaling enterprises, steam engines, and that most bizarre of creatures, the alligator.

The final document, Ohanawa Shōsuke jō kaibōsaku, speaks to the growing concerns of high-ranking officials: it is a proposal for coastal defense measures by Ohanawa Shōsuke, a hatamoto (a samurai directly responsible for the safety of the shogun), written in response to Perry's black ships. He argues against opening trade with the US and instead calls for strengthening defenses and attendant government reform.

A revealing material example of knowledge as power in the 19th century's quickly shifting international stage.

[Japan]: n.p. 11" x 7.75". Original blue paper wrappers, fukuro-toji ("bound pocket book" style), strings renewed. Ink manuscript in Japanese; table of contents to first leaf, title to final leaf. 49 leaves. Paper title label largely effaced. Some insect damage to wrappers and leaves, light dampstaining to gutters. Wrappers with moderate wear, soil. Very good.

Read more: Clark, *The Perry Expedition and the "Opening of Japan to the West," 1853–1873.*





29.

The Single Biggest Influence On Our Image Of Pirates

BUCANIERS OF AMERICA

By Alexander Exquemelin, with continuation by Basil Ringrose
1684; 1685

First edition in English of Exquemelin's illustrated history of famous pirates, the primary source on the subject during its most famous era, with the continuation by Ringrose.

\$12,800.

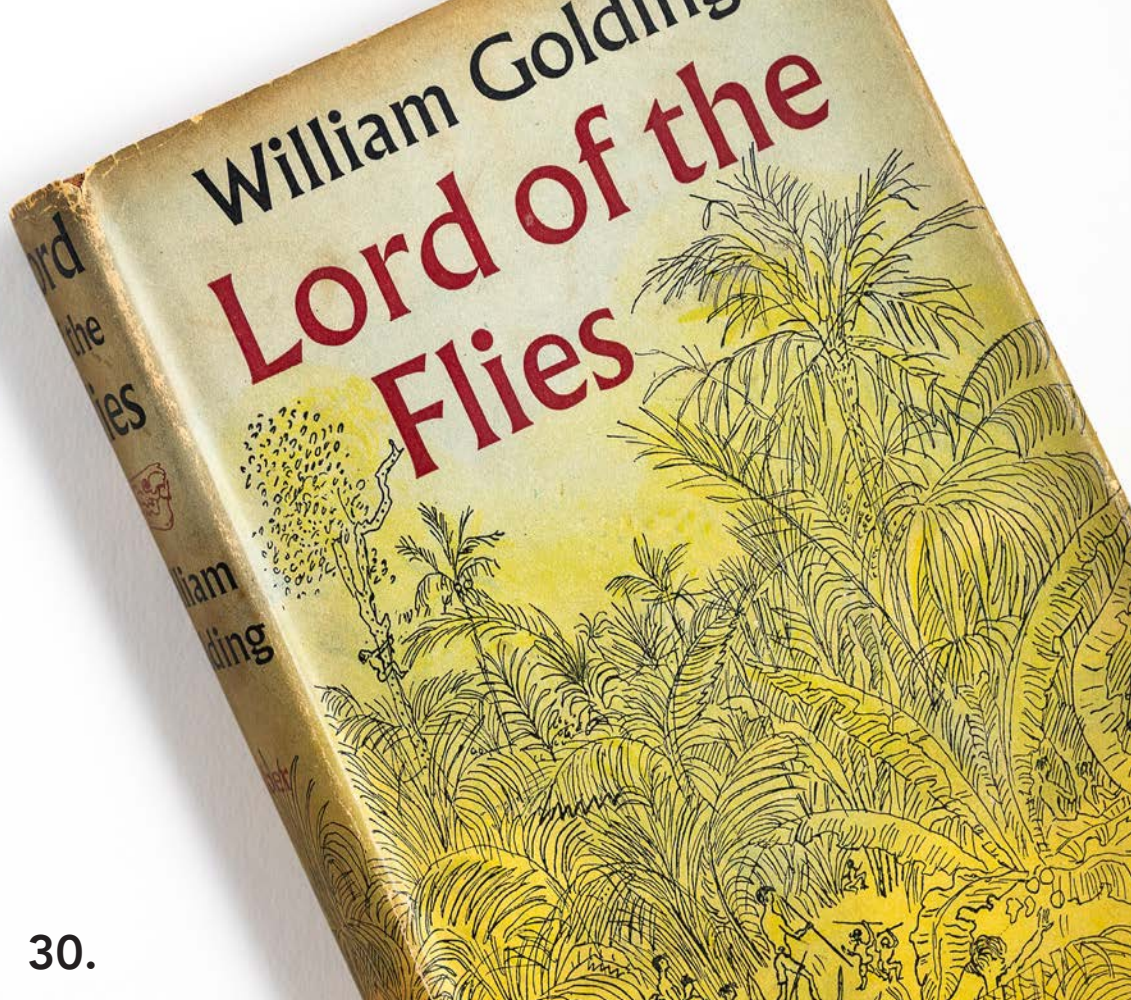
"It has provided the basis for all serious histories of the buccaneers and, in spite of some inaccuracies, remains the standard work on the subject"

– David Cordingly

Once the surgeon to Captain Henry Morgan, Exquemelin offers first-hand accounts of buccaneering in the West Indies in the late-seventeenth century; his is one of the few works of documentary evidence for their exploits. It formed the mythology around many of the now-infamous pirates – Morgan himself successfully sued the author for defamation. Ringrose's work brings the history of pirates up to date with the travels of Captain Cook and other voyagers to the South Sea. The magnificent engravings depict battle scenes, maps of the Caribbean, and portraits of major leaders like Morgan. First published in Dutch in 1678, it is rare complete in both volumes with all maps and plates.

Long title: Bucaniers of America: Or, a true account of the Most remarkable Assaults Committed of the late years upon the Coasts of The West Indies, By the Bucaniers of Jamaica and Tortuga, Both English and French [...] Written originally in Dutch, by John Esquemeling. London: William Crooke. Two quarto volumes. 9" x 6.75". Nineteenth-century full calf rebound with original brown morocco spine labels laid down, Cambridge-style boards ruled and corner-stamped in gilt, raised bands, spine ornamented in gilt, gilt dentelles. Navy blue coated endpapers, all edges gilt. 6 full-page and 2 double-page engravings of pirates and scenes of piracy, 2 folding maps and 1 double-page map, and 14 full-page engraved maps/plans. Prefaces at front and tables (indices) at rear of both volumes, 1 page of ads at end of part II, 7 pages of bookseller ads at rear of volume II. Collates according to Sabin 23479. Bookplates from the Fox Pointe collection on front pastedowns. Marginal paper repairs to a few leaves of volume I (including title page and Henry Morgan plate), small paper repair to large folding map in volume II. Very good.

Read more: Sabin, *Bibliotheca Americana*, 23479.



30.

Robinsonade Gone Wrong

LORD OF THE FLIES
By William Golding
(1954)

True first edition of this classic novel of the devolution of posh English boys into lawless hooligans after being stranded on an island with no adults.

\$6500.

"Who's boss here?"

Frequently challenged for its portrayals of violence and grim assessment of human nature, LORD OF THE FLIES remains a classic — if psychologically dark — young adult novel. It is also a reflection of the post-World War II white British mindset, as the boys use racial slurs and stereotypes as comparisons for their increasingly unruly behavior; these ideas are made explicit as their rescuer remarks, "I should have thought that a pack of British boys would have been able to put up a better show than that."

London: Faber and Faber Ltd. 8" x 5.25". Original red cloth. In original unclipped (12s 6d, with summary on front flap) first issue color pictorial jacket. 248 pages. Jacket moderately toned with rubbing to folds, mild edgewear. A couple of small unobtrusive stains to verso. Slight lean. Bookseller ticket to front pastedown, contemporary (June 1955) penned ownership inscription to front free endpaper. Overall, clean and sound. Very good plus in very good jacket.

South

ELIZABETH BISHOP
Shyelt Body - may you etc -

 HOUGHTON MIFFLIN COMPANY BOSTON
The Riverside Press Cambridge

Elizabeth Bishop
May 21
THE ACADEMY OF AMERICAN POETS
1078 Madison Avenue
New York, N. Y. 10028

A Major Debut

NORTH & SOUTH
By Elizabeth Bishop
1946

31.

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

\$8000.

"More delicate than the historians' are the mapmakers' colors." — "The Map"

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

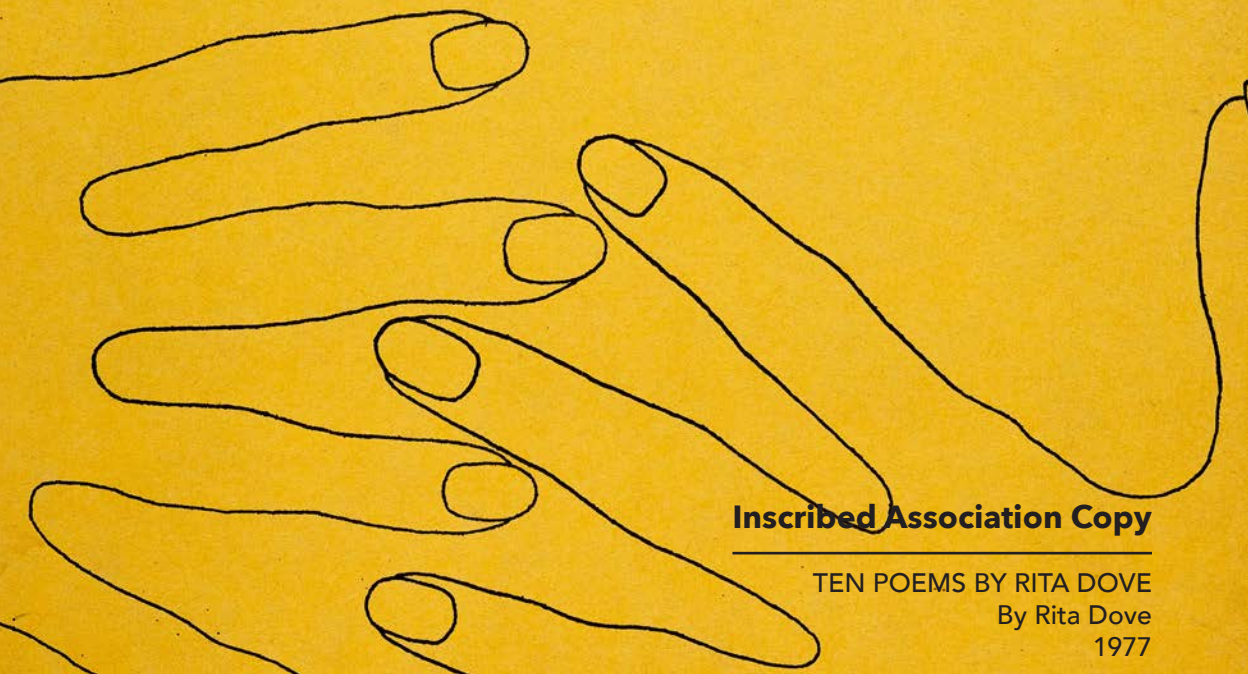
Boston: Houghton Mifflin. 9" x 6". Publisher's original full blue cloth with gilt titles. In original price-clipped color typographic jacket designed by Samuel Hanks Bryant. [viii], 54, [2] pages. Inscribed by Bishop on the title page: "Elizabeth Bishop - many years later -." Loosely laid in is the original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

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

TEN POEMS BY RITA DOVE

THE PENUMBRA PRESS / 1977 / LISBON, IOWA

32.

**Inscribed Association Copy**

TEN POEMS BY RITA DOVE
By Rita Dove
1977

Rare limited first edition of the first poetry collection by the Pulitzer Prize-winner and former Poet Laureate of the US, warmly inscribed to mentor and fellow poet Stanley Plumly.

\$4500.

"Night rests like a ball of fur on my tongue."

TEN POEMS was published in the year Dove completed her MFA at the Iowa Writers' Workshop, where she studied under Plumly, establishing a relationship of lasting mutual respect. Plumly wrote of their first meeting: "What struck me immediately was how sophisticated this twenty-two-year-old was: not in any affected, superficial way but sophisticated in the degree of confidence and purpose she projected. She was clearly, already, a person of depth and gravity." Dove herself remembered Plumly as one of her two favorite teachers (the other being Louise Glück), a "successor to James Wright and John Keats" and "that deep kind of friend you can see after a long time and pick up where you left off." The long list of Dove's subsequent accomplishments and honors includes a Gold Medal for Poetry from the American Academy of Arts and Letters, an NAACP Image Award, the American Academy of Poets's Wallace Stevens Award, and 29 honorary doctorates; she is the only poet to have ever received both the National Humanities Medal and the National Medal of Arts. A warm and significant American literary association of this important debut.

Lisbon, Iowa: The Penumbra Press. 7.25" x 7.25". Original sewn brown wrappers. Laid into original illustrated manila envelope. The Manila Series: Number Four. Hand-colored illustration based on "the author's painted fingernails" across title page and facing page. Edition of "approximately" 200 copies printed by hand on Frankfurt Creme paper; this copy no. 27. [20] pages. Inscribed in brown ink by Dove below table of contents: "For Hope + Stanley - With affection and Thanks . . . your friendship and encouragement was well appreciated in this journey from ditto sheet to Frankfurt Creme! / Rita F. Dove / Jan. 30, 1978." Wrappers with a few tiny pinholes to top corner, light wear, small spot of soil to spine. Manila envelope opened on three sides, moderate wear. Interior bright and fresh. Near fine.

Read more: Plumly, "A Reminiscence," *Mississippi Review*; Delaplaine, "Tribute to Stanley Plumly," *The Georgia Review*; Davis, *Contemporary American Poetry: A Checklist: Second Series, 1973-1983*, 1182.

33.

Her Rarest Book With Magnificent Modernist Provenance

PORTRAIT OF MABEL DODGE AT THE VILLA CURONIA
By Gertrude Stein
[1912]

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

\$25,000.

"[A]t the Villa Curonia [...] 'Mabel Dodge' emerged (with the help of Gertrude Stein) as a modern icon." — Lee M. Jenkins

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

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

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

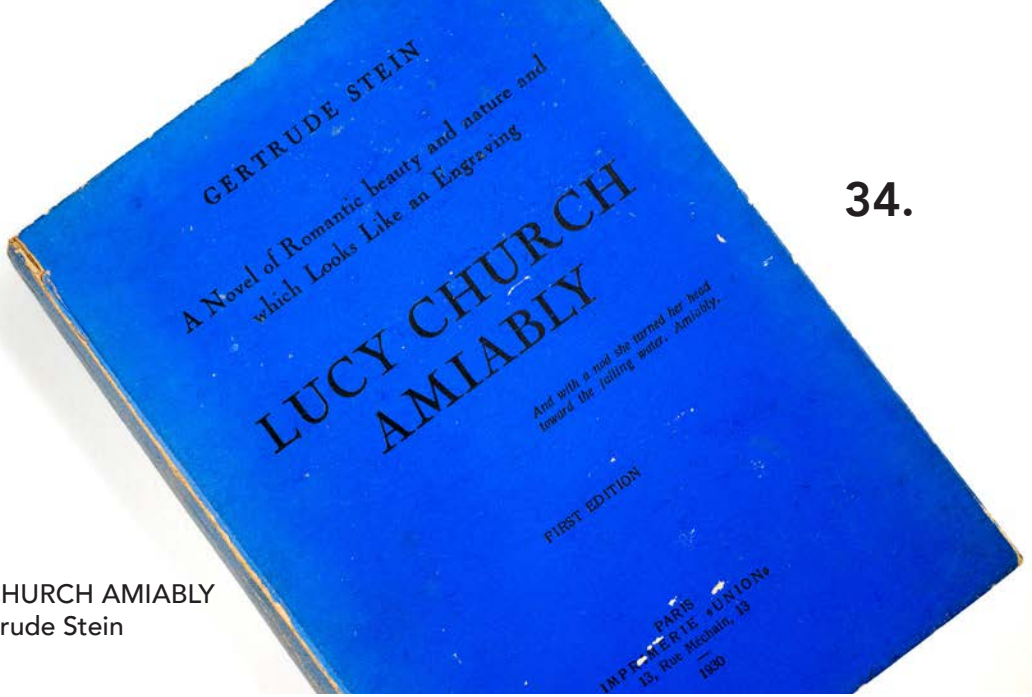
One of only 300 copies, issued in Florentine wallpaper wrappers, this copy crystallizing a significant moment in Stein's career and a cross-pollination of avant-garde artists.

To Alvin Langdon Coburn
with appreciation
from
Gertrude Stein

TH
nights a
sant.
Barg
is not tha
what if a
results are
darken. Th
So much
place when th
So much when th
place when brea
much breathing
there must not

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

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



34.

LUCY CHURCH AMIABLY
By Gertrude Stein
1930

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

\$2500.

After Stein's death, Alice Toklas stewarded Stein's posthumous literary reputation, both assisting editors of new editions of Stein's texts and providing assistance (or obstacles, as the case may be) to biographers. At the time of this book's inscription, novelist Elizabeth Sprigge was working on her first biography, about the Modernist Swedish author August Strindberg, that would be favorably reviewed for its "remarkably accurate and clear treatment of a controversial figure" (Scandinavian Studies, Vol. 22 No. 1, 28). Toklas's 1954 inscription here — "with love [...] Devotedly" — indicates that Toklas and Sprigge began a friendship on warm terms. Indeed, Toklas was impressed by Sprigge's biography of Strindberg upon its release the next year, and she initially supported Sprigge's idea of writing a biography of Stein because of it.

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

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

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

Read more: Wilson, Gertrude Stein: A Bibliography, A14.

Unamiably: Association Turned Sour

35.

OPERAS AND PLAYS
By Gertrude Stein
[1932]

First edition, inscribed by Alice Toklas to Stein biographer Elizabeth Sprigge.

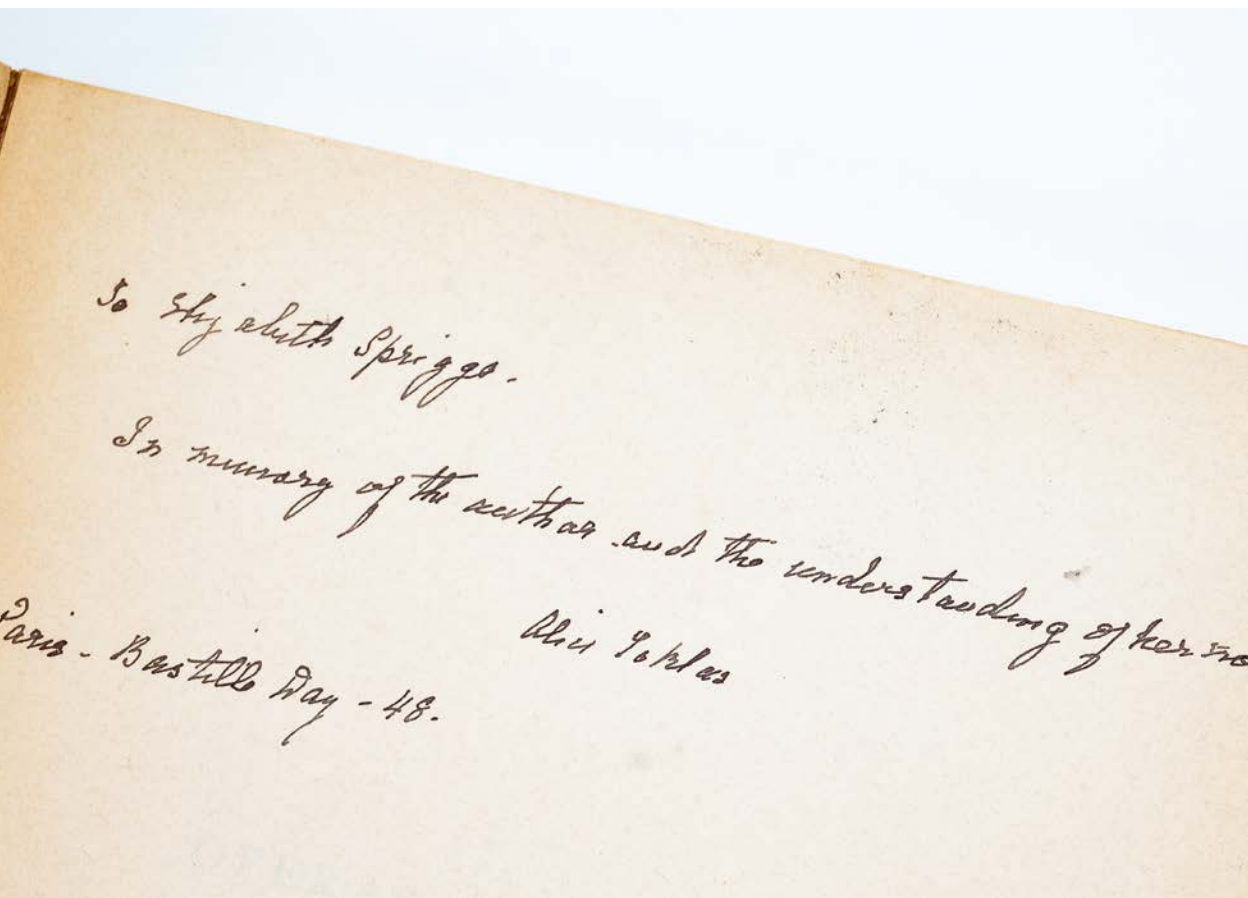
\$2000.

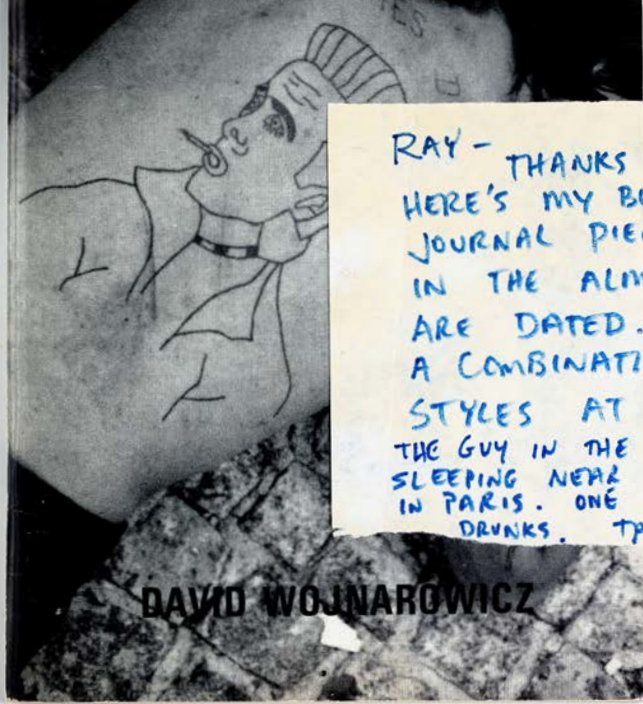
"Everybody gets so much information all day long that they lose their common sense."

Printed in a run of only 500 copies, OPERAS AND PLAYS was the fourth book of five that Stein and Toklas's Plain Editions imprint issued. To raise funds for the establishment and operation of the press, Stein famously sold her Picasso painting "Woman with a Fan" (Dydo, 418). A scarce Stein text, in a copy rich with implications on the question of a writer's control over their own works and life.

Paris: Plain Edition. 7.25" x 5.25". Original tan printed wrappers. In original ten printed slipcase. 400, [2] pages. Inscribed by Toklas in brown ink to first leaf: "To Elizabeth Sprigge, / In memory of the author and the understanding of her work / Alice Toklas / Paris - Bastille Day - 48." Slipcase with significant soil and staining to top edge, toning to spine. Wrappers with slight bowing at corners, toned spine with central crease, tiny closed tear to top front joint. Overall very good.

Read more: Wilson, Gertrude Stein: A Bibliography, A18; Simon, The Biography of Alice B. Toklas; Dydo and Rice, Gertrude Stein: The Language That Rises: 1923-1934.





RAY - THANKS FOR THE BOOK.
HERE'S MY BOOK + A
JOURNAL PIECE PUBLISHED
IN THE ALMANAC. BOTH
ARE DATED.. MY WRITING IS
A COMBINATION OF BOTH
STYLES AT THIS POINT.
THE GUY IN THE COVER PHOTO WAS
SLEEPING NEAR BEAUBOURG MUSEUM
IN PARIS. ONE OF THE LOCAL
DRUNKS. TAKE IT EASY. DAVID W.

An Alternative On The Road

36.

SOUNDS IN THE DISTANCE

By David Wojnarowicz

1982

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

\$7500.

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

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

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

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



"From Subway Surfaces To Canvas"

37.

POST-GRAFFITI

By Dolores Neumann, Sidney Janis, Jean-Michel Basquiat,
Keith Haring, Angel Ortiz, et al.
(1983)

Scarce exhibition catalogue for a groundbreaking group show by Basquiat, Haring, Ortiz, Lady Pink (Sandra Fabara), Lee Quinones, Kenny Scharf, and eleven other graffiti artists, held at the Sidney Janis Gallery in December, 1983.

\$750.

"[T]he Post-Graffiti artist [...] relates to the robot movement of the dance as well as to electric boogie and brake-dancing." — Dolores Neumann

This early gallery showing of graffiti art was advertised by Janis as a transitional moment in the evolution of an ephemeral and ungoverned art form to a fully recognized, "valid" movement, sanctioned by the art establishment and welcomed into its curated traditions. Contemporary reception was mixed: ARTFORUM disapproved, claiming that the "domesticated confines" of the gallery space removed both bite and context from an artistic language better suited to the subways; ARTFORUM did not find it necessary to mention that the corrupting hand of the bourgeois collector carries with it not only the deadening anesthetic effect of "legitimization," but also money, which even the wittiest and boldest of outsider artists may find some use for.

The full list of artists represented in POST-GRAFFITI: A-One (Anthony Clark), Jean-Michel Basquiat, Bear (Kwame Monroe), Marc Brasz, Crane, Crash (John Matos), Daze (Chris Ellis), Futura 2000 (Leonard McGurr), Keith Haring, Angel Ortiz, The Arbitrator Koor (Charles Hargrove), Lady Pink (Sandra Fabara), Don Leicht, NOC 167 (Melvin Samuels, Jr.), Lee Quinones, Ramm-Ell-Zee (Stephen Piccirello), Kenny Scharf, and Toxic (Torrack Ablack).

A scarce document from one of the first graffiti shows at an established gallery: "The title of this exhibition [...] is not to suggest that these new artists no longer work in graffiti [...] but more to attribute in their transition from subway surfaces to canvas, an extension in scope and concept of their spontaneous imagery" (Sidney Janis, from his foreword).

First edition. (New York): (Sidney Janis Gallery). 11" x 8.5". Original saddle-stapled black and white pictorial wrappers by Crash (John Matos). Black and white plates. [20] pages. Sticker residue to lower corner of front cover, small pen marking to inside front cover. Two small stamps from the Soho Center Library at the New Museum of Contemporary Art. Light wear to extremities. Near fine.

Read more: Kate Linker, "Post-Graffiti," Artforum, 1984.



“[T]he first three-dimensional magazine”

ASPEN: The Magazine in a Box
Edited by Phyllis Johnson
(1965-1971)

Complete ten-issue run of this elaborately-produced and hugely influential artists' magazine, one of the defining publications of the 1960s.

\$10,000.

“[W]e are harking back to the original meaning of ['magazine'] as 'a storehouse, a cache, a ship laden with stores.' That's what we want each issue to be. Since it comes in a box, our magazine need not be restricted to a bunch of pages stapled together.”

Intricate and ornate, ASPEN appeared irregularly over the second half of the 1960s and through ten issues assembled one of the most impressive rosters of writers and artists to appear in any magazine of the time: J.G. Ballard (an excerpt from CRASH), Roland Barthes (“Death of the Author”), Samuel Beckett, William Burroughs, John Cage, John Cale, Merce Cunningham, Willem De Kooning, Marcel Duchamp, Allen Ginsberg, Philip Glass, Dan Graham, Al Hansen, David Hockney, Jasper Johns, John Lennon, Sol LeWitt, Roy Lichtenstein, George Maciunas, Angus MacLise, Marshall McLuhan, Jonas Mekas, Charlotte Moorman, Yoko Ono, Nam June Paik, Robert Rauschenberg, Lou Reed, Ed Ruscha, Richard Serra, Susan Sontag, The Velvet Underground, Andy Warhol, La Monte Young, to name only a fraction.

Yet where ASPEN truly excelled was in its innovative design: “Commissioning contemporary artists to design and guest-edit the magazine, [Johnson] transformed ASPEN into a miniature traveling gallery [that attested] to the potential of the magazine as a new kind of artistic medium” (Allen, 43). Johnson described ASPEN as “the first three-dimensional magazine”; issues came in a variety of enclosures and formats, and included numerous flexi-disks of both spoken word and music (13 in all), puzzles and other elements for readers to assemble, die-cut inserts, flipbooks, and even a Super-8 movie. While never a financial success, ASPEN has gone on to wield enormous influence on subsequent publications, from AVALANCHE to MCSWEENEY’S. It remains an important document of “minimalism, conceptual art, and related practices” (ibid): a quintessential magazine of the era.

First edition. (New York): (Roaring Fork / Aspen Magazine). 10 volumes, various formats and sizes. Vol. 1, No. 1: complete in original box. Box with some creasing and minor scuffing; very good. Contents fine. Vol. 1, No. 2: complete in original box. Box split at fold, but intact at hinge. About very good. Contents fine. Vol. 1, No. 3: complete in original box. Box has touches of wear; near fine. Contents fine. Vol. 1, No. 4: complete in original box. Box with some rubbing, scuffing, and bumping. Three spots of residue to rear panel. Overall sound and very good. Contents fine. Issue 5+6 (Fall & Winter 1967): Lacking only green, black, and white Aspen renewal order form (duplicate subscription form present, however), else complete in original box. Box rubbed with some spotting and wear. Very good. Contents generally near fine. No. 6A: complete in original mailing envelope. Envelope worn; very good. Contents fine. Aspen 7 (British Box): complete in original box. Box worn, as common. Tape repair to one corner. Some tear and creasing. Very good minus. Contents fine. Aspen No. 8 (Fall/Winter): Complete in original printed folder. Folder with some wear and toning; very good. Contents some toning and minor edgewear here and there; near fine. Aspen No. 9 (Winter/Spring): complete in original folder. Folder has some splitting at spine, but sound. Minor wear, very good. Contents generally fine. Aspen 10: complete with original unfolded box. Box and contents fine. Also includes: original 1965 subscriber's letter, and nine clipped advertisements for ASPEN from such publications as THE EVERGREEN REVIEW, NEW YORK TIMES MAGAZINE, and elsewhere. Very good plus to near fine overall.

Read more: Allen, Artists' Magazines, 43-67.



Printing The Internet

39.

THIS IS A MAGAZINE
Edited by Karen Ann Donnachie and Andy Simionato
(2002-2009)

Complete (printed) run of this groundbreaking art magazine of the early internet.

\$2200.

"This is not a book, it is an event. Like Helmut Newton's book-with-table, or the repackaging of Andy Warhol's INTERVIEW magazine in a suitcase-with-wheels [THIS IS A MAGAZINE] is more like a portable multi-media exhibition than a book [...] a publishing phenomenon."

— Adrian Shaughnessy

THIS IS A MAGAZINE (also sometimes known as THIS IS (NOT) A MAGAZINE) was founded in 2001 by Karen Ann Donnachie and Andy Simionato as a free online journal of internet-based art. They were known for producing issues in unusual formats including PowerPoint, Flash, animated GIFs, digital peep-shows, and MP3 sound-objects. Perhaps most unusual, given this focus, were the six limited edition print "compendiums" published between 2002 and 2009.

Combining the early internet philosophy of MONDO 2000 with the innovative design of NEST and the aesthetics of JUXTAPOZ, these print editions were elaborate productions with numerous die-cuts, foldouts, inserts, and assorted other paraphernalia. Taken as a whole, THIS IS A MAGAZINE was (according to the Victoria and Albert Museum's Lauren Parker) "highly influential." Issues remain individually uncommon; it is scarce not only complete as a run, but with all inserts, punchouts, etc. still present and unused, as here. OCLC locates just a holding or two for most single issues and no complete sets. A beautiful run of this innovative art magazine.

(Milan, Italy): (This Is A Magazine). Various sizes, formats. Includes: Love, the Universe, and Everything: Compendium #1. Original color pictorial wrappers. Fashion = Fiction: Issue #2. Original color pictorial wrappers. In original cello bag. Chaos Happens: Compendium #3. Original color pictorial boards. Everything Will Be OK: Compendium #4. Original color photographic boards. Complete with various inserts (balloon, etc.). In original shrinkwrap and shipping box. Who I Think I am: Compendium #5. Original boards in dust jacket. In original shrinkwrap. Pink Laser Beam: Compendium #6. Original color pictorial boards in original jacket. Some issues touches of wear here and there. Else bright and sharp. Near fine or better overall.

Read more: Shaughnessy, Varoom Magazine, Issue 1, August 2006; Parker, Interplay.

SPECIAL: NEW YORK'S GAY PARADE

GAY 40c
NO. 24

**THOUSANDS IN N.Y. GAY-IN P.4
RAQUEL'S PHONEY DILDO P.11**

AMERICA'S 1ST. GAY WEEKLY

GAY 40c
NO. 14

**ELDRIDGE CLEVER:
BLACKBALLED P.7
A SADIST RAPS P.11**

AMERICA'S 1ST. GAY WEEKLY

GAY (LIFE) COLLECTIVE, JAN. 1983

GAY 40c
NO. 1

**A BROTHEL FOR BOYS
P.4 ARE YOUR PARENTS
UPTIGHT? P.15**

MARTIN POTTER STARS IN FELLINI'S NEW FILM: SATYRICON

DO POLICE PROTECT US? P.7

GAY 40c
NO. 210

**INTERVIEW WITH
CHRISTINE P.8**

AMERICA'S 1ST. GAY WEEKLY

PHOTOGRAPH BY GERALD PAUL

GAY 50c

**GUILD GUIDE
PUBLISHER JAILED**
Dr. Woman & Drums 2 1/2 To 7 1/2 Years

Activists Beaten Clubbed By L.L. Police

INSIDE

GAY 40c
NO. 1

**IS HOMOSEXUALITY
CATCHING? P.7
A LESBIAN RAPS P.11
THE GAY WITCH P.16**

WARNING: This magazine contains information which may be considered obscene by some individuals.

GAY PRIDE WEEK P.10

GAY 40c
NO. 21

SCREW GOES TO TRIAL P.7

AMERICA'S 1ST. GAY WEEKLY

GAY 40c
NO. 16

**EXCLUSIVE:
RAO TALKS
TO GAY**

**N.Y. NITE SPOTS P.10
ROUGH TRADE ROCK P.11**

AMERICA'S 1ST. GAY WEEKLY

GAY (LIFE) COL.

GAY 40c
NO. 13

**LAUREN BACALL'S
TOOL BOX P.10
FELLINI'S FANTASIA P.13**

AMERICA'S 1ST. GAY WEEKLY

SHOW BUSINESS STARS IN FELLINI'S NEW FILM: SATYRICON

40.

“[T]he newspaper of record for Gay America” (Rodger Streitmatter)

GAY
Edited by Lige Clarke and Jack Nichols
(1969 - 1973)

A nearly consecutive and complete run, more than 100 issues, of this pioneering periodical of post-Stonewall journalism.

\$10,000.

“If you were gay and wanted to find out what was going on in the world, you turned to GAY.”
— Lilli Vincenz

Edited by Lige Clarke and Jack Nichols, GAY was the first gay weekly in the US (Streitmatter, 123). While it was financed and published by Al Goldstein (of the decidedly more sensational SCREW), GAY was noteworthy for its journalistic bent, eschewing much of the camp of previous gay periodicals like DRUM as well as the more editorial approaches of ONE or THE LADDER in favor of more proper reportage, with a dedicated staff of correspondents. This approach grew in part out of necessity: “Unlike most gay and lesbian publications, GAY was not affiliated with an activist organization [...] It was a business” (Streitmatter, 122).

GAY aimed for a large audience and found it. Within its first year, GAY’s coverage of news, politics, culture, homophobic discrimination, and the like earned it “the largest circulation in the history of the lesbian and gay press” (Streitmatter, 123). As such, it was not only a landmark but also a turning point in gay journalism, attracting “some of the best writers in Queer America” (Sears, 230). Lacking only five issues of Clarke and Nichols’ editorship (the last issue they edited was #105 from summer 1973), GAY limped along on and off for several more years after their departure. Yet their legacy can be seen in the original reporting taken up by publications like THE ADVOCATE, THE WASHINGTON BLADE, CHRISTOPHER STREET, and others. Important, and rare as such a substantive run.

New York: Four Swords, Inc. Generally 17" x 12". Original photographic newsprint self-wrappers all. Numbers 1-67, 69 and 69-b [a mis-numbering — no issue 68 was published], 70-72, 74-92, 94, 97-98, 100-106. Some mild toning throughout, as common. Edgewear here and there. Overall, remarkably well preserved. Generally very good to near fine.

Read more: Streitmatter, *Unspeakable: The Rise of the Gay and Lesbian Press in America*; Sears, “Jack Nichols” in *Before Stonewall: Activists for Gay and Lesbian Rights in Historical Context*.

Complete Set Of The Sixties' Most Important Gay Erotic Novels

41.

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

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

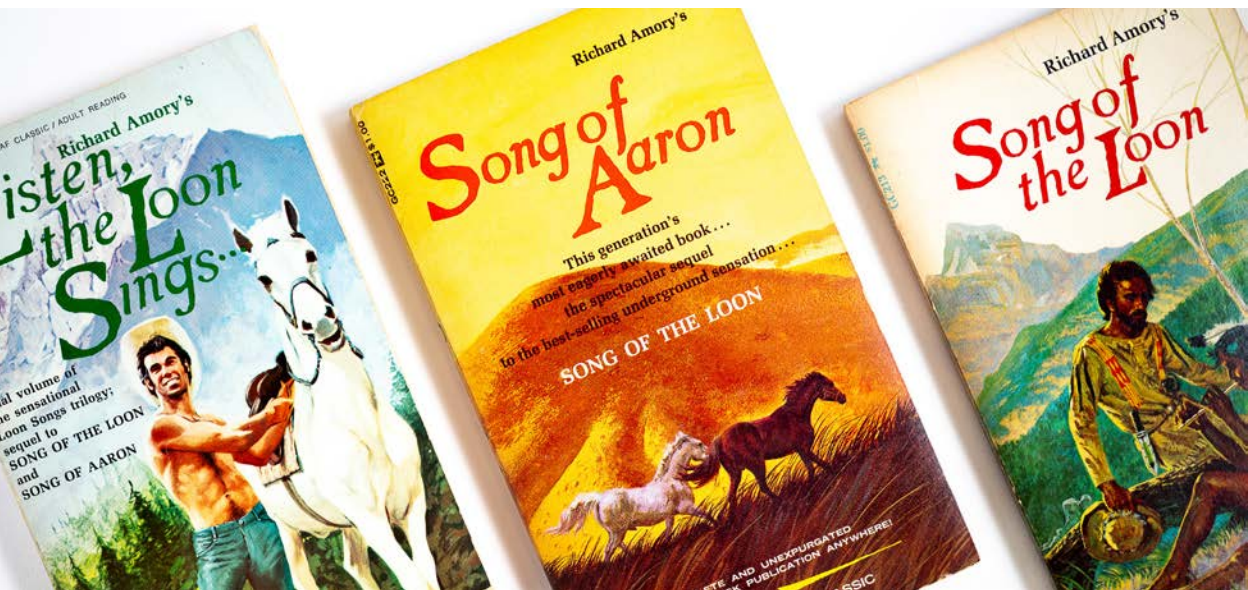
\$600.

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

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

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

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



42.



Trailblazing Gothic

GAYWYCK
By Vincent Virga
(1980)

First edition of the first conscientiously gay gothic romance: meditative, otherworldly, intimate, and allusive.

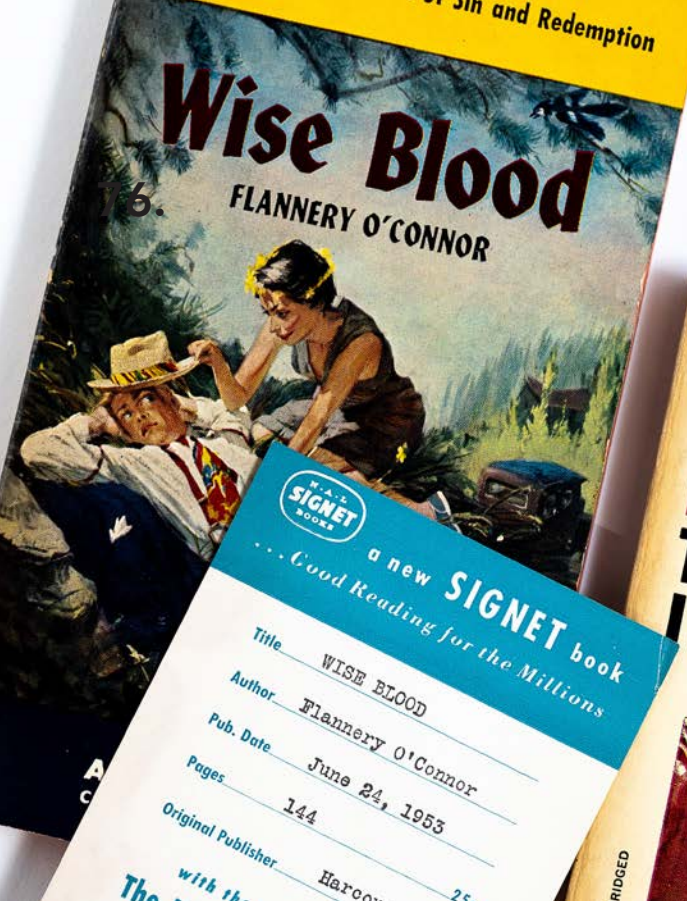
\$750.

“He was so innocent... until he fell captive to the brooding master”

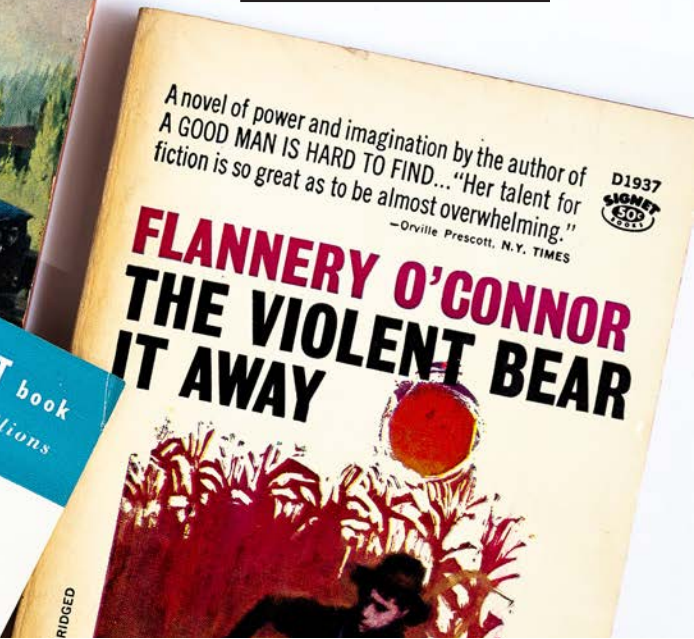
Gay novels with gothic and horror elements began to appear in the American market primarily in the 1970s, with Don Holliday’s *THREE ON A BROOMSTICK* (1967) considered the earliest. But Virga departed from these publications in seeking to write squarely within the established conventions of romance. *GAYWYCK* looked to recreate the style and atmosphere of time-stamped classics like *JANE EYRE*, *WUTHERING HEIGHTS*, and *REBECCA*. This conscious imitation of, and allusions to, canonical gothics was part of a larger goal Virga hoped to accomplish in *GAYWYCK*: making space for gay romance by using, and essentially subverting, the same structures and conventions of heteronormative romance. As described by Virga, “It was my intention to write a novel in a genre I loved with gay characters in order to show that genres know no gender. *GAYWYCK* is a literary game. I used all of the literary devices I could steal from all of the great gothics and larded the text and dialogue with dozens of quotes [from] works of art that deal with heterosexual love exclusively.” Indeed, Virga fits his characters neatly into established gothic conventions, simply substituting the typical heroine in distress with his innocent young gay hero, Robert, “almost too beautiful to be alive.” Virga told Kathryn Falk that he sought to “break old role patterns. Women don’t want to be thought of just as ‘ladies,’ and I don’t think men want to be locked into tight, narrow categories, either” (Falk 246-7). Retrospectively, it’s clear that Virga’s book did accomplish what he hoped: it became an inspiration and model for later gay fiction. First printings are increasingly elusive on the marketplace.

First printing. (New York): Avon. 7" x 4". Original color pictorial wrappers, 75820, priced at \$2.95. All edges stained red. [8], 376 pages. Light edgewear, some toning and dustiness. Leaves toned. Tight. Very good plus.

Read more: Romney, The Romance Novel in English: A Survey in Rare Books, 1769-1999; Fated Mates Podcast, “Vincent Virga: Trailblazer,” 19 Nov 2021; “Gaywyck,” at vincentvirga.com; Nevins, Horror Fiction in the 20th Century: Exploring Literature’s Most Chilling Genre; Falk, How To Write a Romance and Get it Published, 246-7.



**Two Rare Signed
Flannery O'Connors**



WISE BLOOD
By Flannery O'Connor
(1953)

43.

Scarce signed first paperback edition, review copy, of O'Connor's acclaimed first novel. \$2500.

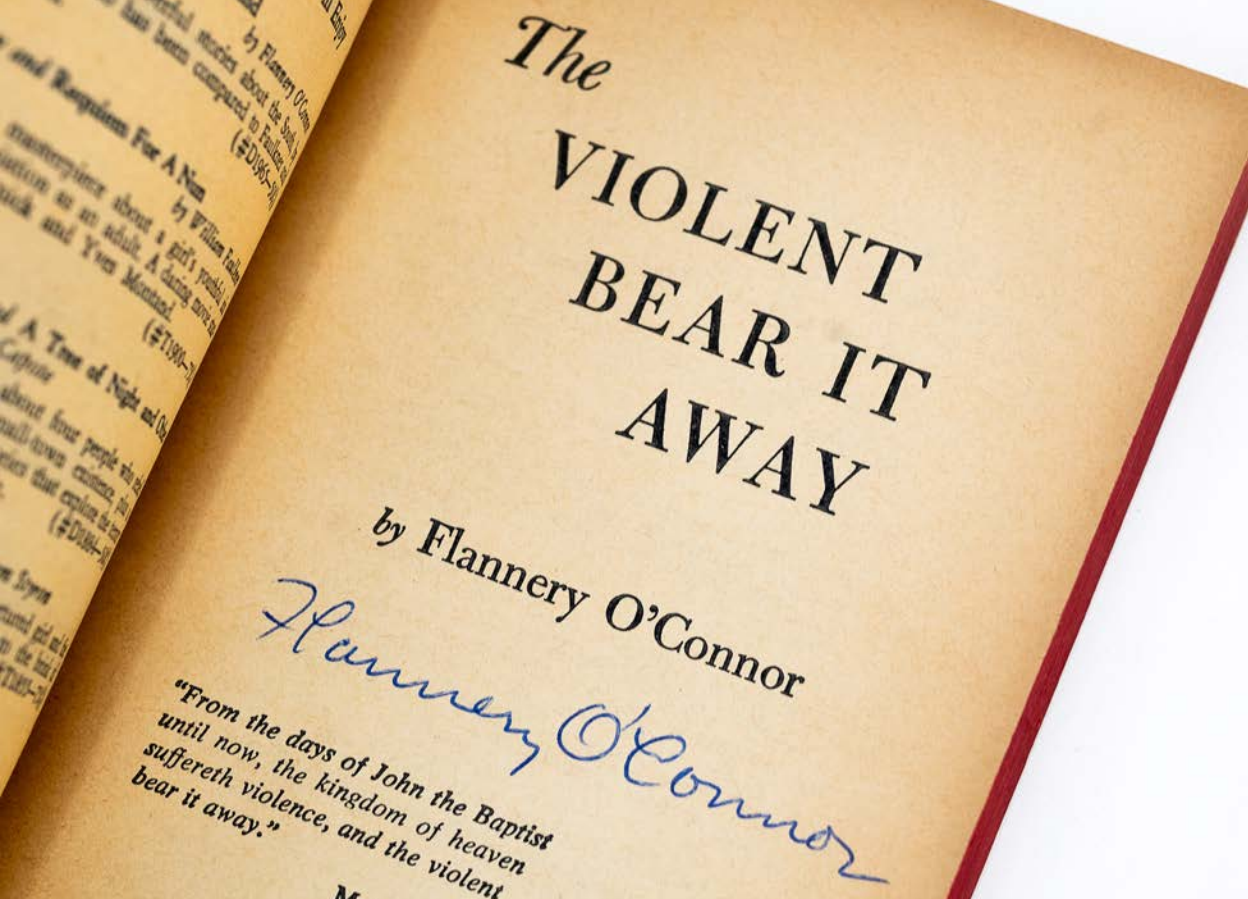
"You go in for a lot of Jesus business?"

"All comic novels that are any good," O'Connor wrote in a later preface, "must be about matters of life and death." WISE BLOOD's comedy and cruelty provoke mirth without ease: afflicting the comfortable, certainly; comforting the afflicted, perhaps. Discomfited Rinehart editor John Selby dared to offer O'Connor an editorial letter with suggested revisions to an early draft, which exasperated O'Connor into a flat refusal to compromise: "Whatever virtues the novel may have are very much connected with the limitations you mention [...] I am not writing a conventional novel."

The Signet paperback offers a gaudy pulp alternative to the tasteful Harcourt jacket design, but retains the back-cover photo in which the author "looked as if I had just bitten my grandmother." An attractive copy of a scarce edition, rarely signed.

First printing. (New York): Signet / New American Library. 7" x 4.25". Original pictorial wrappers. All edges tinted red. 143, [1] pages. Original publisher's review slip laid in. Signed by O'Connor on title page. Light edgewear. Very good plus.

Read more: Samway, Flannery O'Connor and Robert Giroux: A Publishing Partnership.



THE VIOLENT BEAR IT AWAY
By Flannery O'Connor
(1961)

44.

Signed first paperback edition of O'Connor's second and final novel, the last book published in her lifetime.

\$2000.

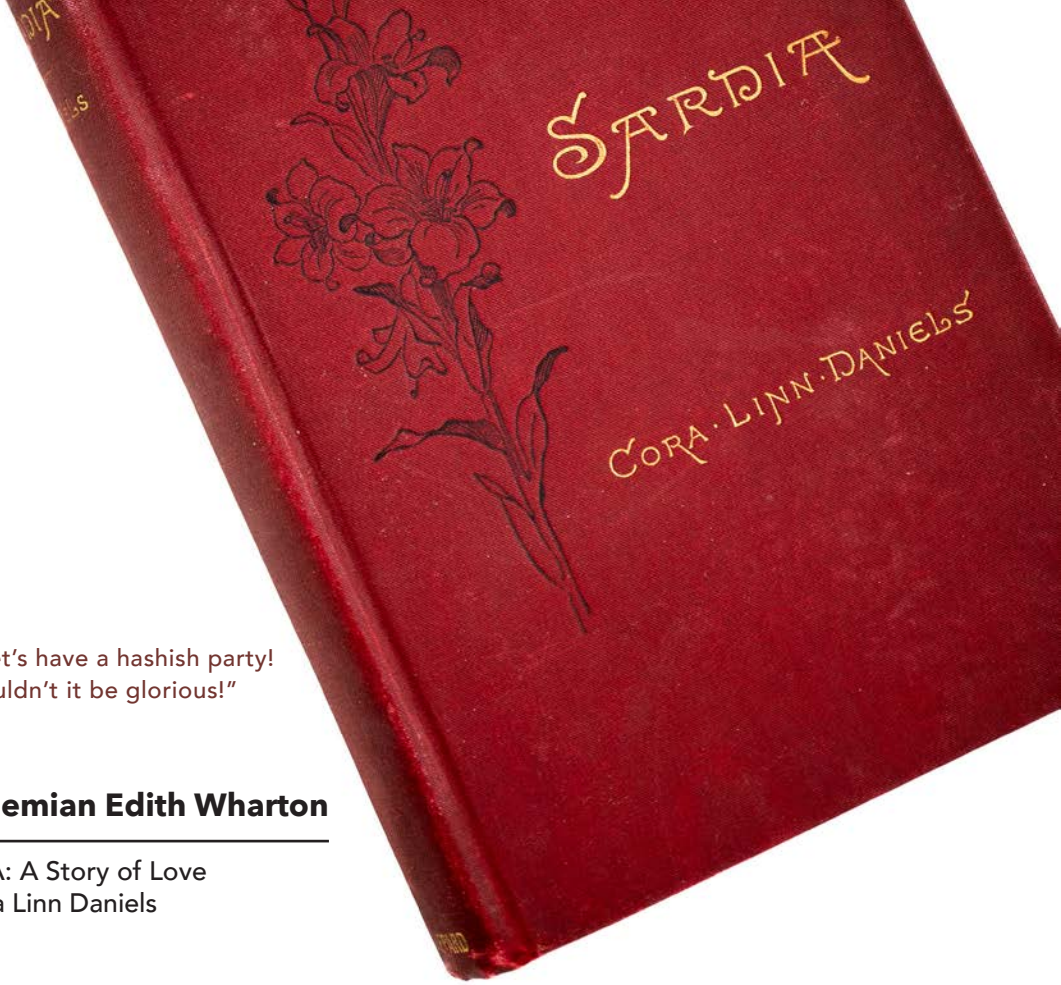
While still writing THE VIOLENT BEAR IT AWAY, O'Connor referred to the novel as her "Opus Nauseous"; by the time the manuscript was complete, she was left "in that state of not knowing whether it works or is the worst novel ever written." To the novelist John Hawkes, she wrote, "I don't think many people will like it, but it will mean something to me if a few people do," and upon correcting the proofs, "await[ed] the critical reception with distaste and unanticipation." In fact, the top end of critical reception was (and is) hugely favorable, but O'Connor was able to console herself with the strong suspicion that those who praised it did not understand it.

This edition's rather restrained cover shares a color scheme and several design elements with the first edition dust jacket, of which O'Connor commented: "On an evil red-lavender background, the face of Francis Marion Tarwater in black wool hat peers out through some clay-colored corn. Very suggestive of the School of Southern Degeneracy but it could be worse." O'Connor died in 1964, thus copies of this 1961 paperback edition are unfrequently found signed.

(New York): Signet / New American Library. 7" x 4.25". Original pictorial wrappers. All edges tinted red. Signet D1937. 160 pages. Signed by O'Connor on title page. Light wear to wrappers, spine toned. Very good plus.

Read more: O'Connor, *The Habit of Being: Letters of Flannery O'Connor*; Srigley, *Dark Faith: New Essays on Flannery O'Connor's The Violent Bear It Away*.

45.



"Oh, let's have a hashish party!
Wouldn't it be glorious!"

A Bohemian Edith Wharton

SARDIA: A Story of Love
By Cora Linn Daniels
1891

Inscribed first edition of this Gilded Age romance — featuring a bisexual femme fatale and a hashish party that makes the heroine shine.

\$3000.

In this romance among the American elite, a marriage of convenience slowly develops into the deeper stirring of true love based upon mutual respect and admiration. What makes the novel particularly remarkable is its depiction of bohemianism among upper-class New Englanders vacationing together. One night, the hosts throw a party where hashish is passed around, its effects discussed at length. On another occasion, the "other" woman, with her eye on the husband, also attempts to seduce another female house guest: "Her bare, rounded arms and full, throbbing throat softly caressed Lulu, who, with an enraptured expression and filmy haze in her eyes, still kept her charmed gazed on the other's face"; she placed "soft, clinging kisses on the high, white forehead, and hot, flushed cheeks [...] Lulu felt herself losing all power of reasoning."

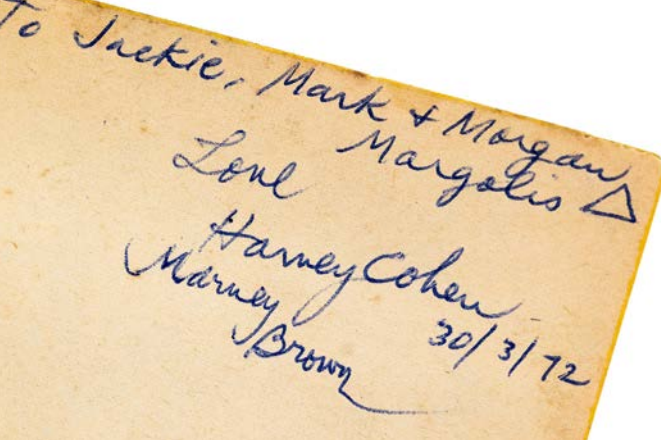
Such unexpected elements in a popular romance of the era are less surprising from the pen of Daniels, a career journalist and editor who was also part of the Theosophy movement. In fact, Daniels includes Theosophy leader Helena Blavatsky as a (quite compelling) character in the novel; her wise machinations are partly what bring the couple to a happy ending. We locate only eight institutional holdings via OCLC. An excellent example of the largely unplumbed depths of American popular romance novels of the 19th century.

Boston: Lee and Shepard. 7.25" x 4.75". Original dark red cloth, gilt-lettered spine and front board, floral ornament stamped in black to front board. Publisher's ads at rear. 299, [1], 5 pages. Inscribed by Daniels in year of publication on front free endpaper: "March 18, 1891 / Mrs. James Watson / Compliments of / Cora Linn Daniels." Spine lean; two leaves with a bit of wear to bottom edge where binder missed trimming, some cracking to joints (still firm). Light edgewear to boards, else bright. Very good plus.

46.

"I am the Cartel."

THE AMPHETAMINE MANIFESTO
By Harvey Cohen
(1972)



First edition, association copy, of Cohen's notable contribution to the literature of speed, inscribed to BREAKING BAD and BETTER CALL SAUL actor Mark Margolis, who portrayed drug kingpin Hector Salamanca.

\$1500.

"Amphetamine will bring you to utter destruction. None of us can take it, that's why we take it."

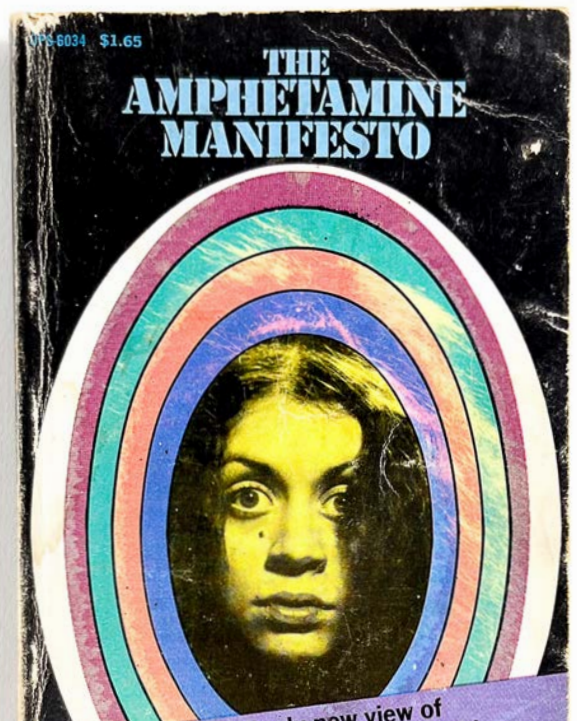
Published as the age of the hippie fell into its long decline and the jittery world of misappropriated pharmaceuticals continued its long and bumpy rise, MANIFESTO is a classic of the literature of amphetamines, vibrating with sickly, glassy intensity, mirroring the pressured rush of the drug at its worst and its best. Speed, while fundamentally uncool as a substance — "very much an over-achiever's type of chemical," as Cohen notes — has always held a powerful attraction both to outlaw youth subcultures and to the inner circle of adult authority and conformity: soldiers, police officers, middle-class office workers. In the pre-1980 20th century it called in its various forms to truck drivers, housewives, criminals, dieters, career drug addicts, superannuated beatniks, and punks, in no particular order — to all, in short, who felt called to temporarily suppress the limits and needs of the body and, for personal or professional reasons, to buy a little compressed energy on credit.

This copy is inscribed by Cohen in the year of publication to actor Mark Margolis, who was to find drug-related fame first with small roles in SCARFACE and REQUIEM FOR A DREAM, but is best known as meth cartel boss Hector Salamanca on BREAKING BAD and BETTER CALL SAUL. At the time of this inscription, Margolis was working primarily as an off-Broadway actor and as founder of the touring theater company Blue Dome. The book is additionally signed by Marley Brown, Cohen's girlfriend at the time and to whom he dedicated the book; her art is also reproduced on pages 138-39, and her portrait appears on the cover.

A fantastically and unexpectedly appropriate association of a book that is difficult to find signed.

(New York): The Olympia Press, Inc. 6.75" x 4". Original pictorial wrappers. Black-and-white illustrations. 164 pages. Inscribed by Cohen on the first leaf to actor Mark Margolis, his wife, and son: "Jackie, Mark & Morgan Margolis / Love / Harvey Cohen," dated "30/3/72." Additionally signed Marley Brown below. Moderate edgewear and creasing, light soil to wrappers and interior, foxing to top edge of text block. Very good.

Read more: Jenkins, *Synthetic Panics: The Symbolic Politics of Designer Drugs*; Gertz, *Dope Menace: The Sensational World of Drug Paperbacks, 1900-1975*.



47.

A Rare Non-Pirated Work

THE ORIGINAL GAME OF
ALICE IN WONDERLAND
After John Tenniel
[circa 1890s]

Unusual early authorized Alice-themed card game, issued "by special permission of Messrs. Macmillan and Co."

\$900.

"When Alice is turned up the player cries,
'This is a mad tea party.'"

From Japan to Germany, the United States and South Africa, the little girl Alice and her fantastical friends, the White Rabbit, the Cheshire Cat, and the Mad Hatter have become fertile sources for our modern imagination. The instantiations it inspired have embraced its joy in logical absurdities, encouraging wide artistic creativity in the playful and even the surreal.

This game provides an early example of that playful innovation upon the core characters and plot. Players hope to draw specific character cards so as to avoid paying out their counters. When drawing character cards, they must quote from the book, as well as use major plot points to maneuver to a win. For example, if the Red Queen card is pulled before the Alice, Mad Hatter, and March Hare cards, that player shouts "off with their heads!" and all others owe them a counter. If the Alice, the Hatter, and the Hare have appeared before the Red Queen appears, she cannot intervene.

The justly beloved illustrations by Tenniel have been used here with actual authorization — as opposed to the many pirated versions that were common in this period. As such this game is especially scarce among early Alice inspirations and a particularly noteworthy contribution to the material culture of this modern mythology.

Bristol: Lewis Waterman. 3.75" x 2.75" (box). Deck of 40 cards (12 illustrated, 28 printed) and rule card. In original red paper box with sliding lid, green illustrated label. Pencil arithmetic to interior of box, two smaller notations in pencil and ink to bottom exterior of box. Lacking counters, else apparently complete. Soil to label, only light soil to cards. Bright. Very good plus.





**"A Self-Invented, Self-Promoting,
Card-Carrying Sphinx" (Overstreet)**

48.

JEUX DE CARTES

By Leonor Fini

[circa 1950]

Original boxed set of two gilt-edged decks of playing cards designed by Argentine Surrealist legend Leonor Fini, backed in marbled blood-red and poison-green.

\$2500.

"Tell me one thing. I have to know. Be frank. Do I terrify?!" — Fini, quoted in Overstreet

Fini's cards were first issued in 1949 or 1950 by Acanthe of Paris, both as single decks and (as here) double sets, with an additional Joker in each deck. Fini's face cards — black- and orange-haired Queens, Kings, and Jacks with serpentine beards, ostrich-skin gloves, and untrustworthy eyebrows — are modeled after the artist herself, Italian painter Stanislaw Lepri, and Polish intellectual Constantin (Kot) Jelenski, with whom she lived in a devoted ménage in Paris from the early 1950s until their deaths.

Though often claimed as a Surrealist, Fini withheld her allegiance from the group, being uninterested in the chauvinist precepts of Andre Breton. Dismissed by Dali, who asserted in so many words that talent was stored in the balls, Fini was unbounded by limitations of method, movement, or medium. In addition to her paintings, Fini's immense body of work included poster, costume, and set design for theatre, opera, ballet, and film; the classic perfume bottle design for Schiaparelli's "Shocking"; several novels; and book illustrations for Lise Deharme, the SATYRICON, and the HISTOIRE d'O. An uncommon original full set of these cards, with colors unmatched in later reprints.

First edition. (Paris): (Acanthe). 5.5" x 3.5" (box); 3.5" x 2.5" (cards). Original cream box with printed title label, containing two complete card decks of 54 cards each, with two jokers per deck. Cards printed in 11 colors on cream ground. All card edges gilt. Fini's name printed along lower edge of joker cards, publisher's name stamped on Aces of Hearts. Box with one joint carefully repaired, light scuffing, a few small dents. Cards clean. Near fine in very good box.

Read more: Somerville, "Leonor Fini," The World of Playing Cards; Fini & Zuckerman, The Artist as Designer; Overstreet, The Sphinx's Riddle: The Art of Leonor Fini.

**“[A]s much a social manifesto as a medical book”
(Pagan Kennedy)**

THE TRANSEXUAL PHENOMENON

By Harry Benjamin, M.D.

(1966)

First edition of this pioneering medical monograph on the treatment of trans patients — “the Ur-Text of transsexuality” (Zagria Cowan) by this “pivotal figure in the early history of transgender medicine” (Ilison Li) — with contemporary marginalia throughout.

\$5000.

One of the earliest scholarly books in English dedicated to transsexuality, Benjamin’s TRANSEXUAL PHENOMENON was, according to researcher Madeline Stump, “a tremendous tipping point in trans medical history. The readability of the text, its widespread publication, its recommendation that ‘treatment’ for trans people should be based in the medical as opposed to psychological fields, its standardization of said medical ‘treatments’ for trans people, and its theory of transness as a spectrum rather than a set of two dichotomous diagnoses, were novel ideas — each tremendously impactful among those then presently studying trans people as well as those who would come to study transness in the decades following.”

Benjamin’s approach — outlined in this book and emphasizing a mix of practicality, compassion, research, and science — helped define (along with the work of John Money) the treatment of trans patients for the next two decades. And while Benjamin is now often criticized as paternalistic, PHENOMENON remains an important primary document, much of it based on Benjamin’s interviews with his patients, who are frequently quoted directly throughout. In addition, Benjamin dedicated over 80 pages, more than a quarter of the book, to an appendix titled “Transsexual Lives,” which features both autobiographical and biographical profiles written by/about a number of trans voices.

This copy, ex-libris the National Council on Crime and Delinquency, is annotated in an unknown hand throughout. While most of the marks tend to be underlines, exclamation points, question marks, and the like, the anonymous reader also provides occasional commentary (“Why?”; “entirely misleading poll”). Most intriguingly, the reader’s attention seems particularly focused on the portions of the text relating to trans men. Taken together, these reader marks suggest an engaged and largely sympathetic, but not entirely uncritical reader.

Though widely held, we note a number of major institutions lacking or whose copies appear to be circulating. Scarce on the market, especially in the jacket. A landmark work in trans history with revealing contemporary marks of readership.

Full title: The Transsexual Phenomenon, A Scientific Report of Transsexualism and Sex Conversation in the Human Male and Female. New York: The Julian Press. 9.25" x 6". Original full black cloth. In publisher's unclipped (\$5.50) color typographic jacket designed by Marshall Lee. xiv, 286, [2], [12 — photos] pages. Jacket moderately edgeworn with some minor chipping. Stray pen mark to front panel. National Council on Crime and Delinquency stamp top front pastedown, endpaper, title page, and lower edge of textblock. Occasional but regular penciled underlining and marginalia throughout. Sound overall. Very good in very good jacket.

Read more: Kennedy, The First Man-Made Man; Cowan, A Critical Rereading of Harry Benjamin's The Transsexual Phenomenon; Li, "Harry Benjamin and the Birth of Transgender Medicine," Canadian Medical Association Journal; Stump, "The Invention of the 'True Transsexual,'" Science for the People Volume 26, no. 1.

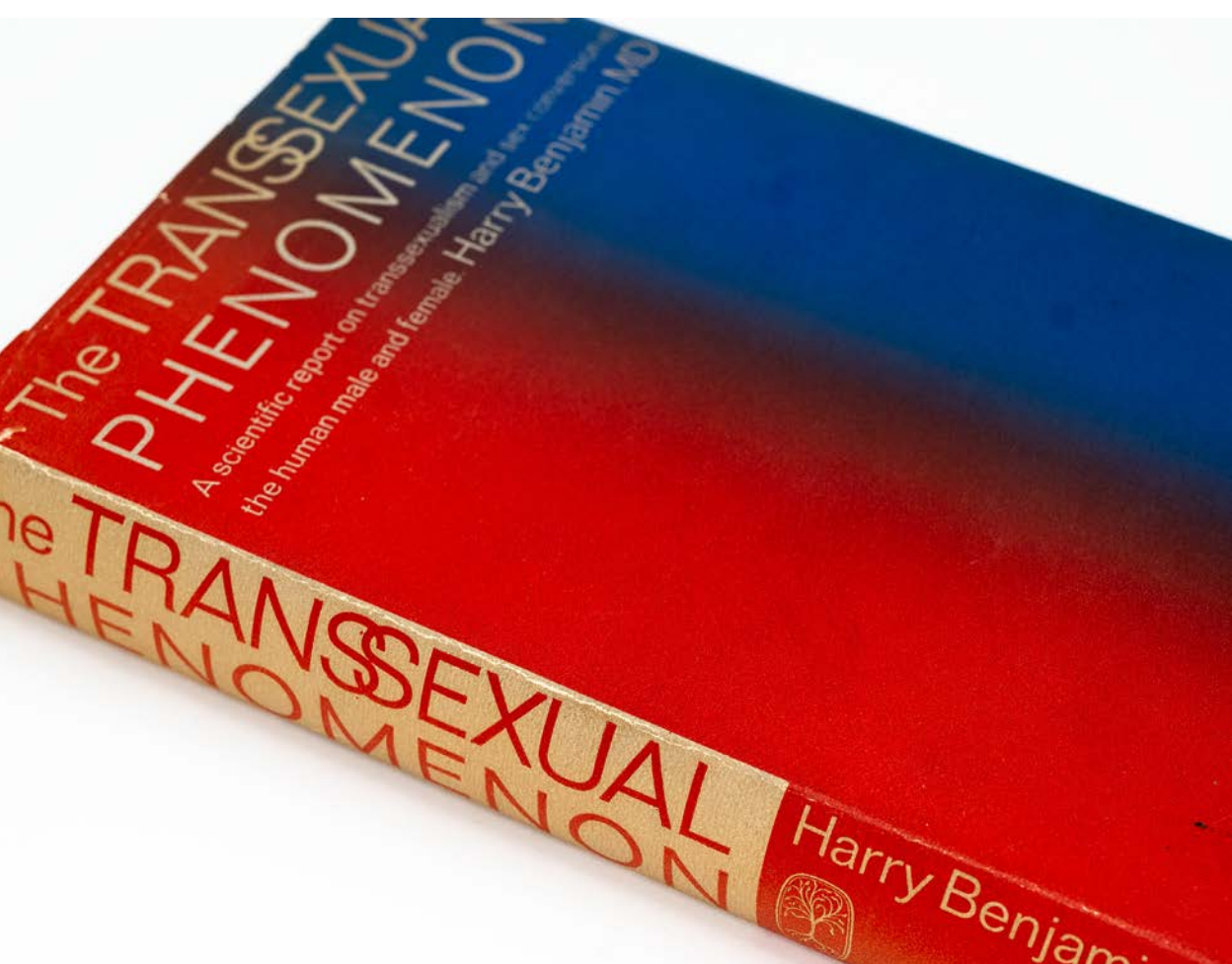
...transsexual, after having been char
should receive the same publicity as Christine Jon
sible that a greater number of female patients
treatment. How many of them might do so mer
mood, and would then not be acceptable for treat
tural.

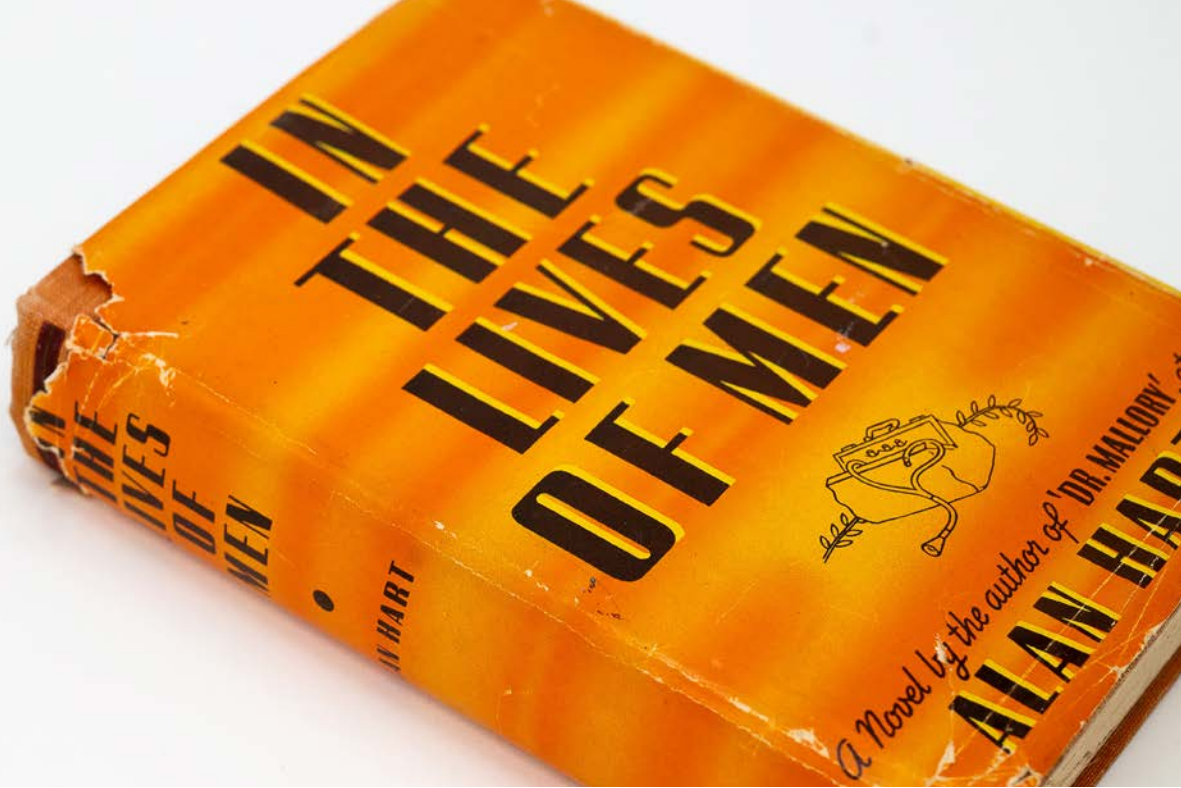
*Actually
misleading
poll.*

It is interesting to mention in this connection that
about twelve times more women would have liked
born as men than vice versa. They said so when th
tioned in a Gallup-type poll. These were normal w
in their sex and gender identification. Among them n
urally be a very small and statistically insignificant n
male transsexuals.

With this statistic in mind, it may appear puzzling
sexual women are so much rarer than transsexual me
intimate, maternal relationship, however (with its exp
mother's female hormones during the nine months of
may offer a possible explanation. (Hamburger's "biol
son?)

In this connection, the lesser frequency of female h
behavior as compared to male deserv
According to the Ki
few





I had intended to send you a copy
of this book from Spokane, partly because
I feel you people half-belong to me
and partly because you made my
Sunday this month in Moscow so
pleasant. Now, I find that you have
already bought and paid for a copy;
so my purpose is balked. But my
good wishes are not.
Here's to the Harts, now and always!

Alan Hart

May 26, 1937.

50.

Fiction By "The First Female-To-Male Transsexual" (Jen Manion)

IN THE LIVES OF MEN
By Alan Hart
(1937)

Inscribed first edition, likely a family copy, of this medical novel from the trans pioneer.

\$2500.

"I feel you people half-belong to me [...] Here's to the Harts, now and always!"

Alan Hart was by most accounts the first trans man to undergo surgical intervention in the US In 1917, convincing Dr. Joshua Allen Gilbert of the University of Oregon to perform a hysterectomy in order to better align Hart's body with his identity. That obtained, Hart lived the remainder of his life as a man: completing his MD, marrying twice, presenting himself to his local draft boards for both WWI and WWII (though he did not serve), writing four novels (including this one), and eventually becoming one of the world's foremost experts on tuberculosis. Though Hart apparently wrote a memoir (likely destroyed posthumously at his request by his second wife, along with the rest of his papers), he otherwise never again sought the spotlight and died in Connecticut in 1965, his obituary making no mention of his transition. Indeed, his story might have gone completely undocumented if not for two events.

The first occurred in 1918 when he was interning at San Francisco Hospital. A former medical school classmate recognized Hart and outed him as born female. The attendant media attention ("Girl Poses as Male Doctor in Hospital," ran a typical headline from the SAN FRANCISCO EXAMINER) led Hart to leave that position (and eventually to the end of his first marriage). The second event was a 1920 article written by Hart's doctor, Joshua Allen Gilbert, "Homosexuality and Its Treatment," in the JOURNAL OF NERVOUS AND MENTAL DISEASES in which Gilbert detailed Hart's case. Though only identified as "H" in the study, the details in the article were sufficient for writer and historian Jonathan Ned Katz to link Hart (and the media attention surrounding his 1918 outing) to patient "H" in his book GAY AMERICAN HISTORY: Lesbians and Gay Men in the U.S.A. (1976). Although Katz incorrectly identified Hart as a lesbian, his work nevertheless marked the beginning of the reclamation of Hart as a trans pioneer.

Hart published four medical novels between 1935 and 1942, all based on his experiences as a doctor in the Pacific Northwest — including IN THE LIVES OF MEN, his third. Ironically, a contemporary assessment of this novel in the SATURDAY REVIEW noted: "[F]or a doctor, he seems to know surprisingly little of women." All of Hart's book are scarce on the market, and rare signed. Warmly inscribed at length in year of publication, likely to a family member, an important association from this trailblazing figure.

New York: W.W. Norton & Co. Inc. 8.5" x 6". Publisher's full orange cloth. In original unclipped (\$2.50) color jacket. 452 pages. Inscribed by Hart on the front free endpaper: "I had intended to send you a copy / of this book from Spokane, partly because I feel you people half-belong to me / and partly because you made my / Sunday this month in Moscow [ID] so / pleasant. Now, I find that you have already bought and paid for a copy; / so my purpose is balked [?]. But my / good wishes are not. / Here's to the Harts, now and always! / Alan Hart / May 26, 1937." Jacket worn with chipping at the corners and spine ends. Rubbing overall. Book has shelfwear to extremities, minor soil here and there. Else sound. Very good in very good minus jacket.

Read more: Manion, *Female Husbands: A Trans History*.



Ars Longa, Vita Brevis

51.

HIPPOCRATIS APHORISMI
Text by Hippocrates, Celsus, and others
(1756)

Beautifully-bound 18th-century edition of this famed collection of aphorisms by Hippocrates, printed in Greek with a facing Latin translation.

\$1000.

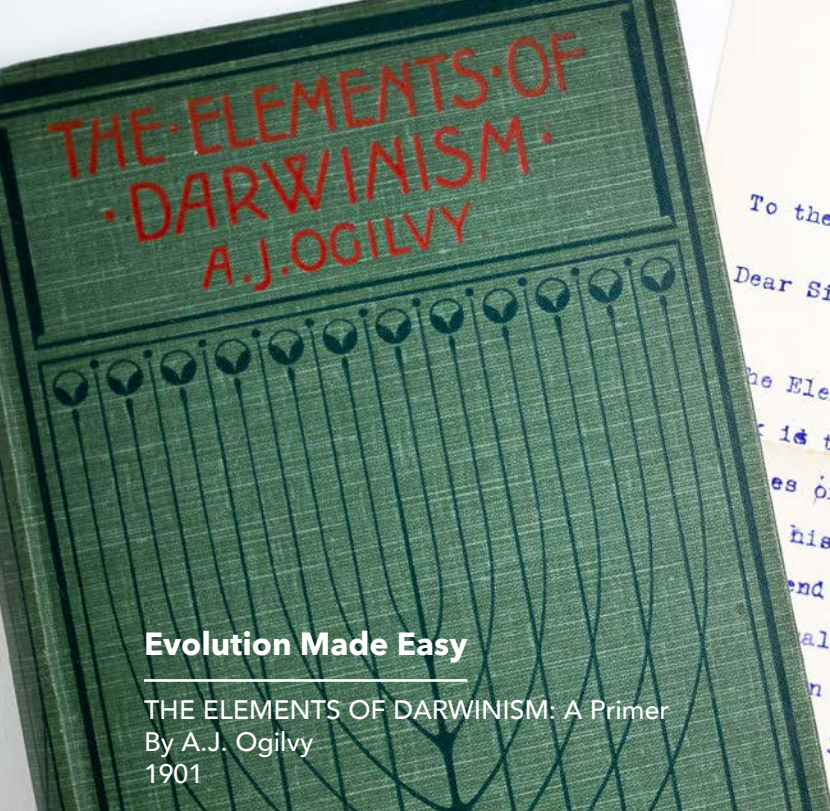
Known as the “Father of Medicine,” Hippocrates established many of the early practices that would serve as the foundation for medicine as a field in the Western tradition. Before him, a common medical response in ancient Greece was to attribute certain afflictions to divine will, or to collapse theories of the body and its ailments into larger philosophical pursuits. Hippocrates’s aphorisms echo his medical ethos: observation-based, practical, and emphasizing the effects of behavioral and lifestyle choices upon general health. (Now, in contrast, modern principles of medicine appear strikingly esoteric — segregated as special knowledge inaccessible or of little interest to the layman, outsourced almost entirely to the professional.)

Though there is some debate around attribution, Hippocrates is credited with writing the Hippocratic Corpus, from which many of the aphorisms found in this volume originate, as well as the Hippocratic Oath. This pocket-sized edition includes aphorisms chiefly attributed to Hippocrates and to the Roman physician Celsus, edited with notes by Dutch physician Theodorus Janssonius van Almeloveen (Theodoor Jansson). Jansson, a professor of Greek, history, and medicine, edited and annotated a number of classical and medical writings, including the works of Strabo, Juvenal, and Quintilian.

A richly bound copy, a testament to one of Hippocrates’s most famous maxims: “Ὁ βίος βραχύς, ἡ δὲ τέχνη μακρῆ.” Life is short, while the art (here — the art of medicine) is long.

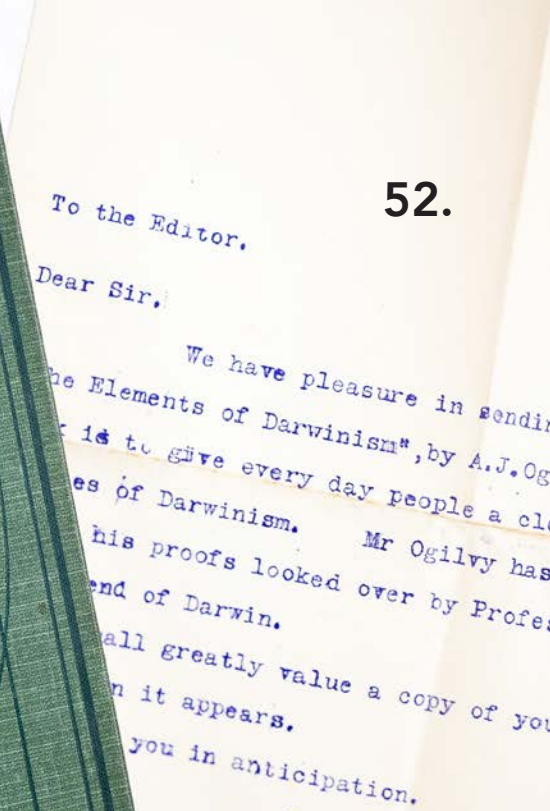
Full title: Hippocratis Aphorismi: Variorum Auctorum, maxime Hippocratis & Celsi, Locis Parallelis Illustrati. Subjiciuntur Celsi Sententiae. Studio & cura Theodori Janssonii ab Almeloveen, M.D. Argentorati [Strasbourg]: Amandum König. 5.25" x 3". Contemporary full red goatskin, elaborate gilt floral ornaments to boards and spine, raised bands. All edges gilt, decorative gilt-patterned endpapers. Engraved frontispiece of Hippocrates. Index at rear of Hippocrates text. [10], 181, [37]; 29, [1] pages. Early engraved bookplate to front paste-down. Sympathetic paper repair to top corner of front fly leaf. Tiny bit of wear to joints and corners, spine a touch toned. Small ink spot to textblock fore-edge, a few leaves with early ink marginalia. Very good plus.

Read more: Rev. Hugh James Rose, *New General Biographical Dictionary Vol 1*, 1857.



Evolution Made Easy

THE ELEMENTS OF DARWINISM: A Primer
By A.J. Ogilvy
1901



52.

To the Editor,

Dear Sir,

We have pleasure in sending
"The Elements of Darwinism", by A.J. Ogilvy,
to give every day people a clear
idea of Darwinism. Mr Ogilvy has
his proofs looked over by Profes-
sor Huxley, and of Darwin.
We all greatly value a copy of your
book and it appears.
Yours in anticipation.

First edition, advance review copy, of this turn-of-the-century primer on Darwinism for "every day people."

\$2500.

"I have found that the class addressed have generally little more idea of what Darwinism means than that it is 'an absurd idea that men are descended from monkeys.'"

A popular introduction to evolution by means of natural selection for "the young person, the person with little education, the person who is not studious, the masses, in short." Influenced by renowned naturalist Alfred Russel Wallace, with whom he became acquainted due to their mutual work in land nationalization projects, Ogilvy turned his attention to the still widely misunderstood concept of evolution. Wallace, who had already provided the introduction for Ogilvy's THE THIRD FACTOR OF PRODUCTION, also reviewed the manuscript for this book. Certainly, with his connection to Darwin as "a co-discoverer and friend," he was one of the best possible beta readers for such a text.

Ogilvy stresses that this book was written to make the principles of Darwinism accessible to all by making the subject "simple, clear, and interesting" and avoiding "technicalities and dry structural details" — addressing what he felt was a general misunderstanding of Darwin's findings amongst the population he sought to reach. A contemporary review in the science journal NATURE confirms this, referring to a "widespread [...] ignorance and misapprehension of Darwin's teaching among the general public." Another, from THE EXPOSITORY TIMES, praises the "blessed simplicity in Mr. Ogilvy's way of presenting the subject."

Laid into this copy is a typed letter signed by the publisher sending it to a journal editor for review. OCLC locates only a handful of US holdings (and only a few more elsewhere). A gorgeous copy.

London: Jarrolld & Sons. 7.25" x 4.75". Original green cloth with dark green stamped Art-Nouveau design, lettered in red to front board and in gilt to spine. Pictorial endpapers. 160 pages. Single typed sheet, dated 21 March 1901 and signed "Jarrolld Sons," laid in. Boards with touch of wear to extremities. Faint offsetting to endpapers, light foxing to edges. Crisp and tight. Near fine.

Read more: "Arthur James Ogilvy," *Australian Dictionary of Biography* Vol. 5; *The Expository Times*, Vol 12; *Nature*, 64, 28.



53.

Aphorisms For The Humanist

VIRTUTUM ENCOMIA
Edited by Henri Estienne
1573

First edition of this pocket collection of quotations from classical philosophers, political leaders, poets, and playwrights.

\$1800.

This printed commonplace book was edited, compiled, and (in some cases) translated by Henri Estienne (1531-1598), the famed French printer and classicist. Published the year after his monumental *THESAURUS GRAECAE LINGVAE*, it is itself a work of immense classical scholarship.

Commonplace books, both manuscript and printed, were a highly valued format by humanists (such as, famously, Erasmus) for making connections, ethical or rhetorical, across works. Estienne has grouped the quotations here into thematic topics, such as prudence, justice, and temperance. Among the authors quoted are ancient Greek playwrights Sophocles and Euripides, philosophers Plato and Epictetus, and orators Demosthenes and Isocrates; Latin authors include Horace, Ovid, and Juvenile. (Quotations are in Latin or Greek as appropriate, though with Latin translations after all Greek quotes.) Estienne also quotes extensively from individual works, such as Lucretius's *DE RERUM NATURA*, Seneca's *MORAL EPISTLES*, and Cicero's *PARADOXA STOICORUM*.

Estienne compiled this book of wisdom across philosophical disciplines: great sayings from Pythagoreanism, Epicureanism, Stoicism, and Cynicism all make appearances. In its eclectic selections it is perhaps the most revealing, the work of a humanist scholar synthesizing a thousand years of classical thought into a pocket compendium of Renaissance wisdom.

Full title: Virtutum Encomia: sive, gnomae de virtutibus: ex poetis & philosophis utriusque linguae. [Geneva]: Henr. Stephanus [Henri Estienne]. 16mo in eights, 4.5" x 2.75". 18th century full mottled calf, raised bands, elaborately gilt-stamped spines, tan goatskin spine label. Marbled endpapers, all edges stained red, green silk ribbon marker. With all blanks. Woodcut printer's device, initials, and headpieces. [32], 255, [1] pages. A few small pencil annotations to margins. Tiny bit of cracking to joints (still firm). Light soil to first leaf. Overall beautifully preserved. Near fine.

Read more: Renouard, Annales de l'imprimerie des Estienne, 139.10; Raybould, Introduction to the Symbolic Literature of the Renaissance; Adams, Catalogue of Books Printed on the Continent of Europe 1501-1600, 1795.

...ung der Welt und
 nicht muthlos dich machen.
 ...rd der freundliche Herr laut
 ...ufen: „Licht sey!“ und: Licht ist's.

Ehr in allem, was ist und geschieht,
 den Lenker von allem!
 Alles — auch das Geringste — beginn
 und vollende vor Christus!

Aphorisms For the Christian

HUNDERT SENTENZEN

After Johann Kaspar Lavater

1827

A pocket collection of religious maxims by the charismatic Swiss poet, theologian, public intellectual, one-time friend of Goethe, and “one of the most celebrated and influential literary characters of his time” (Julian, 666).

\$1250.

“Frage bey jedem Beginn: Was will ich?” [Ask at every beginning: What do I want?]

Today Lavater (1741-1801) is best known in the English-speaking world for his work on physiognomy, but his output was much larger and more varied than his study of facial features in search of character. He especially liked to work in aphoristic forms, where he could be both poetic and philosophical, and which played to his style, which “became strange and effusive” (Wolff, 33). His 1788 *APHORISMS ON MAN* (translated into English by his friend, the painter Henry Fuseli) was “enormously popular” (Erle, 347), with five editions by 1795. Today it is most famous for the inspiration it provided William Blake, who provided four engravings for the work and whose extensively annotated copy is held by the Huntington.

Lavater was “a lovable, genuine, frank-hearted man, who was the object of an almost incredible veneration” in his generation (Julian, 666). He promoted an enthusiastic approach to self-knowledge in his writings, encouraging his audience to look within themselves. His aphorisms are indeed more like effusions, full of feeling and optimism; “if whim should appear to have dictated [some],” he notes in his intro to *APHORISMS ON MAN*, “it was the whim of humanity” (vi). A number of his Christian aphorisms found a lasting legacy adapted into hymns.

This work was issued in an unusual format, palm-sized and oblong, exactly suited to printing two aphorisms per page, ready to be opened at random. In the conscious way its content affects its form (and vice versa), the publication has something of the feel of a modern artist’s book, while looking back to the earlier humanist tradition of commonplace books. A compelling production and quite scarce: we find no record of its appearance at auction and only two holdings via OCLC (both in Switzerland).

First edition thus. Basel: Felix Schneider. 1.5" x 3.5". Contemporary full maroon goatskin, gilt-lettered spine, gilt- and blind-stamped rules. Marbled endpapers, all edges stained yellow. Green printed title label. [104] pages. Some areas of shallow rubbing to front joint and edges, faint sunning to spine, else firm and bright. Very good plus.

Read more: Julian, *Dictionary of Hymnology*; Wolff, *Encyclopädie der deutschen national-literatur* (vol. 5); Erle, “Leaving Their Mark: Lavater, Fuseli and Blake’s Imprint on *Aphorisms on Man*,” *Comparative Studies*, vol. 3, issue 3.



55.

A Zen Dance of Death

IKKYŪ GAIKOTSU [Skeletons]
By Ikkyū Sōjun
Likely early 18th century

Edo-era printing of this Zen classic attributed to legendary monk and folk hero Ikkyū.

\$3000.

"What is not a dream? Who will not end up as a skeleton?"

Ikkyū (1394-1481) was "the most remarkable monk in the history of Japanese Buddhism, the only Japanese comparable to the great Chinese Zen Masters" (Blyth, 111). He was a Zen monk during a particularly tumultuous period in Japanese history, the Sengoku or Warring States period. A distinguished poet, he was also an iconoclast: he preached in favor of sexual relationships during an era of monastic celibacy, "authored verses that smash scriptural references together with scatological content" (Eisen), and criticized Zen schools for rigidity and corruption.

This work is a meditation on death and the nature of reality, two fundamental questions of Zen Buddhism: "Students, sit earnestly in zazen, and you will realize that everything born in this world is ultimately empty, including oneself." (All translations by John Stevens.) It recounts dreams in which skeletons recite poetry: "Memories / Flee and / Are no more: / All are empty dreams / Devoid of meaning." The second part is the book's most spectacular, featuring woodcuts of skeletons in scenes of daily life, surrounded by poetry on Zen themes (*dōka*). Skeletons play music and dance, they embrace and sleep together, and a female skeleton shaves her hairless head to become a nun.

The text indicates the work was composed in *Kōshō* 3 [1457]. However, the earliest surviving editions are from a later period, with this edition likely from the early 18th century, based upon the well-known 1692 edition. One of the most compelling popular Zen texts; a striking document of early modern Japan.

n.p.: n.p. 10" x 7.25". Later blue paper wrappers, *fukuro-toji* ("bound pocket book" style), strings renewed. Woodblock printed. 10 leaves, of which 3 are heavily illustrated. Ink owner inscription to final leaf. Only light wear and soil, leaves a bit browned. Very good plus.

Read more: Blyth and Waddell, "Ikkyū's Skeletons," *The Eastern Buddhist*, New Series, Vol. 6, No. 1 (May, 1973); Stevens, *Three Zen Masters: Ikkyū, Hakuin, and Ryōkan*; Eisen, "Ikkyū in Hell: Skeletons (1692)," *Public Domain Review*.



56.

Stoicism In Practice

THE EPISTLES OF LUCIUS ANNAEUS SENECA
Translated by Thomas Morell
1786

First edition, in original boards, of this major Georgian translation for the ancient Roman philosopher and politician's magnum opus — a series of essays on living an ethical life, written in the style of letters to a friend.

\$4500.

"[Y]ou must live for others if you would live honourably for yourself."

Lucius Annaeus Seneca, or Seneca the Younger, was a distinguished intellectual and politician whose career put him at the center of Roman imperial politics of the first century CE. Targeted for assassination by Caligula, exiled for eight years by Claudius, and ultimately ordered to commit suicide by his own student — Nero — Seneca's political life tested his philosophical resolve. Seneca's stoicism was not a philosophy of isolation from temptation, but of steadiness amid challenge. His writings, especially the *EPISTOLAE MORALES AD LUCILIUM* translated here, not only preserved "Stoic philosophy to posterity but so altered and enhanced it that it became more personal and humane" (Motto, xi).

Seneca's style was pithy and direct, lauded as the best of its generation. Latin lends itself to compactness, to riddles of blunt force, and in Seneca's hands it makes aphorisms that carry the weight of eons. His letters were a model for Enlightenment essayists from Francis Bacon to Michel de Montaigne. The American Founders, too, avidly read Seneca; Thomas Jefferson called him "a fine moralist," while much of "Washington's political thought and behavior reflected the *MORALS* of Lucius Annaeus Seneca" (Morrison, 100). A gorgeous untrimmed copy, spectacular in its wide margins.

Full title: The epistles of Lucius Annæus Seneca; with large annotations wherein, particularly, the tenets of the antient philosophers are contrasted with the divine precepts of the gospel, with regard to the moral duties of mankind. London: printed by W. Woodfall [...] and sold by G.G.J. and J. Robinson. Two quarto volumes, 11.75" x 9.5" each. Original blue boards, brown paper spines, manuscript title and stamped volume number to spines. Uncut. [4], xix, [1], 308; [4], 368 pages. Shelf label to spine of vol. I, early ink owner name to front pastedown of each volume. Some wear, marginal soil and light foxing to first few leaves; a few instances of light pencil marginalia. Clean and firm. Near fine.

Read more: *English Short Title Catalogue (ESTC) T100868; Motto, Seneca's Moral Epistles; Jefferson, 31 October 1819 letter to William Short (monticello.org); Morrison, The Political Philosophy of George Washington.*



(not actual size)

Graced With Gilt Cherubim

TES KAINES DIATHEKES APANTA

[Greek New Testament]

57.

1628

Stunningly bound copy of this typographic marvel, a tiny (just over 3" tall) edition of the New Testament, famed for its clean and precise Greek type.

\$4000.

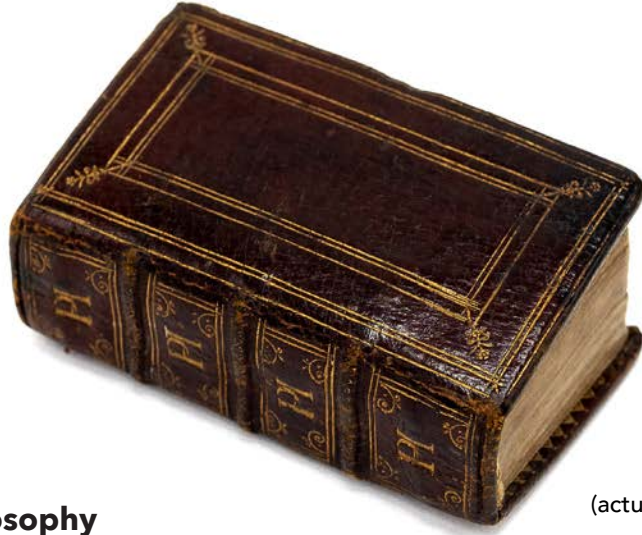
Any history of the Bible attests that questions of translation have engendered problems of theology; a printed New Testament in Greek was a serious need for humanist and religious scholars alike. Yet printed editions of the New Testament in Greek were delayed behind their Latin counterparts for two main reasons: Greek typefaces took longer to develop than Roman, and fewer European scholars studied Greek. The New Testament was first printed in Greek in Erasmus's famed 1516 edition; this copy's text is based on the 1624 first Elzevir edition. When this edition was produced, it was "the smallest Greek Testament ever printed" (Darlow & Moule), a record it kept for another two hundred years (until Pickering's 1828 edition).

This copy was rebound in the 18th century in a lovely full tree calf, especially distinctive for its gilt-stamped cherub icons along the spine. Designed in a simplified style reminiscent of medieval iconography, the cherubim are depicted as little heads above a collar of spread wings. The binding has been beautifully preserved thanks to a full red straight-grain morocco box contemporary to the rebind. A jewel of a copy, bringing together a late antiquity text, medieval symbolism, early modern printing, and 18th-century binding.

Full title: Tes Kaines Diathekes Apanta [transliterated from Greek]. Novum Jesu Christi Domini Nostri Testamentum. Ex Regiis aliisque optimis editionibus cum cura expressum. Sedan: Jean Jannon. 32mo, 3.25" x 1.75". 18th-century full tree calf, floral gilt rules, gilt-stamped cherubim to spine. Marbled endpapers, all edges stained green. Housed in 18th century full straight-grain morocco box. Title page dated 1628; date of 1629 at colophon, following Darlow & Moule. 571, [1] pages. Red morocco bookplate, contemporary to rebind, to front pastedown; couple small, early ink notations to front fly leaf. Front hinge carefully repaired. Faint rubbing to binding and fore-edge, light soil to title. Bright. Near fine.

Read more: Darlow & Moule, Historical catalogue of the printed editions of Holy Scripture in the Library of the British and Foreign Bible Society, 4676.

58.



(actual size)

Pocket Philosophy

DE OFFICIIS; DE SENECTUTE; DE AMICITIA;
PARADOXA; SOMNIUM SCIPIONIS
By Marcus Tullius Cicero
1625

Gorgeous miniature edition of this collection of philosophical classics by the great Roman lawyer and statesman.

\$3000.

“For who would dare to call himself a philosopher, if he took no cognizance of duty?”

Cicero, the “new man” who was the first in his family to achieve the highest political position in the Republic-era Senate, the consulship, was also a tireless bibliophile and author. He kept up his reputation in part by publishing speeches made in the Forum, but his literary endeavors extended far beyond politics. This collection gathers five of his best known philosophical works into an impressively small palm-sized volume.

The earliest composed work in the collection is SOMNIUM SCIPIONIS [The Dream of Scipio], the famed final portion of Cicero’s DE RE PUBLICA, a Roman version of Plato’s REPUBLIC. His circa 46 BCE PARADOXA, better known as PARADOXA STOICORUM [Stoic Paradoxes], was dedicated to Brutus, (later) doomed Republican and assassin of Caesar. DE OFFICIIS [On Duties], DE SENECTUTE [On Old Age], and DE AMICITIA [On Friendship] were all composed in 44 BCE, the year of Caesar’s killing and only months before Cicero’s own political assassination. DE OFFICIIS is considered his final masterpiece, written as a letter of advice his son, but in truth a pensive cri de coeur against the political chaos of the waning Republic.

A tiny powerhouse of thought from one of ancient Rome’s most important authors — in a handsome contemporary binding.

Amsterdam: Guiljel I. Caesium. 32mo, 2.75" x 1.75". Contemporary full maroon goatskin, raised bands, gilt rules, gilt-stamped monogram "PI" to spine compartments. Marbled pastedowns, all edges gilt. Engraved title page. Index at rear. 428, [10] pages. Lacking front blank. A couple early ink annotations; pencil notes to final blank. Light rubbing to extremities, a couple spots to text block edges. Engraved title a little soiled, else interior clean. Solid. Very good plus.



59.

Verdigris Binding

KIRCHEN GESANGBUCH
Text by Cosmann Friderich Köstlin
1763

Spectacular psalter in a pierced parchment binding with copper sheets used as backing.

\$9000.

Better known as a pierced vellum binding (and also sometimes called cut-vellum), this is an “ultra-rare” style of fine binding (Miller, 326). To create the effect, the binder uses sharp tools to cut out shapes in the vellum, giving it something of the appearance of lace; the leather is then backed with a contrasting material, most typically silk dyed in bright color. Meant as an ostentatious technique using deluxe materials — like fine bindings with velvet, precious metals, or gems — these pierced vellum bindings are far less known and survive in fewer examples by an order of magnitude.

Such bindings were rare to begin with: Mirjam Foot notes in *BOOKBINDERS AT WORK* only one description for the technique, dating from the early 17th century (Foot, 77). According to binder James Reid Cunningham, who has done extensive work creating modern versions of pierced vellum bindings, “One reason for the rarity of these bindings is that they are extremely time-consuming to produce. This is also a very unforgiving decorative scheme; even a single mistake in cutting or punching the holes will result in ruining the cover. [...] One wonders if, after a short period of experimentation, this style of binding was abandoned simply because of the difficulty of turning a profit producing such labor-intensive bindings” (Cunningham).

This is the only example we have located with a metal sheet used as backing. Quite late for a pierced vellum binding (most surviving examples date primarily to the late 16th and early 17th centuries in Holland and Germany), it was perhaps an experiment within an already experimental binding form. The copper has also left its patina upon the vellum, turning it the bright bluish-green of verdigris, thus also providing a possible answer for why the innovation does not seem to have caught on. A magnificent fine binding in an already unusual and little-known style.

Esslingen: Gottlieb Mäntler. 6.75" x 4". Contemporary full pierced parchment backed with copper. Parchment elaborately stamped in silver with cut-outs incorporated into the design. All edges gilt, marbled endpapers. [2], 624, [14] pages. Ink gift inscription dated 1796 to front fly leaf verso, small ink initials to title page. Joints carefully repaired, a few small bits of copper flaked off, front hinge cracked after fly leaf (cords firm). Silver elements oxidized; parchment largely turned green from copper oxidation. Very good.

Read more: Miller, *Books Will Speak Plain*; Foot, *Bookbinders at Work*; Cunningham, “Pierced Vellum Bindings.”



“[H]er books launch you on a visual journey” (Mark Dimunation)

EAST FROM HERE

By Susan Allix
(1998)

Limited edition artist's book that reflects on the colors, textures, and history of two ancient cities, incorporating a variety of illustration methods and materials.

\$8500.

“It is all stitched together by memories of ancient culture.”

Susan Allix reflects on her creative philosophy: “I am concerned with visual things so I see books as full of colour and form in a pictorial sense as well as through the images created in my mind by the words, and through the sculptural qualities a book possesses” (artist statement). This richly-illustrated textural travelogue, with only two pages of text, is a beautiful example of Allix's artistry and skill at telling stories through visuals. Only nine copies of EAST FROM HERE were produced, one of her smallest limitations.

Full title: East from Here: Interpretations of Two Cities, Thessaloniki and Istanbul. London: n.p. 13.25" x 10.5". Original black goatskin-backed white linen boards. Original stiff paper dust jacket with color, embossed, suede, and metal clip elements, with cut-outs revealing the boards. Endpapers of hand-made blue paper. Illustrated with etchings, aquatints, collograph, drypoint, and other methods in color, gilt, and black and white. [50] leaves, [1] half-sheet, some with cut-outs. Signed by Allix to colophon and numbered 7 of 9 copies. In original blue cloth box with paper labels to spine and front joint, lined with soft material and suede. Metal clips a touch tarnished, with a tiny area of rubbing to jacket. Bright and clean. Fine.

61.

In Scarce Dust Jacket

THE RESTLESS UNIVERSE
By Max Born,
translated by Winifred M. Deans,
illustrated by Otto Koenigsberger
(1936)

First US edition of this popular science book by the influential physicist and Nobel Prize winner, retaining its scarce original dust jacket.

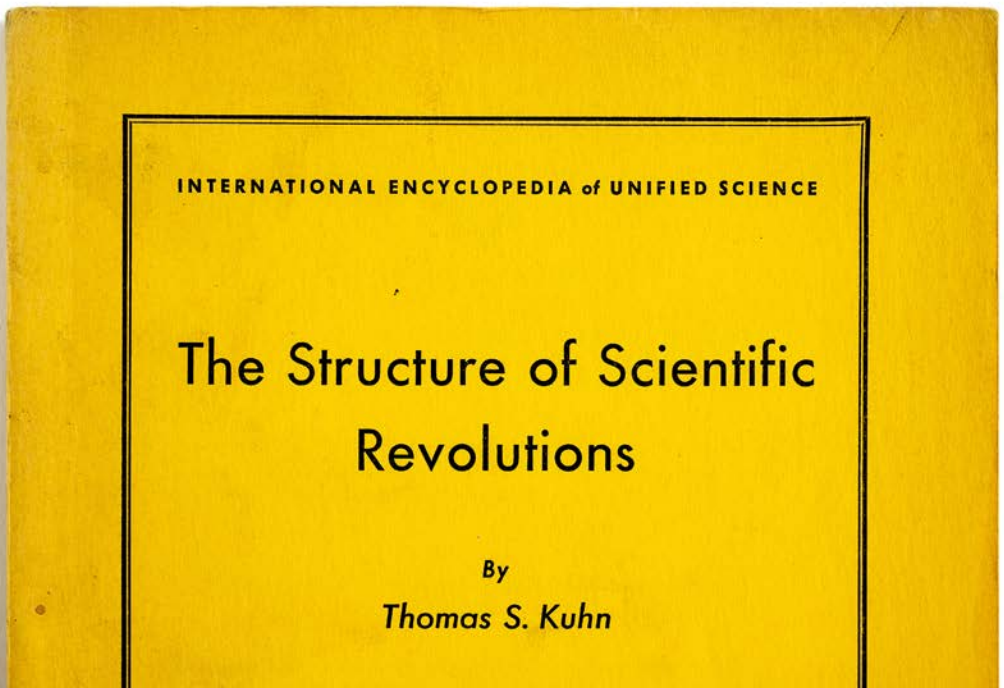
\$1000.

"[A]mid the flight of phenomena stands the immutable pole of law."

Born, who was Jewish, was removed from his renowned professorship at the University of Göttingen when the Nazis came to power. He fled to Cambridge, where he brought his considerable mathematical and physics expertise to bear in THE RESTLESS UNIVERSE, aimed at introducing a general audience to complex scientific ideas. The book also allowed Born's nephew, Otto Koenigsberger, to escape the Nazi regime, as Born employed him as an illustrator; his fantastic flipbook-style marginal diagrams further draw a hesitant reader into Born's science. An attractive copy, retaining its scarce vibrant dust jacket.

New York: Harper and Brothers. 8.5" x 6.5". Original dark brown cloth boards. Original unclipped (\$2.50) color typographical dust jacket. Illustrated in black and white. [10], 278 pages. Jacket with light edgewear and chipping, a bit of loss to spine ends slightly affecting publisher name. Binding with mild bumping to corners and spine ends. Bright. Near fine in very good plus dust jacket.





A Landmark Of Popular Science History

62.

THE STRUCTURE OF SCIENTIFIC REVOLUTIONS
By Thomas S. Kuhn
(1962)

True first edition of Kuhn's hugely influential monograph, which redefined scientific progress not as a series of slow developments but rather abrupt leaps forward — a book whose impact and ideas extended far beyond academic circles.

\$3500.

"Perhaps science does not develop by the accumulation of individual discoveries and inventions."

Kuhn, a trained physicist who came to identify himself as a "practicing historian of science," made a great impact on the thought of specialists and the general public alike, superseding Karl Popper as the most widely read and influential philosopher of science. The influence of STRUCTURE was so pervasive and long-lasting that the "really quite shocking" (Hacking) quality of his thought has faded from view for wanderers in a rhetorical landscape now littered — thanks to Kuhn — with paradigms and revolutions.

This is the true first edition of Kuhn's classic, issued no later than September of 1962 (as noted on the inside rear cover) as Volume II, Number 2 of The International Encyclopedia of Unified Science, published as part of the University of Chicago Foundations of the Unity of Science series (a hardcover trade edition followed in October of that same year).

A beautiful copy of this classic, which has never been out-of-print and has gone through innumerable editions. One of the Modern Library's 100 best nonfiction books of all time.

(Chicago): The University of Chicago Press. 9.5" x 6.5". Original printed yellow wrappers. [xvi], 172 pages. Previous owner's name in pen to front cover verso. Light soil and wear to wrappers. Very good plus.

Read more: Richards & Daston, Kuhn's Structure of Scientific Revolutions at Fifty: Reflections on a Science Classic; Hacking, Introductory Essay, The Structure of Scientific Revolutions (Fourth Edition).

The Coming of Post-Industrial Society

A VENTURE IN SOCIAL FORECASTING



The Coming Information Society

63.

THE COMING OF POST-INDUSTRIAL SOCIETY

By Daniel Bell

(1973)

Signed first edition of this prescient classic — inscribed in the year of publication to fellow sociologist George Homans.

\$2000.

"The major problem for the post-industrial society will be adequate numbers of trained persons of professional and technical caliber."

Bell's COMING OF POST-INDUSTRIAL SOCIETY in many ways foresaw the world in which we live today: one moving away from manufacturing and agriculture to one based on information, service, and knowledge work. Although he didn't originate the idea of the post-industrial society (that would be Alain Touraine), Bell did popularize it — and its influence continues to reverberate. This copy is inscribed to George Homans, one of the founders of behavioral sociology. Homans and Bell were longtime colleagues at Harvard, and Bell penned Homan's obituary for THE PROCEEDINGS OF THE AMERICAN PHILOSOPHICAL SOCIETY, writing: "George Caspar Homans was uniquely a humanist and a sociologist, among the last, one might say, of a generation." An important association of an important and influential book.

Full title: The Coming of Post-Industrial Society: A Venture in Social Forecasting. New York: Basic Books. 9.25" x 6". Publisher's full tan cloth. In original unclipped (\$12.50) color pictorial jacket, designed by Jacqueline Schuman. xiv, 508, [2] pages. Inscribed by Bell on the front free endpaper: "For George & Nancy [Homans] / with affection / Dan Bell / Chilmark / July 13, 1973." Book has slight lean, minor shelfwear, soil. Jacket a bit edgeworn, with fading to the spine. Overall, clean and sound. Very good plus in a very good jacket.

64.

From One Economist to Another

A RANDOM WALK DOWN
WALL STREET

By Burton G. Malkiel
(1973)

Inscribed first edition, association copy,
of Malkiel's hugely influential introduction
to the stock market — presented to
investor, businessman, and fellow economist
Andrew Rudd.

\$5500.

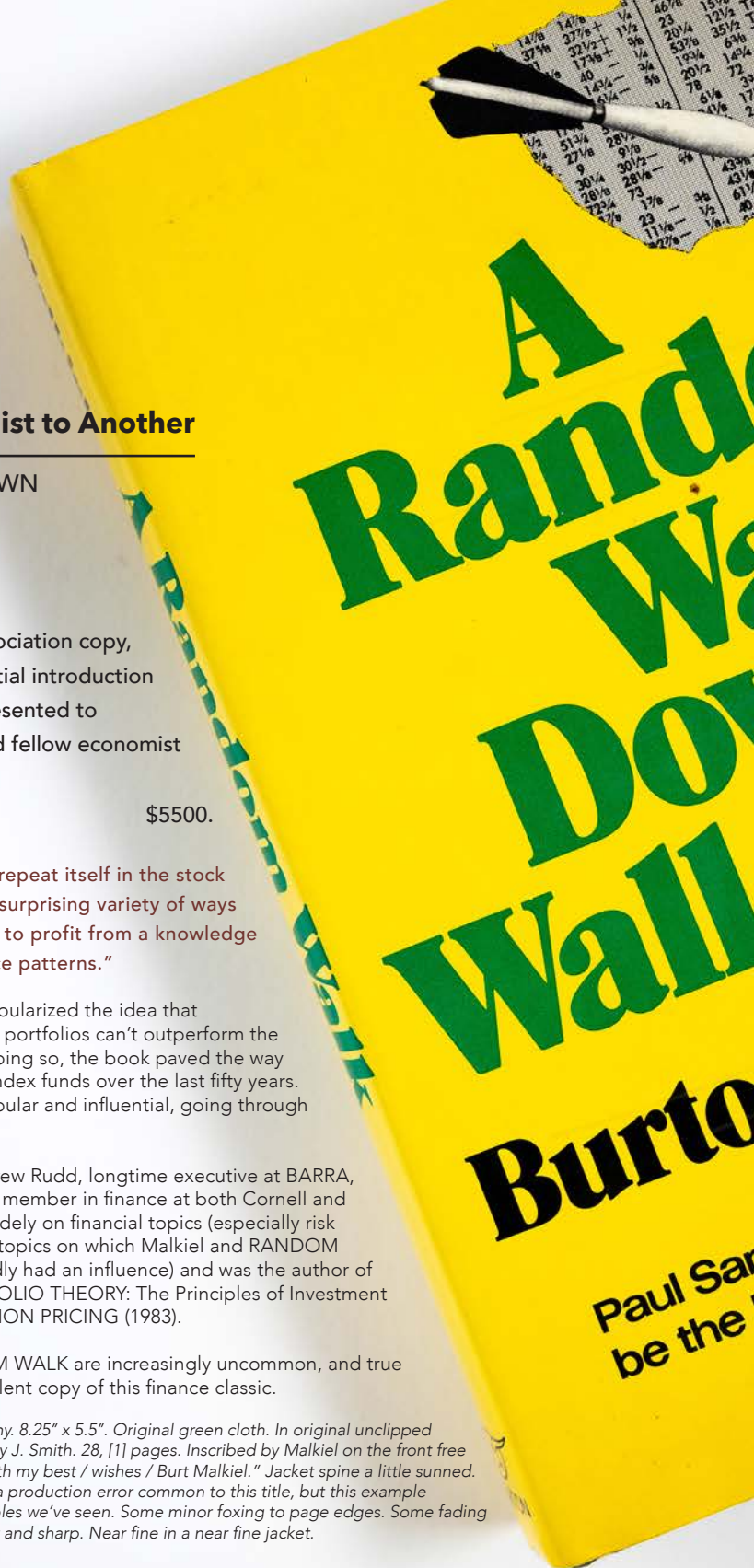
"Yes, history does tend to repeat itself in the stock
market, but in an infinitely surprising variety of ways
that confound any attempts to profit from a knowledge
of past price patterns."

Malkiel's *RANDOM WALK* popularized the idea that
individuals building their own portfolios can't outperform the
stock market as a whole. In doing so, the book paved the way
for the enormous growth of index funds over the last fifty years.
The book has been wildly popular and influential, going through
more than ten editions.

This copy is inscribed to Andrew Rudd, longtime executive at BARRA,
venture capitalist, and faculty member in finance at both Cornell and
UC Berkeley. He published widely on financial topics (especially risk
and allocation management, topics on which Malkiel and *RANDOM
WALK* would have undoubtedly had an influence) and was the author of
two books: *MODERN PORTFOLIO THEORY: The Principles of Investment
Management* (1982) and *OPTION PRICING* (1983).

Signed examples of *RANDOM WALK* are increasingly uncommon, and true
associations, scarce. An excellent copy of this finance classic.

*New York: W.W. Norton & Company. 8.25" x 5.5". Original green cloth. In original unclipped
(\$7.95) dust jacket, designed by Jay J. Smith. 28, [1] pages. Inscribed by Malkiel on the front free
endpaper: "For Andrew Rudd / with my best / wishes / Burt Malkiel." Jacket spine a little sunned.
Jacket laminate creased as usual, a production error common to this title, but this example
decidedly better than most examples we've seen. Some minor foxing to page edges. Some fading
to extremities of cloth. Else, bright and sharp. Near fine in a near fine jacket.*



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 .330 JUN
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 604 SEP
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 8 LHP
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 117 3 0 0 2
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 4 3 2 0 2
 2 4 0 0 2
 6 3 1 7
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 7 38

The Birth of Moneyball

65.

1978 BASEBALL ABSTRACT
 Written and compiled by Bill James
 1978

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

\$7000.

In 1977 when James published the first installment in his long-running series of Abstracts, he would have seemed an unlikely candidate to change the very game he was writing about. A worker at a pork and beans factory, James photo-copied a small edition of (the cover proclaimed) "STATISTICAL INFORMATION THAT YOU JUST CAN'T FIND ANYWHERE ELSE." He offered them for sale via the classified ads of THE SPORTING NEWS, and sold only about 75 copies. Of this seemingly inauspicious beginning, Michael Lewis would later write: "[H]ad he left off writing in 1977, James would have been dismissed as just another crank [...]. It didn't occur to him to be disappointed by the sale of seventy-five copies [...]. In 1978, James came out with a second book [...] Word had spread this time: 250 people bought a copy [...] James's pen was now an unstoppable force."

Though it took more than a decade, the force of James's sheer statistical might slowly gathered a group of adherents both inside and out of professional baseball. Outside pro ball, James's approach helped launch the fantasy sports era with the popularity of Rotisserie Baseball. More importantly, within baseball a small number of coaches, scouts, managers, and executives began experimenting with James's almost pure reliance on statistics (and not baseball's more traditionally semi-superstitious ways). This embrace of his strategy culminated most famously in the Oakland A's GM Billy Beane's remarkable run utilizing James "sabermetric" methods — leading the team to the postseason for four consecutive years (2000 through 2003) on one of baseball's lowest total salaries — a story made famous by Michael Lewis's bestselling book MONEYBALL (and the subsequent film starring Brad Pitt, Jonah Hill, and Philip Seymour Hoffman).

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

Original printings of the first two installments remain truly rare. Indeed, the rarity of these early abstracts can be measured by the fact that not only does OCLC not show any holdings for either the 1977 or 1978 editions (including two reprints James undertook), but none for the 1979 or 1980 editions as well. It is not until the 1981 installment (the last James published himself before its acquisition by Ballantine), that we find a record — a single copy at The Strong National Museum of Play. Just about the earliest attainable installment of the book that not only changed baseball, but sports as a whole, as well as finance, statistics, politics, and a host of other fields.

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



66.

The Book That Launched Ten Million Careers

WHAT COLOR IS YOUR PARACHUTE?

By Richard Nelson Bolles

1971

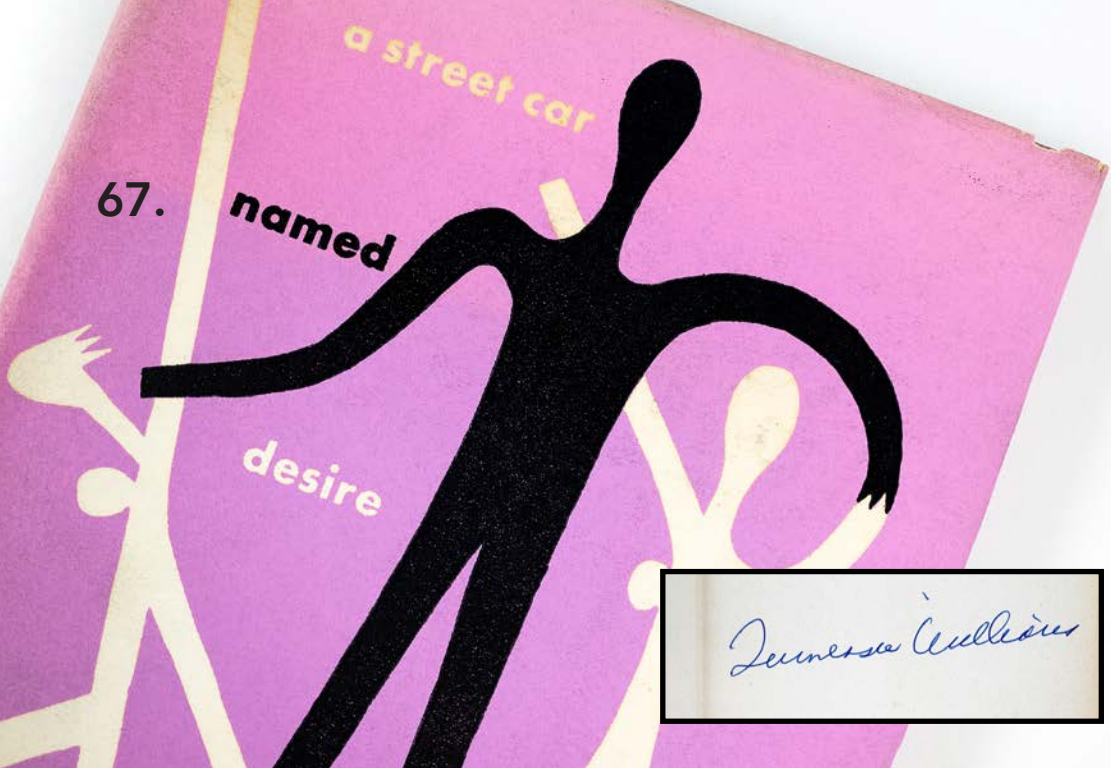
True first edition, self-published by Bolles, of one of the most successful business and self-help books ever.

\$2750.

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

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

Full title: What Color Is Your Parachute? A practical how-to-do-it manual and directory of resources written for clergy considering self-supporting ministry, and others seeking secular employment and/or a second career. (San Francisco): (Parachute). 11" x 8.5". Original comb-bound salmon-pink printed wrappers. Photo offset throughout. 116, xlvi pages. Date stamp "Mar 19 1971" and two small penned notations to front cover. Label-maker titled attached to comb spine with clear tape (as issued?). A few underlinings to the text. Else bright, clean, sound, and sharp overall, with comb entirely intact. Near fine.



"STREETCAR broke the barrier" (Geoffrey Shurlock)

A STREETCAR NAMED DESIRE
By Tennessee Williams
(1947)

Signed first printing of Williams's most enduring play, a beautiful copy in the iconic Lustig-designed dust jacket.

\$20,000.

"Hollywood would never be the same after the release of STREETCAR."

— R. Barton Palmer and William Robert Bray

The broken dreams of a Southern belle are dramatized in Williams's best known play, a hit on Broadway with Jessica Tandy and Marlon Brando in the lead roles (both then virtually unknown). After its brilliant run on stage, STREETCAR went through a groundbreaking adaptation into film, keeping many of the same people involved: Brando garnered his first Oscar nomination for the film, starring alongside Vivian Leigh. According to Geoffrey Shurlock, who was involved in the Production Code Administration that monitored the morality of motion pictures, STREETCAR changed the landscape of how films could communicate drama for adult audiences: "Tennessee Williams was something new to movies [...] The stage got a shock from Tennessee Williams. We got twice the shock. Now we know that a good deal of what we decide in censoring movies is not morality but taste. It began with STREETCAR" (quoted in Palmer and Bray). This first edition has since become famous in its own right for the brilliant jacket design by Alvin Lustig, a high point of New Directions' publications.

(New York): New Directions. 9" x 6". Original pink pictorial boards with design by Alvin Lustig. In original unclipped (\$2.75) pink pictorial dust jacket echoing board design. 171, [1] pages. Signed by Williams on front free endpaper. Book with mild rubbing to top and bottom edges, as typical. Tiny chip to top edge of front panel of jacket. Some faint uneven sunning to spine, front, and rear panel. Top edge a little dusty. Else clean and bright. Near fine in a near fine jacket.

Read more: Palmer and Bray, *Hollywood's Tennessee: The Williams Films and Postwar America*.

68.

COMPANY

"Bobby, Bubi"

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

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

\$7500.

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

— Jesse Green

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

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

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

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

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



Midcentury Film Meets Modern Bullet Journaling

FILM JOURNAL — 1957

Stunningly executed manuscript diary of one year of film-going created by an anonymous Swedish film buff, with beautiful period hand-lettered titles and illustrations.

\$1800.

Opening on New Year's Day 1957 (with Hitchcock's *SUSPICION*) and ending on December 28th, the anonymous creator of this engaging journal captures a landmark year in Swedish filmmaking, which saw the release of two major films by Ingmar Bergman: *THE SEVENTH SEAL* and *WILD STRAWBERRIES* (both recorded here). The compiler was clearly passionate about film, attending a June 1957 film festival, and sometimes (judging by viewing dates) even attending premieres — suggesting (along with the frequency of attendance) they may have been a film professional, possibly a critic.

Films recorded range from new releases (*ANYTHING GOES*, *BABYDOLL*, *FUNNY FACE*, *12 ANGRY MEN*) to various re-releases and revivals (Chaplin, *FROM HERE TO ETERNITY*, *MY DARLING CLEMENTINE*). Directors recorded include John Ford, Vincente Minnelli, Elia Kazan, Sidney Lumet, Jean Renoir, John Frankenheimer, George Cukor, Federico Fellini, Louis Malle, and many others. While the journal is arranged chronologically by viewing, the table of contents at the beginning is alphabetical, and most entries list the director, writer, cinematographer, producer/production company, date of premier, stars, as well as date and place of viewing. Most noteworthy are the entries' renderings in an artistic hand with colorful calligraphic (sometimes illustrated) titles that combine midcentury motifs with a more contemporary, almost Instagram-like, aesthetic. A striking vernacular record of a year's moviegoing.

[Sweden]: n.p. 8.25" x 6". Original stiff stapled and tape-bound commercial wrappers with hand-titled cover and spine. [2], [x], 85, [3] pages. Predominantly in Swedish, but with most film titles additionally noted in their native tongues (French, English, Italian, etc.). Some faint toning, fading to extremities. Minor creasing to covers. Else bright, clean, and sound. Near fine.



Art Meets Art House

70.

Five Notebook Scrapbooks of Original Art and Automatic Drawings By Ruytchi Souzaoui (circa 1949-1962)

A superb collection of over 300 spontaneous sketches of popular films and movie stars by the noted Surrealist and outsider artist, executed in Paris theaters throughout the '50s.

\$6500.

Though born in Yokohama, and educated at the School of Fine Arts in Rio de Janeiro, Ruytchi Souzaoui (1904-1985) spent most of his life in Paris, counting Max Ernst, Jules Pascin, Saito, and Foujita among his friends. Arriving in the 1920s at the urging of Symbolist poet Paul Fort (who helped arrange the artist's first show, at the Manuel Frères Gallery), Souzaoui frequently exhibited alongside the Surrealists — though his Japanese citizenship prevented him from exhibiting during the war. This no doubt contributed to his increasing obscurity in the postwar period. Though he exhibited at the Salon d'Automne, the Salon des Tuileries, the Salon des Indépendants, Galerie Paul Petrides, and Galerie Romanet throughout the 1950s, he gradually withdrew from his friends and peers, choosing to work primarily in isolation. Following his death (in poverty) in 1985, the contents of his studio, including the many albums he had carefully collated in his final years (like these) were saved from the dumpster by his concierge and eventually sold at auction. Since that time Souzaoui's work has steadily gained a cult following, including exhibitions at Galerie Vallois and Art Saint-Germain-Des-Prés.

Throughout his career, Souzaoui experimented with surrealist techniques, from collage to automatic drawing (as here), and he frequently made drawings in the many small sketchbooks he carried with him, which he would subsequently organize into larger notebooks by subject or theme. The five offered here deal primarily with films and cinema. Across several hundred small drawings captured on scraps of hotel stationery, recycled pages, and cheap spiral-bound notebooks, Souzaoui documents his witty cinematic responses to numerous films (and occasionally other entertainments such as theater, opera, magicians, and acrobats). Included are classic films (Les Vacances de M. Hulot, Buñuel's El, Le Ballon Rouge Neapolitan Carousel, Fancy Pants, Bus Stop, David Copperfield, Jules et Jim, Divorce Italian Style, Rashomon, The Trouble With Harry, Love in the Afternoon, as well as an original program for Cleo de 5 a 7), film stars (James Dean, Shirley MacLaine, Jerry Lewis and Dean Martin, Sophia Loren, Doris Day, Audrey Hepburn, Groucho Marx, Bob Hope, Grace Kelly, Zouzou, Marilyn Monroe), and influential directors (Bunuel, Bergman, Tati, Renoir, Meliès). Souzaoui also frequently records the date of viewing as well as the exact venue (Cinema Bonaparte, Casino de Paris, Cinema Baumont-Renne), and sometimes even film-stocks/lenses (Cinescope, Technicolor, Colorscope).

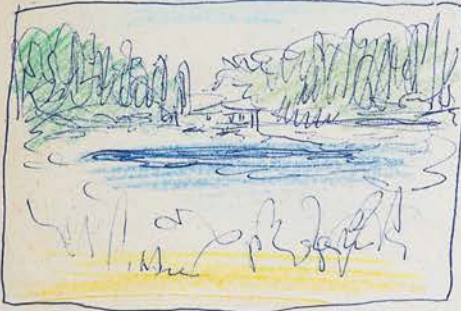
Taken together, a charming and engaging collection by this unheralded artist who serves as a significant link between Modernism and Art Brut.

Paris: n.p. Five volumes; 12.5" x 9" each. Original plain red (3) and beige (2) wrappers. [16] pages each. Containing approximately 320 mounted drawings executed primarily in ink and pencil, with some hand-colored, on smaller sketch- and notebook leaves and other scrap paper. Many titled and otherwise annotated in holograph, variously French (predominantly), English, Spanish, and Japanese. Each album signed on upper covers, one with more extensive notes by Souzaoui. Some minor wear, toning. Generally very well preserved. Near fine overall.

qui A TUÉ HARRY? 9-16

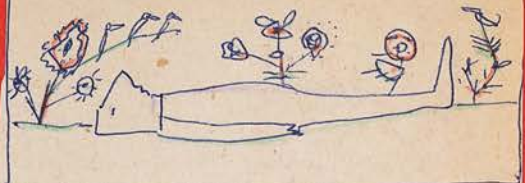


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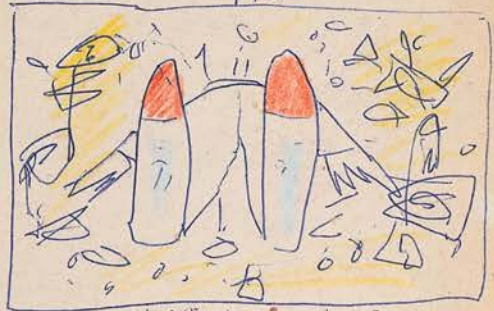


qui A TUÉ HARRY?
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FIN



C'EST AINSI QUE IL EST MORT
DE BELLE MORT

Peintre
et vieux d'histoire

qui A TUÉ HARRY?

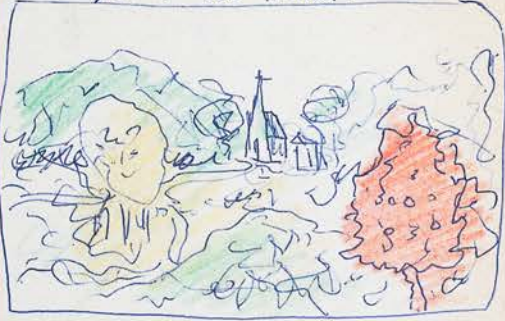
2



elle s'amuse en volant le cigare
de son mari

COMIC SHILREY MAC LENN son père

qui A TUÉ HARRY?





DR. VIEN^{TOUT} EN LISANT. IL TOMBE EN SE
HEURTANT LES PIEDS. PERD SA LONGUE. LE RAMASSE
ET SEN VA SANS APERCEVOIR LE CADAVRE



LE VAGABOND A PRIS SES BELLES CHAUSSURES



LA DAME EPICERIE - BAZAR (DANS LE BUNGALOW)
PETIT DEBIT DE BOISSON ET POMPE D'ESTRANCE
AU BORD DE LA ROUTE VENT LES TABLEAUX
DU JEUNE PEINTRE VIEUX MILIONNAIRE LE TROUVE
GENIAL PROPOSE DE LU ACHETER TOUT SES PRODUCTIONS



IL OFFRE CADEAUX A TOUTS. OBJETS DE LEURS DESIRS

IL PREND CROQUIS



LE PEINTRE
ECHANGE DE CRAPEAUX ET LAPIN QUE LE GASSE
ARRASSE DANS FORET

CHEZ LE CAPITAINE

FIGURE DE
PROUE 4



OLD MISS.

CAPITAINE

APRES AVOIR ENTERRE ET DETERRÉ
PLUSIEURS FOIS. ON EMMELE LE CADAVRE CHEZ
SHIRLEY. ON LE NETTOYE
TOUTS SES LINGES ET COÛTUME
DR VIEN LE COMITER QUE
IL EST MORT DE MORT
NATUREL. - ON LE HABILLE
BIEN PROPREMENT - ON
VA DEPOSER LE LORP
DANS LA FORET. COMME
IL Y ÉTÉ AU DÉBUT.
PETT GARIBO IRA ACHETER
LE APPRENTI. POLICIER.

SALLE DE BAIN DE CHEZ
SHIRLEY

Dressing The Most Photographed Woman In The World

Original Artwork for Four Fashion Designs for Princess Diana
By Gnyuki Torimaru (Yuki)
(1986-1990)

Series of four concept drawings and studies for dresses and other outfits designed for H.R.H. The Princess of Wales, including two for Diana's 1986 state visit to Japan.

\$8500.

"[Yuki] was minimalist before anyone thought about minimalism." — Meredith Etherington-Smith

Throughout her public life when visiting foreign countries, Diana would commission native designers to create custom dresses and other fashions for her to wear. Gnyuki Torimaru (Yuki) had been on the London fashion scene since the 1970s, having previously worked for the London fashion house Rembrandt, as well as designers Norman Hartnell, Michael of Carlos Place, and Pierre Cardin before striking out on his own. His work was noted for its simplicity; known as a "[master] of drapery" (Watson), according to the V&A: "[h]is designs have always been body-conscious, and he is admired both for his craftsmanship and for the fact that his designs suit larger as well as smaller women." His clothes appeared on the covers of VOGUE and his clients already included Jerry Hall, Bianca Jagger, Twiggy, and Farrah Fawcett when Diana approached the Japanese-born designer (on the recommendation of Lady Drogheda) to design a dress for the princess's upcoming 1986 state visit to Japan.

Diana's arrival in Japan was widely anticipated, with the United Press describing the country's "'Countdown to Camelot' [...] with publishers rushing into print a flood of books and magazines featuring page after page on Diana's progress from plump teenager to fashion leader." The arrival of the prince and princess was a seismic event: "Nearly 100,000 people cheered Britain's Prince and Princess of Wales as they drove in an open-air limousine through the streets of Tokyo this afternoon, a spectacle rare indeed for a nation accustomed to a more cloistered and reticent imperial family" (NEW YORK TIMES).

The culmination of the visit would be a banquet Diana and Charles attended with Emperor Hirohito. For this dinner, Yuki presented Diana with several eveningwear options. She eventually chose a sweeping blue gown that exhibited Yuki's trademark pleats and drape. The dress led to a "renaissance" (Watson) for the designer, and a variation on this gown is present in these sketches, as is a color study for an overcoat for the same trip. Also present are two later dress designs (dated 1987 and 1990), testifying to the ongoing relationship between this innovative designer and Diana.

A rare collection of concept drawings for couture designed for one of the great fashion icons of the 20th century.

[London]: n.p. 16" x 11" image area; 21.25" x 16" framed all. Four original pencil drawings (one hand-colored) on lightweight paper. Each titled, signed and dated by Yuki. All on acid-neutral card in elegant contrasting mount, professionally glazed and archivally framed. Tiny chip to edge of one frame. Else generally fine.

Read more: Kapner, "DESIGN NOTEBOOK; Out Goes Majolica, In Goes Nothing," The New York Times, Oct. 31, 2002; Watson, Twentieth Century Fashion, Volume 5.



WESTWOOD

PARIS S/S 1998



AJ-121

WESTWOOD

PARIS S/S 1998



AJ-113

WESTWOOD

PARIS S/S 1998



AJ-105

WESTWOOD

PARIS S/S 1998



AJ-109

WESTWOOD

PARIS S/S 1998



AJ-093

WESTWOOD

PARIS S/S 1998



AJ-085

WESTWOOD
PARIS S/S 1998



AS-117

WESTWOOD
PARIS S/S 1998



AS-101

WESTWOOD
PARIS S/S 1998



AS-013

WESTWOOD
PARIS S/S 1998



AS-097

WESTWOOD
PARIS S/S 1998



AS-086

WESTWOOD
PARIS S/S 1998



AS-084



DH-054



DH-055



DH-058



DH-059



DH-062



DH-063



DH-066



DH-067

Westwood Ends The Twentieth Century

Color Slides From Four Fashion Runway Shows 1998-2000
 Designed by Vivienne Westwood,
 photography by Dan Lecca, Fabio Pettinari, et al.
 (1998-2000)

Four of Westwood's fin-de-siècle runway shows inspired by Bacchus, Elizabethan pirates, and 18th-century caricatures, captured by legendary catwalk photographers Dan Lecca, Fabio Pettinari, and others in Paris, London, and Milan.

\$7500.

"I love art, me," Westwood wrote in her published DIARIES, and she really did: the art of Velasquez, Gericault, Matisse, Watteau, and Rubens, but also the arts of corsetry and tailoring, appropriating for herself all the exaggerated artificiality and technical tricks of both worlds, plundering several centuries in service of a vision that evolved beyond punk but never beyond beauty. "At Westwood, visions were sculpted, thought about, experimented with, directly on the body, on the stand, on the floor, or just tied to the mast" (Thornquist).

The shows here include Milan Spring/Summer 1999 menswear (2 slides), the Paris Spring/Summer 2000 collection ("Summertime" — 75 slides), and the London Fall/Winter 1998 show ("Five Centuries Ago" — 69 slides), which "recalled the art world, through garments inspired by court costumes of Renaissance England, specifically in the age of Gloriana. Inspired in part by Dynasties, an exhibition of Tudor and Jacobean portraits at London's Tate in early 1996" (viviennewestwood.com).

Yet the most important is the Paris Spring/Summer 1998 show ("Tied to the Mast" — 93 slides), a favorite of the designer's. That show — a seamless blend of early 1960s Italian glamor, "flamboyant, pirate" themes (NEW YORK TIMES) that harkened back to her first runway show ("Pirates," 1981), and Westwood's signature modish 1970s London punk — was a touchstone for the designer. She has returned to it for inspiration in several subsequent collections, and it remains a favorite of fans, from Gwen Stefani to Margo Robbie, who recently walked a red carpet in a vintage 1998 "Mast" gown. Said Westwood of this collection: the "name, 'Tied to the Mast,' was derived from the tale that in the event of an attack or storm, women onboard a ship were tied to the pirate ship's mast to ensure their safety."

Typically retained for reference and company archives, primary materials from major fashion shows and designers are uncommon in the marketplace. A collection of unusual depth from one of the most important and influential designers of the last fifty years.

(Paris, London, Milan): n.p. 11.75" x 9.5" (sheets); 2" x 2" (slides). Black cloth binder housing 239 dated and numbered color slide transparencies in clear plastic sleeves. Fine.

Read more: Rothman, "How Runway Fashion Photography Has Changed Over the Decades, Time Magazine; Westwood, Get a Life: The Diaries of Vivienne Westwood; Thornquist, Dao Entrepreneurship: Westwood, Wilson, and Bergson on Business, Art and Aesthetics.

SYLVIA PLATH

Fifteen dolla

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Sylvia Plath
.....
Contributor's Signature

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TR 7-0842

please please
good luck

ENID

American Exp
Paris

TO Editor;

"Why, for heavens sake!

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

THE

WALL

JAIL



"By kisses, by cherubim" ("Fever 103°")

Original Juvenile Drawing of a Cherub and a Songbird
By Sylvia Plath
1944

Rare original drawing by the eleven-year-old poet featuring a lute-playing cherub singing with a robin sitting on a perch.

\$8500.

"If you dissect a bird / to diagram the tongue, / you'll cut the chord / articulating song."

Plath made visual art throughout her life in a wide variety of mediums: from collage to oils, watercolor to pastels. This early piece, executed in colored pencil and crayon, features two figures often symbolic of poets and poetry — the songbird and the lute — and is emblematic of Plath's art at the time: "She derived most of her early artwork [...] from popular images of fairies and Mother Goose figures that she copied from all forms of publications, at a time when the Victorian aesthetic of flower bouquets and bluebirds, rosy-cheeked children, and cherubic angels dominated commercial and popular art forms" (Connors 10).

Plath did not merely dabble in art: it was in many ways central to her creative practice. Before she settled firmly on poetry in college, she seriously considered majoring in art. Plath would later write to her mother (who has annotated the verso and dated the piece to "2/4/44"): "I feel I'm developing a kind of primitive style of my own which I am very fond of" (August 28th, 1956).

Provenance: Acquired by the previous owner directly from Sylvia's mother Aurelia. Plath's mother received little money from Plath's increasingly lucrative estate which was controlled by her husband, the poet Ted Hughes, and she occasionally sold Plath's personal items to supplement her income.

A charming and moving original work from one of the defining poets of the 20th century.

[Wellesley, MA]: n.p. 6" x 4.5". Original drawing on plain paper, executed in colored pencil and crayon. Initialed by Plath in the lower right corner: "By / SP." Plath's mother Aurelia's penciled annotation "By / Sylvia / 2/4/44" to verso. Mild toning, edgewear. Some faint discoloration here and there. Two pin holes to top corners. Right edge a little rough as if torn from notebook or other book. Else clean and sound. Very good plus.

Read more: Connors, "Living Color: The Interactive Art of Sylvia Plath," in *Eye Rhymes: Sylvia Plath's Art of the Visual*.

74.

The Visual Art Of The Visual Poet

Original Signed Painted Portrait of an Unidentified Young Woman
By Sylvia Plath
[1948 or 1949]

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

\$135,000.

This early piece, painted while she was in high school (and, given the inscription on the verso, likely submitted to an art contest or competition), is executed in colorful gouache in a decidedly modern, almost Fauvist style, and features an unnamed young woman resting her chin in her hand.

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

A moving and vibrant original work from one of the defining authors of the 20th century, capturing the youthful exuberance she would transform from visual media into the written word.

(Wellesley, Mass): n.p. 17.75" x 12.75" (image). Original gouache painting on thick paper. Housed in a metal frame (easily removable). Signed by Plath on verso: "Sylvia Plath / (Age 16) / 26 Elmwood Rd / Wellesley, Mass." With Plath estate seal on both front (lower left corner) and back. Light edgewear, a few creases at the corners and some waviness to the paper from painting and only noticeable on the verso. Near fine. Provenance: see item #73.

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



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Sylvia Plath 17
Contributor's Signature Age

Aurelia R. Schober
Parent or Legal Guardian's Signature

Aurelia R. Schober
Witness

March 17, 1950
Date

*except school publications listed below:

75.

(OA. 370 5C 12-49)

The Beginning Of Her Professional Career

Signed Contract for "And Summer Will Not Come Again"
By Sylvia Plath
1950

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

\$10,000.

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

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

The contract is actually signed twice by Plath, once as herself (noting her age: "17"), and once as "Aurelia R. Schober" (her mother's maiden name) on the "Witness" line — presumably for convenience and expediency. Plath has additionally noted the date ("March 17, 1950").

A rare document marking an early milestone in the career of one of our most important poets.

[New York]: Triangle Publications [Seventeen Magazine]. 11" x 8.5". Triangle Publications form contract with typed carbon elements printed recto only. Signed and dated ("March 17, 1950") by Plath, her mother, and Plath again (as "Witness," using her mother's maiden name). Folded in thirds for mailing. Some creasing, edgewear. Mild toning and staining here and there. Residue from removal from scrapbook to verso. Overall sound. Very good. Provenance: see item #73.

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

Sylvia Plath
Haven House

76.

READING LIST ENGLISH 221

General

Cecil, David.	The Mid-Victorian Novel	820.9 C 324
Leavis, F. L.	The Great Tradition	820.9 L 489
Daiches, David	The Novel and the Modern World	820.13 D 14 m

Charlotte Bronte

Benson, E. F.	Charlotte Bronte	825 B 26a
Hinkley, Laura	Charlotte and Emily	825 B 786 2 de
Dimmet, Abbe	The Bronte Sisters	825 B 786 2h

George Eliot

Bennett, Joan	George Eliot
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Plath As College Student: Reading, Homework, Gossip

READING LIST ENGLISH 221
By Sylvia Plath
[1952]

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

\$12,500.

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

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

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

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

[Northampton, MA]: [Smith College]. 11" x 8.5". Single leaf printed recto only. With Plath's annotations to both sides. Signed: "Sylvia Plath / Haven House" on upper right-hand corner. Creasing, tiny chips, and some toning. Folded several times. Small stain to lower cover. Very good. Provenance: see item #73.



77.

The Stirrings Of Ariel

TRAGEDY IS NOT ENOUGH
By Karl Jaspers
1953

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

\$35,000.

"[W]hat the hell is tragedy? I am."

— Plath, Journals

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

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

Another significant section marked by Plath is Jaspers's discussion of Shakespeare, specifically the role of his characters Prospero and Ariel — this read and underlined by Plath ten years before her *ARIEL*. Prospero and Ariel represent, according to Jaspers, "the noble task" of the poet: "holding the mirror up to the world, of bearing witness to reality." Jaspers's conclusion argues that, to live a great and noble life is "to endure ambiguity in the movement of truth and to make light shine through it; to stand fast in uncertainty." "To endure ambiguity": Plath crowns this with a star, underlines it, and writes it over again.

First UK edition. London: Victor Gollancz Ltd. 8" x 5". Translated by Harald A.T. Reiche, Harry T. Moore, and Karl W. Deutsch. Original blue cloth with gilt-lettered spine. In original unclipped (8/6) dust jacket. 123, [1] pages. Ownership inscription by Plath penned to front free endpaper: "Sylvia Plath / Cambridge / 1955." Pen underlining and occasional marginalia by Plath throughout. Several pages dog-eared (as was her practice). Plath's bookplate, designed by Rockwell Kent and with her typed name, laid in. Minor soil to jacket, light scuffing and a few small tears to edges. Near fine in very good plus jacket. Provenance: see item #73.

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

ymbols; at still others he will fail. But even the experience of failure may be crucial. One person's failure may acquire transcending symbolic significance for the thought or conduct of others; and it may lead to new possibilities even for the person who failed — to possibilities of restructuring his own personality and the further pattern of his life. Essential throughout this philosophic quest is man's will

cf. August 1953

completed and whole. He lives the meaning of truth in all the ways of being truthful. He is involved in ever deepening communication.

This is the vision of a great and noble life: to endure ambiguity in the movement of truth and to make light shine through it; to stand fast in uncertainty; to prove capable of unlimited love and hope.

"to endure ambiguity"

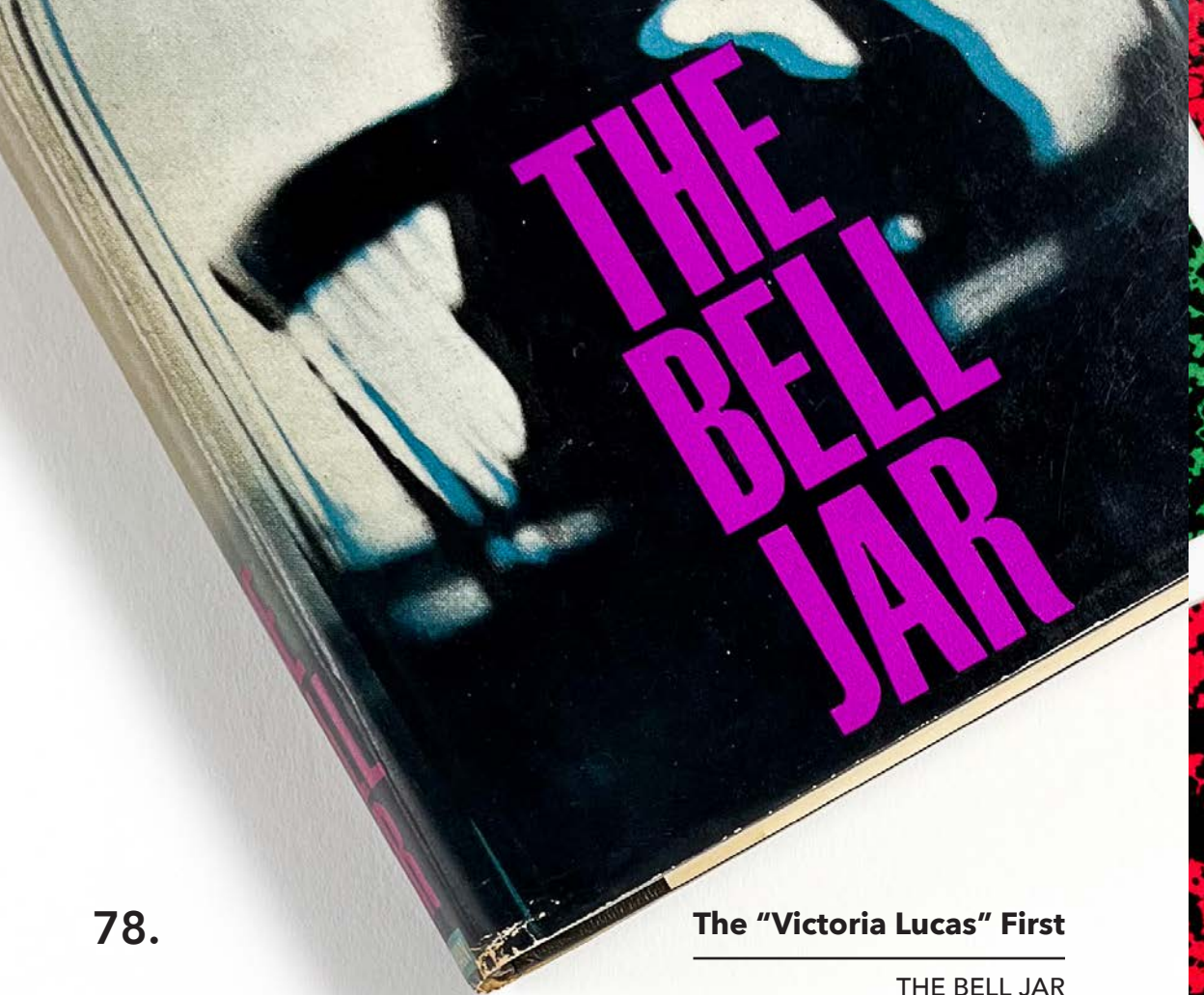
By contrast, Shakespeare is close to us because his milieu is close to ours. Thanks to this closeness, Shakespeare can speak on the secular stage and in symbolic ciphers rather than in concrete embodiments of the contents of faith. In Shakespeare we find no Eumenides, no Moira, Apollo, or Zeus, but witches, ghosts, and the magic of fairy tales. There is no Prometheus but a Prospero and an Ariel. No cult serves as framework of the dramatic performance. Instead the poet has the noble task of holding the mirror up to the world, of bearing witness to reality, of making the audience feel the background of meaning, order, law, truth, and divinity. Hence any mythical inter-

A yearning for knowledge of the tragic. When man encounters the hard fact of tragedy, he faces an inexorable limit. At this limit, he finds no guarantee of general salvation. Rather, it is in acting out his own personality, in realizing his selfhood⁴ even unto death, that he finds redemption and deliverance.

He may find this deliverance through his sheer strength to bear the unknown without question, and to endure it

Through suffering: self-knowledge -

... complete rational interpretation from the very make some elements accessibility precisely is uncharted, that is interpretation. In all poems the



78.

The "Victoria Lucas" First

THE BELL JAR
By "Victoria Lucas" [pseudonym of Sylvia Plath]
(1963)

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

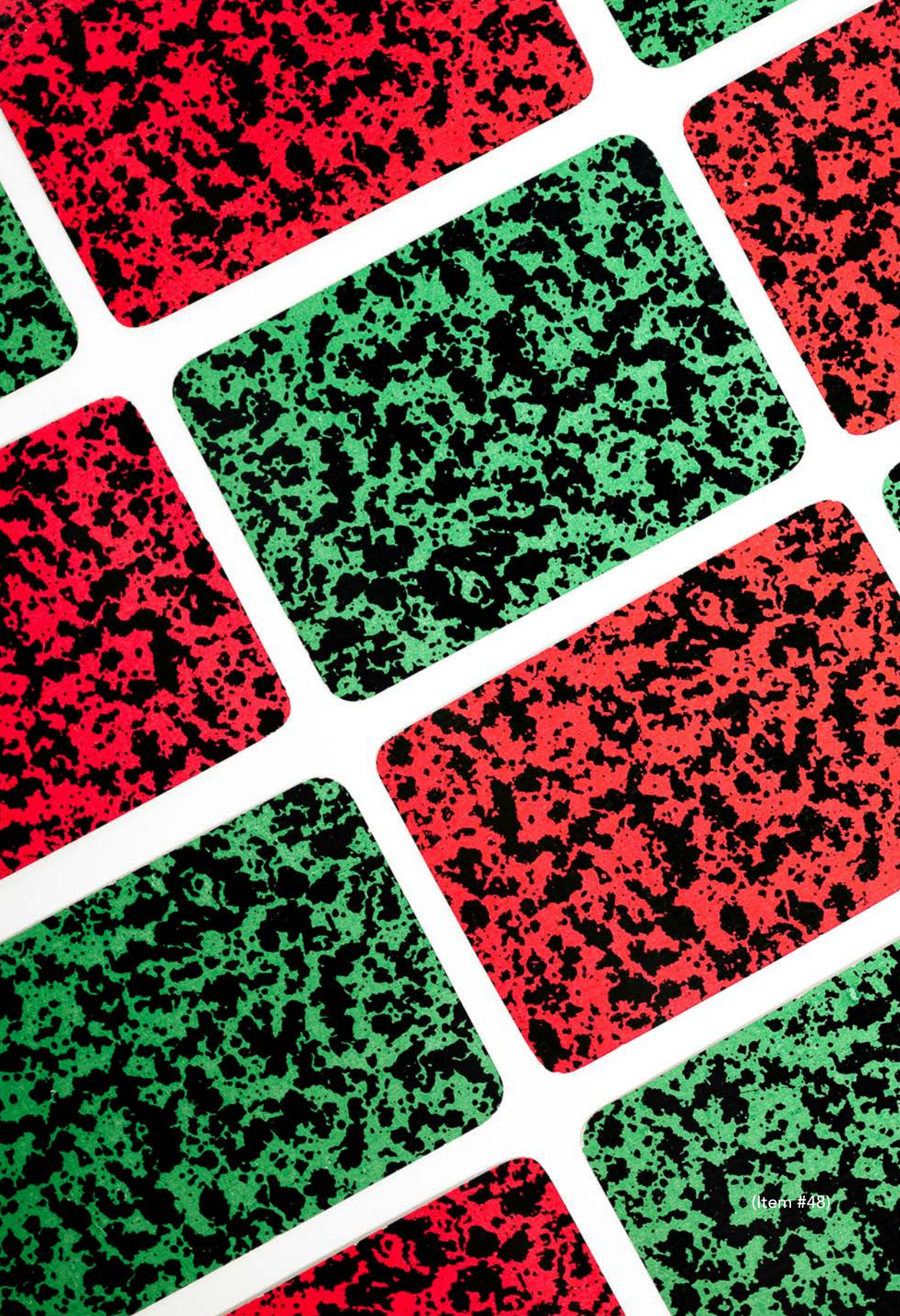
\$26,000.

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

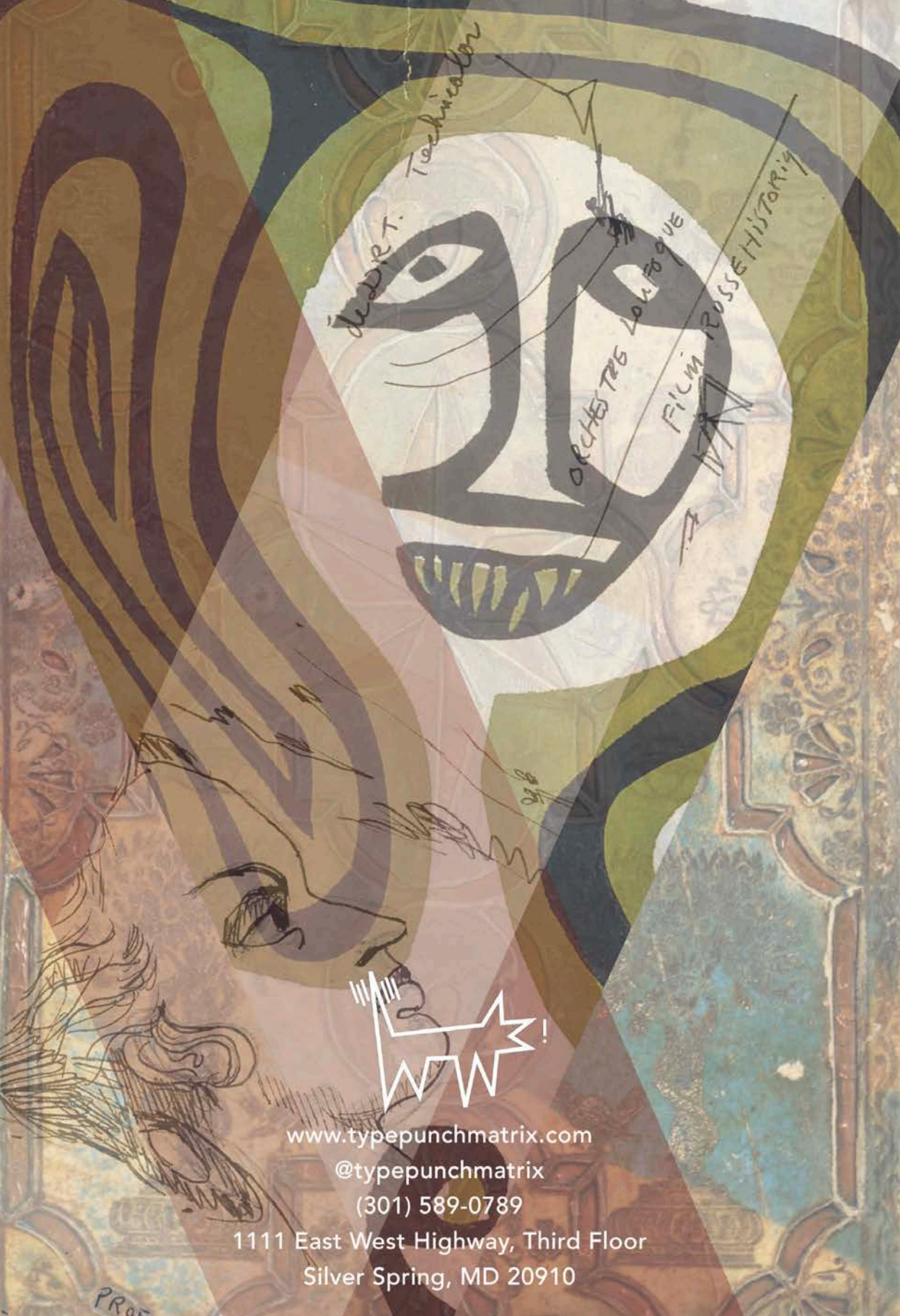
Plath's self-described 'potboiler' was damned with dismissive praise in its own day as a sort of girl's CATCHER IN THE RYE. (Though, as Heather Clark notes, if Esther Greenwood has a male antecedent, it is not Holden Caulfield but Joyce's Stephen Dedalus.) Harrowing personal and famously autobiographical,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

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

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



(Item #48)



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