

TYPE PUNCH MATRIX

JOSEPH
recueillie
MARCEL SA

Morgan was born in
of England, and there
of Wales. His Father was
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country, even as most who bear the

un livre de piet worm.

La TRIBU



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1935 MARCOCCI 2/16

Josephine Baker



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JOSEPHINE BAKER



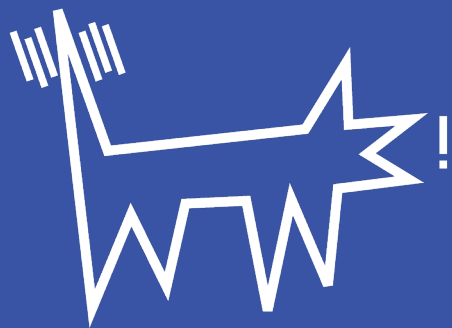
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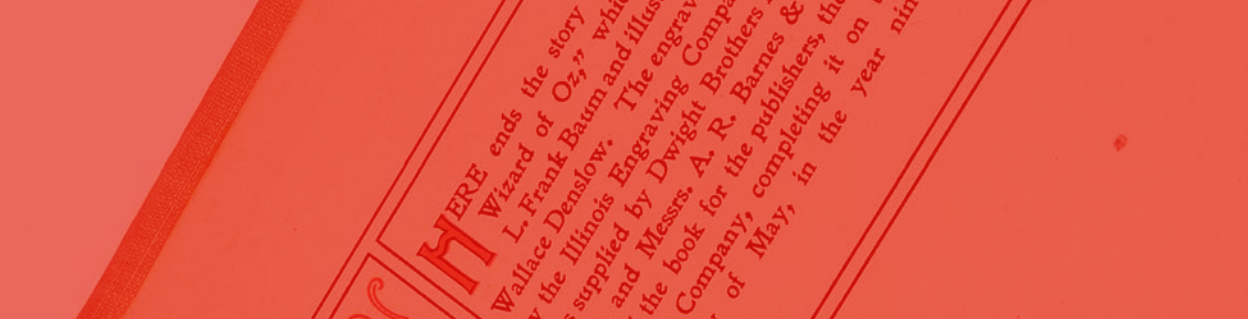
AN
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(item #35)



info@typepunchmatrix.com



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

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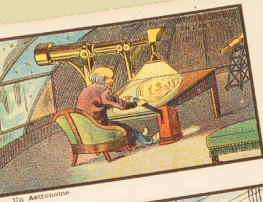
Printed by Covington Group, March 2020.

We strive to be inclusive and accurate in all of our cataloguing. If you encounter descriptions you feel misrepresent or omit important perspectives, or use language that could be improved, please email us.



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Un Astronome



Chantier de Construction Aérostyén



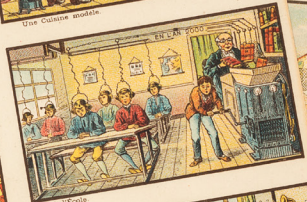
Une Cuisine moderne



Un Agriculteur très occupé



Maître photographe



À l'École



Une Petite Auto-Traînée au Port Sud



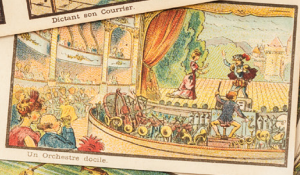
Moments à sa Toilette



Débatir son Coût



Une Dérrière dans la Forêt des Sarginaes



Un Orchestre bouce



Les Petits Chœurs à Dix



Une Partie de Chocret



Un Appareil à Vol



Un Appareil à Vol



Une Rue de la Ville de l'An 2000



Un Appareil à Vol



Un Appareil à Vol

1.

A Nineteenth-Century Vision of the Year 2000

EN L'AN 2000
By Jean Marc Côté
1899

The most complete set known of the original
"Year 2000" illustrated cards, prepared for
the 1900 Paris Exposition.

\$10,000.

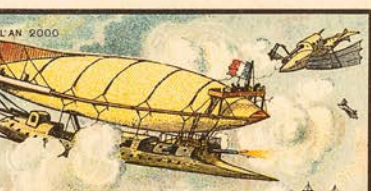
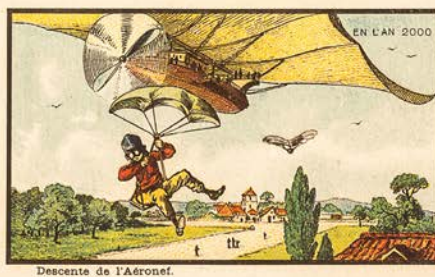
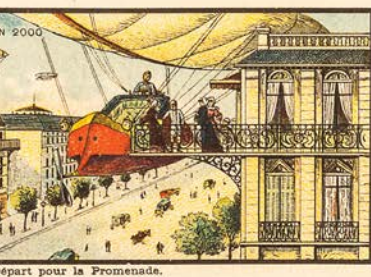
Commissioned by toy manufacturer Armand Gervais et Cie, commercial artist Côté drew substantial inspiration from Jules Verne and his illustrators to develop a series of charming imagined scenes from the far future of 2000, when the human race would tire of a gravity-bound lifestyle and take in large numbers to the new frontiers of the air and sea: winged firefighters; party airships; a whalebus bearing its passengers along the whaleroad. An equally dominant theme is the improvement and automation of natural processes for maximum techno-futuristic Efficiency: a woman at her dressing table applies her maquillage with robot-arm controllers; an automaton orchestra plays itself; a miniature 'intensive incubator' expels fresh eggs and live chicks from alternate chutes; a schoolmaster pours textbooks into an enormous grinder whose processed contents whizz along electrical wires into his pupils' headphone-receivers.

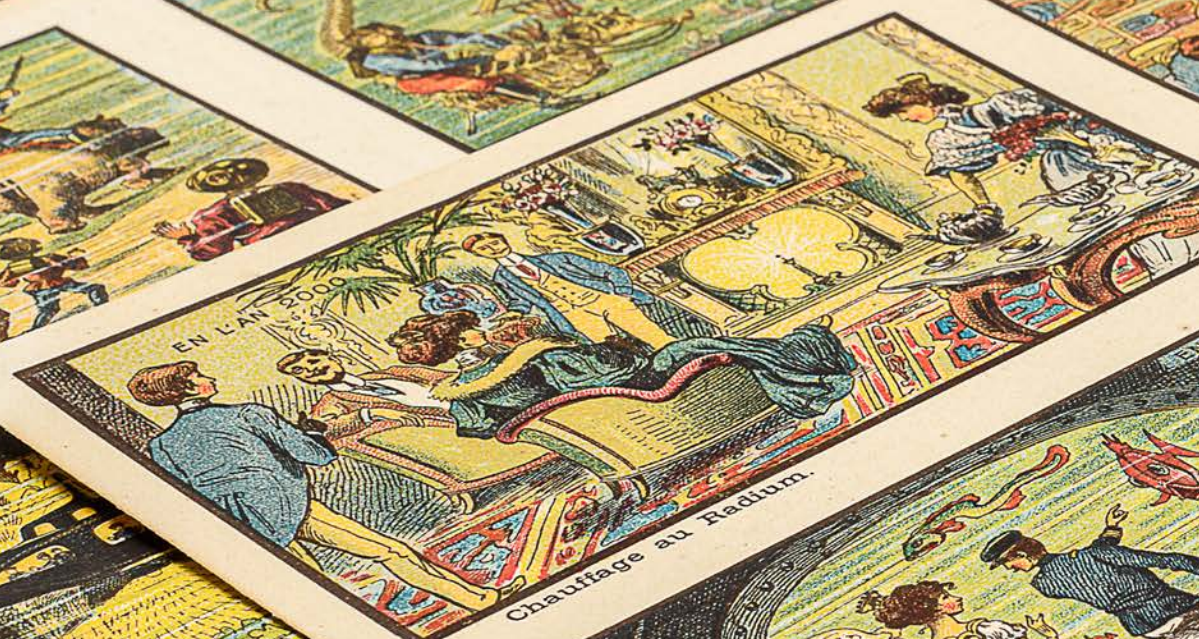
Fifty cards from an incomplete set acquired by Christopher Hyde at Editions Renaud in 1978 were reproduced and published as *FUTUREDAYS* in 1986, with an introduction and commentary by Isaac Asimov, who took special note of the cards' up-to-date incorporation of contemporary scientific discoveries: "[T]he illustrator portrays a future in which a living room can be heated by a tiny speck of radium upheld in the center of a fireplace...This surely must be the first representation of the peaceful use of nuclear energy."

Though Asimov referred to the *FUTUREDAYS* set of 50 as the "only complete set of these cards in existence," the total number of designs originally produced is not known with certainty, and a small number of fuller sets have since been found, including this one. A spectacular fin-de-siecle futurist vision and, at 78 cards, the largest set documented.

Lyon: Armand Gervais et Cie. 78 chromolithograph illustrations, each 4" x 2.5", printed on eight sheets, rectos only. Housed in custom blue cloth clamshell box with gilt-stamped brown leather title label to front panel. Fine.

*Read more: Isaac Asimov, *Futuredays: A Nineteenth-Century Vision of the Year 2000*.*





Chauffage au Radium.



en Palais océanien.



A bord d'



Hôtel sous-marins.



Un Tailleur de haute Couture.

Chercheurs de Perles.

Un Paquebot sous-marin.

EN L'AN 2000

EN L'AN 2000

EN L'AN 2000

2.

The Last Known Copy In Private Hands With Original Pencil Drawings By Tenniel

THROUGH THE LOOKING-GLASS

By Lewis Carroll

1872

Extraordinary first state of the sequel to ALICE'S ADVENTURES IN WONDERLAND, one of only three known copies of the book containing two original pencil sketches by Tenniel.

\$75,000.

Few works can claim the breadth of cultural influence of Carroll's two Alice books. In this book, Alice returns to Wonderland by stepping through a mirror, playing out her journey like a game of chess. THROUGH THE LOOKING GLASS is quoted in works as wide ranging as FINNEGANS WAKE and HARRIET THE SPY, and inspired the Beatles song "I Am The Walrus." It also contains the great English nonsense poem "Jabberwocky."

This copy bears pencil sketches of Humpty Dumpty (reproducing, in reverse, the illustration from page 118) and Alice holding a fawn (page 63). The images are reversed in imitation of what Tenniel would have drawn on the wood. This copy is unrecorded in Schiller's 1990 Census, "Drawings Made by Tenniel as Part of Inscriptions of Books." Schiller lists two copies of this title with original drawings. Tenniel scholar Matthew

Demakos notes that there is a third in the Harry Ransom Center at the University of Texas (this one with only one sketch), making the total four (including this copy). Two of those copies (housed at The Watkinson Library of Trinity College and the Berol Collection of NYU) have two sketches, as in this copy. The drawings in this copy are different from those in the other three. Based on the two censuses, this is the only remaining copy of THROUGH THE LOOKING-GLASS in private hands that contains original pencil drawings by Tenniel.



A remarkable literary rarity from one of the great author-illustrator pairings in English literature.

Mary Meness
Ever yours
With her Brother's love

JT



"Dodgson considered illustration a paramount aspect of his Wonderland stories."

– Schiller, Census

THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE.

First edition. London: Macmillan and Co. Full title: *Through the looking-glass, and what Alice found there*. Octavo. 7" x 4.5". Original full red cloth, triple gilt-rule borders, central gilt-stamped icons on both boards, gilt-lettered spine. Blue coated endpapers, all edges gilt. Half title. Wood-engraved tissue-guarded frontispiece and 49 in-text wood engravings by Dalziel after Tenniel. One page of ads at rear. [12], 224, [4] pages. Half title inscribed ("Ever yours / JT") and illustrated by Tenniel with two pencil sketches from the book: the top portion of TTLG118 (Humpty Dumpty offering his hand) and TTLG63 (Alice clasping her arms round Fawn). Half title with additional ink gift inscription. Burn & Co. binder's ticket on rear pastedown. Housed in a custom maroon slipcase and chemise. Boards moderately soiled, spine toned and soiled, with additional wear to spine extremities, light bump to front corner, expert repair to hinges, a few instances of soiling to text. Very good.

Read more: Schiller, *Census of Alice's Adventures in Wonderland*; Amanda Lastoria, "Lastoria List of Titles for Tenniel's Alice's Adventures in Wonderland Illustrations" in *The Carrollian*, No. 26; Williams, Madan, Green and Crutch, *Lewis Carroll Handbook*, 84.

3.

The Revolution That Sparked Revolutions

Leaf from the Gutenberg Bible
Printed by Johannes Gutenberg
[circa 1455]

A rare artifact from the first major book printed with moveable type in the West.

\$115,000.

Gutenberg's printing press was one of the most radical turning points in recorded history. It created a leap in communication and accessibility that transformed Europe, playing a critical role in the Reformation, the Scientific Revolution, and countless other movements that have shaped the modern world.

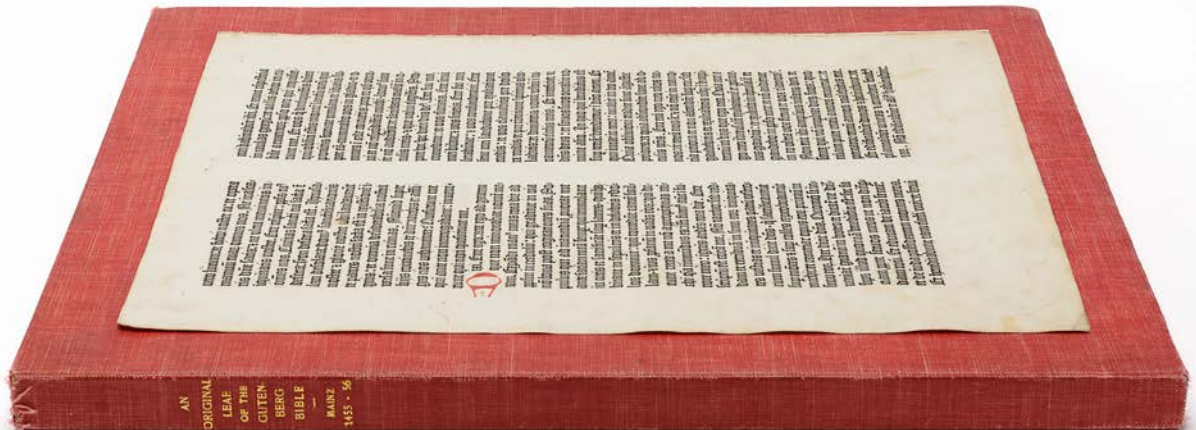
The famed beauty of the Gutenberg Bible is not exaggerated. In order to compete within the mature market of illuminated manuscripts, Gutenberg painstakingly recreated the look of the era's popular writing style and left room for hand embellishments, like the red initials here.

Only 21 complete copies of the Gutenberg Bible survive, and one hasn't been sold since 1978; for decades, single leaves have been the only obtainable version. This leaf was removed from the incomplete Mannheim-Zouch-Sabin copy in 1921 by the bookseller Gabriel Wells. It contains Isaiah 63:1-65:22, verses on God's mercy and forgiveness.

Fine, elegant, and electric.

First edition. [Mainz]: [Johannes Gutenberg]. Single folio leaf. 14.25" x 10.5". 42 lines of Gothic type in two columns, two red manuscript initials. Bull's head watermark in center of leaf. "Isaiah" and page number written in ink on top margin of recto. Housed in a custom clamshell box with window-framed folder. Only light soiling to lower margin: exceptionally bright and clear, with no repairs. Fine.

Read more: Printing and the Mind of Man, 1; Goff, Incunabula in American Libraries, B-526B; Ing, Johann Gutenberg and His Bible.



//

[The Gutenberg Bible] has never been surpassed. Of all the arts, printing at its birth reached perfection more nearly than any other."

- A. Edward Newton



uno homine: et fides nolite ei: et opus
 manus vestras unum non. Ne irascat
 vobis dominus: et ne ultra memineris in
 conspectu suo. Et ex respice: ipse tuus
 orator. Non delira facta est. Et ocula
 sua desolata: domus sanctificationis
 vestre et gloria vestre. Et sanctificationis
 et pacis vestra facta est in conspectu
 domini: et omnia desiderabilia vestra
 habet conuersio te dicit: et ab ipse
 spes non venientur: et desiderium me
 qui ante non inueniebant: inueni
 ent. Et ex ego: et ego ad presentem
 que non memorabit nomen me
 um. Et ipse manum meam tota die ad
 ipse incedit: qui precatur in via
 non bona post cogitationes suas. Po
 pulus qui ad iracundiam provocat me
 ante faciem meam super: qui immolant
 in oratione et sacrificia super: qui ha
 bitant in sepulchris et in delubris. Et do
 mitor dormit: qui comedunt carne huius
 mundi: et non plerumque in vultu eorum: qui di
 cunt: terra a me non appropinquavit mi
 hi: quia inimicus est: et non sum? et tunc i
 gnis ardere tota die. Et ecce
 spiritus est coram me. Non facbo: sed red
 ditas et iniquitates peccati vestri
 et dicit dominus. Et si sacrificaverit
 et super colles reprobrauerit
 et dicit dominus. Quomodo si in
 tu horeas et dicitur ne dis
 quis benedictio est: sic ha
 bitas meos ut non dis
 tanciam de iacob meis.
 et in montes meos.
 et edificabitur: et secum

mei habitabit ibi. Et ex
 in caulis prope: et in hie
 biles arboribus ipse meo qui
 vultur me. Et non est in requi
 qui obliuiscit montem iacob
 ponitio: et faciant misericordiam et tu
 per et numerabo vos in glori
 am et non respondit michi: locu
 et non audibitis: et factura mali
 culis meis: et que nolui elegeritis.
 puer hic: et dicit dominus deus. Et ecce
 comedent: et vos diuicatio. Et ecce
 me bibent: et vos facies. Et ecce
 secabuntur: et vos confundentur. Et
 secum mei laudabunt pre exultatione
 et cordis: et vos damnabitis pre dol
 subitio: et dicitur nomen vestri in
 rauerit electio meo. Et incedite te
 mine alio. In quo qui benedictus est
 sig: et tunc benedictus est
 qui iurat in terra: inuabit in deo amine.
 Quia obliuioni tradite sunt agustie
 priores: et quia abscondite sunt ab o
 culis meis. Et ecce ego cecus celos no
 nos: et terra noua: et non esse in memo
 ria priora et non ascendit super cor: sed
 gaudebitis et exultabitis usque in sempit
 ternum in hijs que ego cecus. Quia ecce e
 go cecus iherusalem exultatione et plene
 us gaudium: et exultabo in iherusalem et
 gaudebo in ipse meo: et non audietur
 in ro ultra vox fleus et vox clamoris.
 Non erit ibi amplius infans dies et
 senex qui non implet dies suos: quon
 niam puer tenet annos mortetur: et
 peccator tenet annos maledictus erit.
 Et edificabunt domos et habitabunt: et
 plantabunt vineas et comedent fructus
 earum. Non edificabunt et alij habitabit:



4.

With 49 Unique Polychromatic Painted Borders And A Stunning Full-Page Illuminated Tailpiece

Illuminated manuscript of Ecclesiastes

Created by Frederic W. Goudy

[circa 1890s]

Rare illuminated manuscript on vellum in American Arts and Crafts style by the designer credited with leading the American revival in hand-lettering.

\$45,000.

One of the best known American type designers of the 20th century, Goudy made an in-depth study of letterforms and their history. Many of his typefaces and book designs are directly informed by his historical research, from examples of the Italian Renaissance, to German blackletter, to Roman monumental capitals. Goudy began his artistic career as a lettering artist; his student, the type designer Oswald Cooper, credited Goudy with beginning the American revival in hand-lettering.

Goudy was greatly influenced by William Morris, who studied medieval arts and early printing in an ambitious project to re-evaluate every aspect of book production; Morris's Kelmscott Press was the inspiration for Goudy's own Village Press. This manuscript is clearly a production in the same spirit, forming a detailed study in the making of an illuminated manuscript, and bound in a manner informed by manuscript-era techniques in the Middle East, such as the Timurid and Safavid styles (though with certain conscious departures, like the lack of the otherwise characteristic flap).

The source text is ECCLESIASTES, one of the Wisdom Books of the Hebrew Bible. The American Arts and Crafts aesthetic is reflected in the brilliant painted borders, with additional touches that indicate the influence of the Pre-Raphaelites and a burgeoning Art Nouveau tone. While members of the fine press movement in England were known to create similar illuminated manuscripts — most famously, Sangorski & Sutcliffe — American examples, especially from a figure as significant as Goudy, are even more rare, and few offer as many original illustrations as the present example.

A sumptuous work of art by one of America's most important book designers.

Full title: Ecclesiastes or the preacher. 8.25" x 5.25". Original full brown goatskin, elaborately gilt-embossed floral borders, central medallion gilt-embossed within interior, gilt-embossed corners within frame. Burgundy goatskin doublures with gilt-bordered blue-ground central and cornerpiece cutouts ornamented with leather filigree work. Top and bottom edges gilt. 56 folio vellum leaves, most of which are illuminated on one side with the blank side adhered to its facing blank (mimicking a construction that reaches back to pre-modern Chinese bookbinding). Borders illuminated in floral, geometric, and figural designs in various color palettes. 112 pages (including endpapers). Signed by Goudy on the title page. Joints and one part of border on rear board expertly repaired, filigree work partially rubbed away on rear pastedown only. A few blanks have come apart from their paired neighbors, a couple instances of cracking at gutter: overall crisp and bright. Near fine.

Read more: Bruckner, Frederic Goudy; *Design History: An Anthology*.

5.

"I will seize Fate by the throat"

The Fifth Symphony
By Ludwig von Beethoven
[1826]

First edition, an exceptionally fresh copy, of the full score for the most recognizable symphony in the world.

\$17,500.

"The primal force of the opening gesture has never faded."

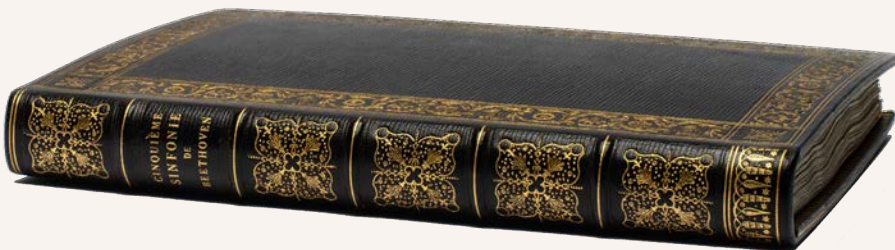
– Lewis Lockwood

First performed in 1808, Beethoven's Fifth was the critical turning point from the restrained structures of the classical era to the emotive drama of the romantic. Its powerful range of expression opened the door for the much of the musical innovation in the next two centuries. Many critics have associated the force of the piece with Beethoven's own fight against his increasing deafness: "I will seize Fate by the throat; it shall certainly not bend and crush me completely" (letter to F.G. Wegeler, 1801). Certainly the famous opening notes have become an international symbol for strength of will in the face of opposition, as in the Allies' "V for Victory" campaign in World War II.

Already scarce on the market, most examples of this edition have not aged well, with spotting and foxing especially common; one such as this, remaining so crisp and white, is especially desirable. A beautiful copy with sharp impressions, likely pulled early in the print run.

Leipzig: Chez Breitkopf & Härtel. Full title: Cinquième sinfonie en ut mineur: C Moll de Louis van Beethoven. Oeuvre 67. Partition. Propriété des Editeurs. Prix 3 Thalers. 9.5" x 6". Modern full black goatskin, wide gilt-stamped floral borders, raised bands, elaborately gilt-stamped spine compartments. Marbled endpapers. Plate mark "4302." [2], 182 pages, fully engraved. Scattered pencil notations. Bright and clean. Fine.

Read more: Prod'homme, Les symphonies de Beethoven; Lockwood, Beethoven's Symphonies: An Artistic Vision.



L.v. Beethoven

SINFONIA N°5.

1

All^o con brio $\text{♩} = 108.$

Timpani in C. G.

Clarini in C.

Corni in Es.

Flauti

Oboi

Clarinetti in B.

Fagotti

Violino 1^{mo}

Violino 2^{do}

Viola

Violoncelli

Bassi

The musical score consists of 12 staves. The top five staves (Timpani, Clarini, Corni, Flauti, Oboi) are mostly rests. The Clarinettes (Clarinetti in B.) and Basses (Bassi) play a rhythmic pattern of eighth notes. The Violins (Violino 1^{mo} and Violino 2^{do}) and Viola play a similar eighth-note pattern. The Violoncelli play a pattern of eighth notes. The score includes dynamic markings such as *ff* and *p*. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'All^o con brio' with a quarter note equal to 108 beats per minute.

All^o con brio

The FIRST BOOK

Natural Magick:

Wherein are searched out the Causes of things which produce wonderful Effects.

CHAP. I.

Of the

H. Houdini



What is meant by the name of Magick.

Orphery and Apuleius, great Platonicks, in an Oration made in the defence of Magick, do witness, that Magick took her name and original from Persia. Tully, in his book of Divination, but one that expounds and studies divine things; a Magician is nothing else to Paulinus, saith that Apollonius Tyranus was a Magician, as the people thought; or a Philosopher, as the Pythagoreans esteem- ed him. Pliny saith, that it is received for a certainty among Writers hold, by another Zoroastres, surnamed Proconnesinus; or the first Author that ever wrote of Magick, was Ormazdes, as the King of Persia by Zoroastres, the son of Ormazdes, as the seeds and first beginnings of Magick, was Ormazdes, as the soever he came; in somuch that the Grecians did scatter Wildom, and the perfect knowledge of naturall things, who li- s, whom the Latines call Wise-men, did scatter their own tongue; but

London: Printed for Thomas Young, and Samuel Speed. Full title: Natural Magick by John Baptista Porta, a Neopolitane: in twenty books [...] Wherein are set forth all the riches and delights of the natural sciences. Folio. 11" x 7". Early twentieth-century full calf, double gilt-rule to boards and spine, raised bands, gilt-lettered spine. New endpapers. Engraved title page, woodcut initials and ornaments, a few in-text woodcuts illustrating text. Index at rear. [6], 409, [7] pages: collates complete. Three-line signed note regarding purchase in Houdini's hand, pasted onto new endpaper at time of rebinding; leaf before engraved title bearing earlier ownership ink name "J.A. Green" as well as Houdini's early signature, with three lines of notes about two passages in his hand and initialed; purple ink stamp "H. Houdini" on engraved title; contemporary ink ownership signature on title page "Wm Ettrick" with another contemporary annotation inked out at top; ink signature of Ettrick once again on page 1 next to Houdini's signature "H. Houdini" in purple ink; contemporary ink page numbers written in margins of index: all told, three different instances of writing by Houdini and one ownership stamp. Archival marginal paper repairs to engraved title page and prior blank, mostly marginal embrowning and spotting (222-3 very embrowned, larger spotting on pp.226-9), leaf K4 torn at gutter about halfway up. Very good.

6.

Owned By Houdini

NATURAL MAGICK

By Giambattista della Porta

1658

First edition in English, Houdini's copy, signed three times and with annotations in his hand, of this early work describing the mechanics of magic tricks.

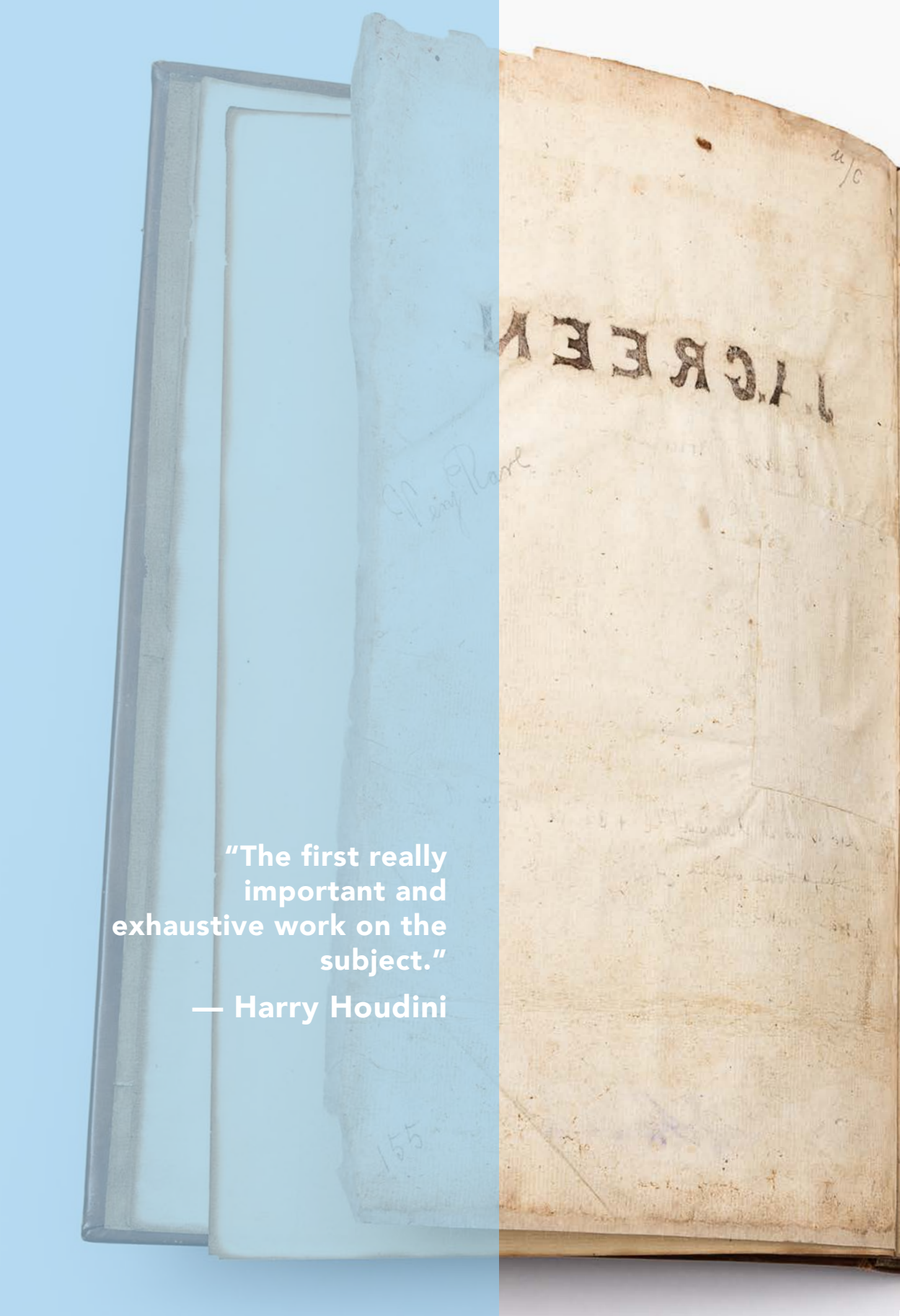
\$28,000.

"Every hour which I could spare from my professional work was given over to study in libraries, to interviews with retired magicians and collectors, and to browsing in old bookstores and antique shops where rare collections of programs, newspapers, and prints might be found," Houdini says of his research into the history of magic in the introduction to his best-known book, *THE UNMASKING OF ROBERT-HOUDIN*. In the same work, Houdini describes the present book: "in 1658, came a very important contribution to the history of magic in 'Natural Magick in XX. Bookes,' by John Baptist Porta, a Neapolitan. This has been translated into nearly every language. It was the first really important and exhaustive work on the subject, but, unfortunately, it gives the explanation of the tricks, rather than an authentic record of their invention."

The practice of magic has always been tied to science, and particularly to mechanics, as magicians sought to use the latest technological innovations to create performances in which the impossible appeared possible. Thus most of the earliest books with descriptions of magic tricks appear in books more generally surveying the practical uses of scientific principles, as in this work. Polymath Porta, known as "the professor of secrets," first published his *MAGIAE NATURALIS* (1558) early in the Scientific Revolution as an investigation both of the natural and occult sciences, including optics, medicine, cookery, cosmetics, alchemy, and geology. He was later examined by the Inquisition and his books were banned for a short time by the Church.

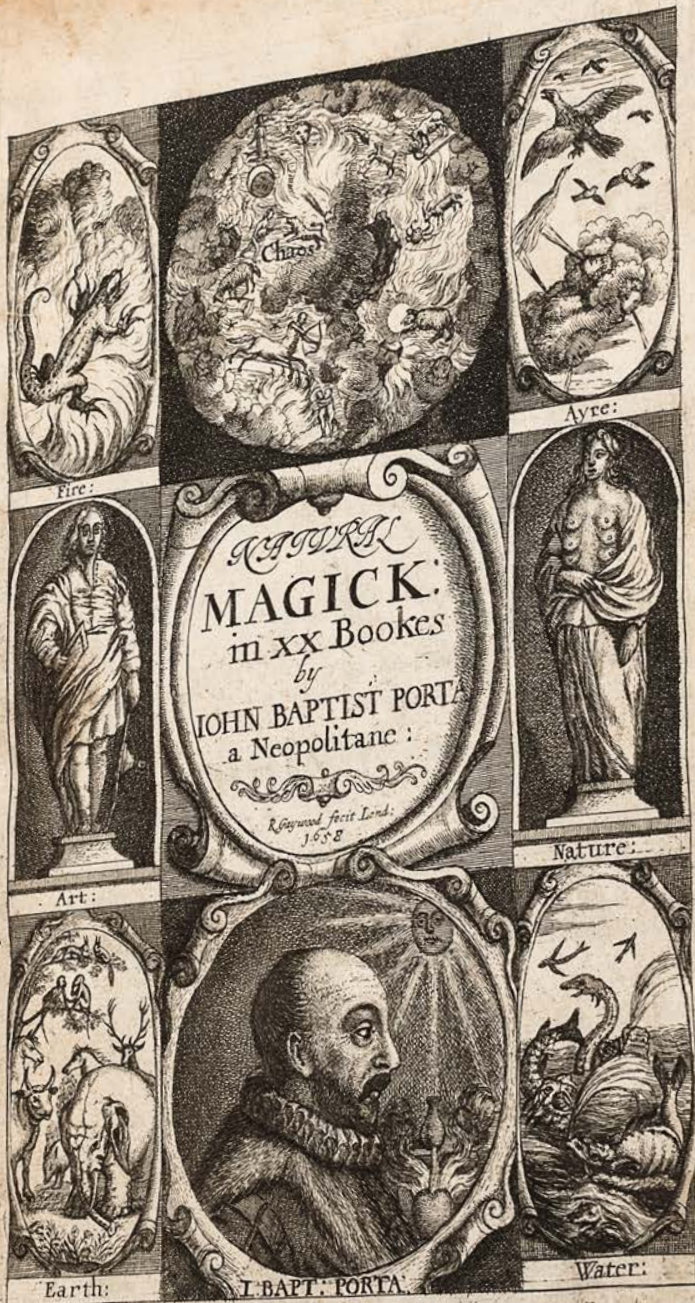
This copy was purchased by Houdini in 1904 in Birmingham, England, according to his own note on the front free endpaper. Houdini has recorded a note of disgust about the recipe for cooking a goose alive on page 321: "a most damnable and cruel way of roasting." He has also made a note that the section on invisible inks can be found on page 350. While much of Houdini's collection now resides at the Library of Congress and the Ransom Center, individual books from his vast library are still found occasionally on the market. However, very few bear anything more than his bookplate or ownership stamp.

A fantastic association, especially scarce with marks of use by Houdini.

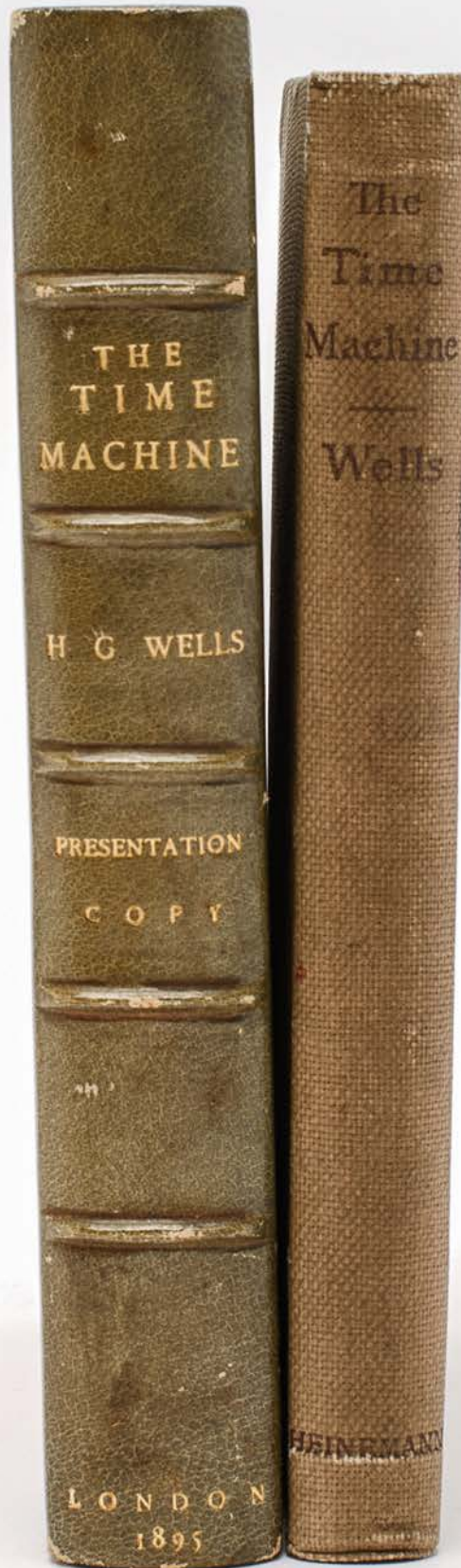


**"The first really
important and
exhaustive work on the
subject."**

— Harry Houdini



A. Houdini



"When Wells in his lamp-lit room imagined a time machine, he also invented a new mode of thought."

– James Gleick

7.

With the Author's Kindest Regards

Presentation Copy of the Book That Coined the Term 'Time Machine'

THE TIME MACHINE

By H.G. Wells

1895

Inscribed first English edition of one of the most provocative and influential works in the history of science fiction.

\$45,000.

"THE TIME MACHINE sums up Wells's view of the cosmos," says Wells biographer Michael Sherborne. In his first science fiction novel, Wells explores one of the same principles of mathematics that would become central to 20th-century physics: time as the fourth dimension. The inventor of his time machine, called only "The Time Traveller," applies a new way of thinking about the Victorian fascination with unseen worlds. The Traveller's adventures in a distant future speak to social concerns of Wells and his contemporaries; another jump into an even more distant future makes the novel an important entry in the "Dying Earth" subgenre.

While the American edition was published a few months prior to the first English in order to secure copyright, the text of the two editions differs significantly; this Heinemann edition is considered the authoritative text. Both versions were adapted from a shorter serial work called "The Time Traveller's Story."

An extraordinary copy: often called one of the first modern works of science fiction, inscribed by a giant in the genre.

First state binding and ads. London: William Heinemann. Full title: The Time Machine: An Invention. Octavo. 7" x 4.5". Original full grey cloth, front board and spine lettered in purple, Sphinx vignette on front board and publisher's device on rear board also in purple, top edge and fore edge uncut. 16 pages of ads at rear, beginning with "The Manxman." [8], 152, [16] pages. Inscribed by Wells "With the Author's Kindest Regards" in ink on front free endpaper. Brown leather gilt bookplate of John Stuart Groves on front pastedown. Housed in a custom grey quarter leather slipcase and chemise. Offsetting from bookplate. Light soiling to cloth, spine uniformly toned: much nicer than usually found. Near fine.

Read more: Sherborne, H.G. Wells: Another Kind of Life; Gleick, Time Travel: A History; Currey, Science Fiction and Fantasy Authors: A Bibliography.

8.

Creating An American Mythology

THE WONDERFUL WIZARD OF OZ

By L. Frank Baum and illustrated by W.W. Denslow
1900

Extremely rare first state of the book that gave Americans their own fairy tale, the exceptionally beautiful Pat McInally copy.

\$95,000.

Although it was only one of four books Baum published in 1900, THE WONDERFUL WIZARD OF OZ was his most ambitious as a publication: he and illustrator W.W. Denslow envisioned an elaborate production of color-printed plates to reflect the role that color plays in the story. The expense turned publishers away until Baum and Denslow took the gamble to pay for the printing costs themselves. Their instinct was right: the book quickly became the fastest selling children's book in the United States, and was soon turned into a sensation at the theater. Denslow and Baum would soon part acrimoniously over the share of the profits (Denslow purchased, no joke, an island from his); the rest of the Oz books in Baum's lifetime were illustrated by John R. Neill.

Baum has a complicated legacy: he was also a newspaperman whose opinions on Native American rights were especially pernicious. The Oz books offered a dream world for the children of Manifest Destiny, emigrating across the West. Yet over the years Dorothy's journey with her motley friends has proven fertile soil for a variety of new interpretations, including THE WIZ (1978) and WICKED (1995), demonstrating its power as a modern mythos. The original story may surprise readers, with silver shoes instead of ruby slippers, and an Emerald City that is green only because the visitors must wear colored goggles.

The book's bibliography is notoriously complicated, with more than a dozen different points, and the appearance of mixed states common. This copy has every single point of the first state in its plates, text, and binding – and is remarkably scarce as such.

A gorgeous example, with few rivals in condition and edition still surviving.

First edition. Chicago: George M. Hill Company. 8.25" x 6". Original full green cloth stamped in red and green, "Geo. M. Hill Co." stamped in sans-serif typeface on spine, with "o" not within "C." Illustrated pastedowns in black and grey (front) and black and red (rear). Ads facing title page boxed. 24 full-page color plates, including title page (verso blank); two blots on moon in plate facing p.34, red shading on plate facing p.92. Single-color vignettes (in red, blue, green, grey, yellow, and brown) throughout. Page 14 line one reads "low wail on"; page 81 with "peices"; page [227] begins "While Tin Woodman." Eleven-line boxed colophon. 216, [1] pages. Gift inscription dated in year of publication on front free endpaper. Housed in a custom full green goatskin slipcase and cloth chemise. Cloth remarkably fresh with little soiling, hinges sound. Fine.

Read more: Gardner, The Wizard of Oz and Who He Was; Bibliographia Oziana; Loker, Grolier One Hundred Books Famous in Children's Literature.

ER
RD
OZ

The WONDER- FUL WIZARD of OZ

BY
L. FRANK BAUM
PICTURES BY
W. W. DENSLOW





"
Dorothy's adventures
[...] had become as
deeply embedded
in American culture
as the ageless tales
of Cinderella and
Sleeping Beauty."

– Grolier 100



1957
J. P. [Signature]



9.

**The First Woodcut Novel
Published By A Woman**

Z MÉHO DĚTSTVÍ [From My Childhood]
By Helena Bochořáková-Dittrichová
(1929)

Signed first trade edition of a landmark graphic novel.

\$9,500.

“Bochořáková-Dittrichová quietly strengthened the case for topics such as domestic life to be seen as legitimate art subjects rather than as easily dismissed female fodder.”

— Rebecca Gross

A wordless graphic memoir of Bochořáková-Dittrichová’s provincial girlhood in the Moravian region of what is now the Czech Republic, *Z MÉHO DĚTSTVÍ* (“From My Childhood”) is widely recognized as the first wordless novel published by a woman. A series of 95 woodcut vignettes (“a novel of impressions” according to David Beronä) printed rectos only that carefully balance the quotidian realities of daily life with the wonder of childhood, *DĚTSTVÍ* shows the influence of Frans Masereel — the Flemish originator of the form whose work Bochořáková-Dittrichová encountered in Paris — but “is a refreshing divergence from [his] squalor” (Beronä). A rare book, at least in part due to its fragile production, this example is remarkably preserved — especially complete in the original dustjacket. OCLC locates just seven locations in the US (and just three elsewhere), with many major institutions lacking. A beautiful example of this predecessor to Marjane Satrapi, Phoebe Gloeckner, and Alison Bechdel.

Praha [Prague]: Orbis. 6" x 4.5". Publisher's cream-colored boards with black printed device matching the original graphic jacket. With an introduction by Czech literary critic and historian Arne Novák. Preceded by a limited edition of 50 hand-numbered copies on Ullersdorf paper and ten signed and numbered copies on Japan paper. 14, [194] pages. Signed by Bochořáková-Dittrichová in pencil to title page. Tiny chip to head of jacket spine with very small closed tear to foot and attendant bump to book. Portion of the "B" in the author's name filled in with black ink, unobtrusive. Pages lightly and uniformly toned. Else sharp and clean. Near fine in like jacket.

Read more: Beronä, *Wordless Books: The Original Graphic Novels*; Gross, “Bringing an Artist to Light.”



10.

An Unequaled Copy

HET ACHTERHUIS

[The Diary of Anne Frank]
By Anne Frank, with foreword
by Annie Romein-Verschoor
(1947)

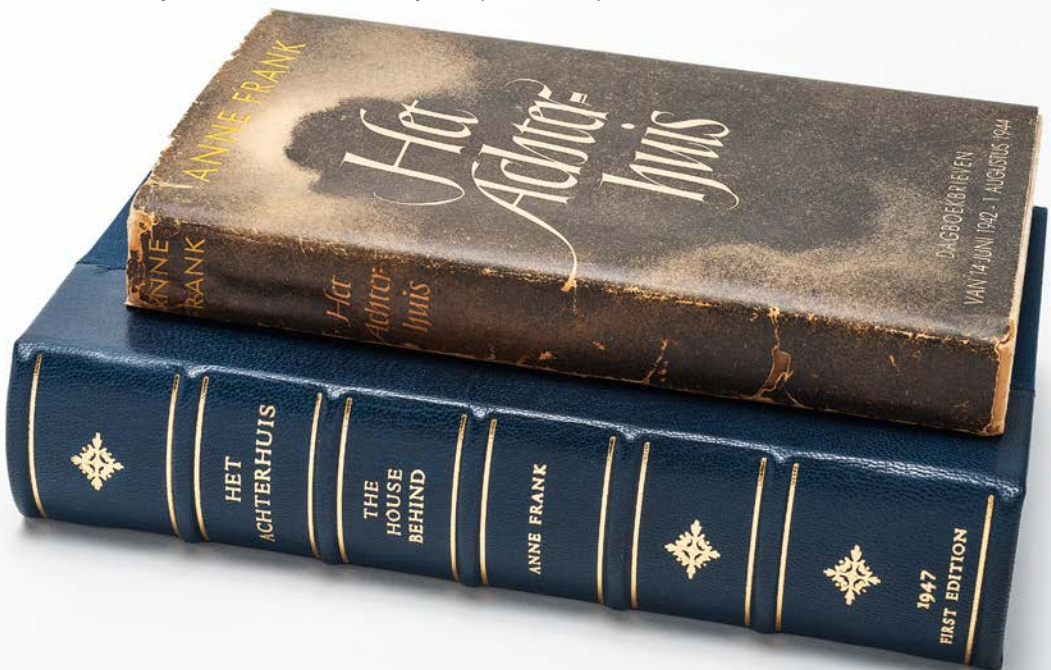
First edition, in the exceptionally rare and unrestored first-issue original dust jacket.

\$32,000.

Begun on her 13th birthday, Anne Frank's notebooks record the following two years of her family's life in hiding, her final entry made just days before the family's arrest and internment; the afterword records her death in Bergen-Belsen in 1945. Conventionally known as a "diary," Frank's text was written and rewritten in the form of letters to an imaginary "Kitty" and composed with an eye not only to posterity but to eventual publication: in May of 1944, she began to edit and rewrite her previous entries in a second notebook: assigning pseudonyms to the people she wrote about, removing unsatisfactory entries and expanding others, and standardizing her chosen literary form. The title HET ACHTERHUIS (literally "The House Behind" or "The Secret Annex") was her own.

Following the notebooks' recovery by Miep Gies, Otto Frank selected the text of this first edition from among his daughter's drafts, choosing to leave out certain descriptions of familial conflict and to censor sexual material on the advice of the publisher. In this first edition, the editorial hand is Otto Frank's, but the voice is entirely Anne's, her own "best and harshest critic."

This copy retains the extraordinarily rare first-issue dust jacket, with lettering printed in yellow. (Later issues have lettering in blue.) The first appearance of the first-issue jacket at auction was only in 2017 (Swann), which had significant chipping and loss. Produced with extremely poor-quality post-war materials, a first-issue jacket with so much intact as here is a true rarity; we are unaware of any comparable copies.



Amsterdam: Uitgeverij Contact. Full title: *Het achterhuis: Dagboekbrieven van 12 Juni 1942 - 1 Augustus 1944*. 7" x 4". Original red and cream paper boards. In original unclipped dust jacket. Illustrated with a frontispiece photograph of the author, two facsimile reproductions of the handwritten diary, and images of the interior. X, 254 pages. Housed in custom blue quarter goatskin clamshell box. Book spine sunned, with front and rear boards showing some spots of toning and faint wear. Faint foxing to top edge of text block. Jacket toned, lightly scuffed, with shallow chipping at extremities and jacket folds; two small spots of loss along spine and two closed tears with tape repairs to verso. Near fine in very good jacket.



"I know I can write."

11.

“[T]here is nothing to make me proud I was in the Marine Corp.”

Photo Album and Scrapbook WWII Pacific Service
Compiled by Herbert Davis
[ca. 1943-1946]

An uncommonly frank primary account of race relations in the military and an uncharacteristically unromantic view of WWII service from an early African-American Marine.

\$11,000.

An unusually comprehensive and unified World War II service album of African-American Marine Herbert R. Davis (1925-1994) of Richmond, VA. While African Americans had served in the Navy for more than a century (although almost exclusively in menial roles), it wasn't until 1942 that the US Marines accepted their first Black recruits. Davis enlisted in July of 1943 and after training at Camp Pendleton served in the Pacific Theater, including some of the worst fighting of the war. A member of the 11 Marine Depot Company attached to the 16th Field Depot, Davis served on the Palau Islands for some of "the most fiercely fought battles of the Pacific war" (McLaurin). His unvarnished appraisals of the combat he saw — reflected primarily in his captions to 63 original photos taken on Peleliu Island on "dog-day" 15 September 1944 and its aftermath — demonstrate none of the patriotic pride almost universally seen on similar service albums. A photo of a bomb-pocked hillside is captioned "Have you ever tried to run up such a trail?" Another of a fellow African-American Marine standing among six corpses is captioned "Sure no plaything." Under another nearby image showing two Japanese casualties, Davis has written "Surrender would have spared this," while below another similar image he asks "Why must so many die?" In this regard, the contrast between Davis's own images and captions and the official Marine Corps souvenir images that later dominate the album could not be clearer.

Most striking is Davis's stark judgment of his place as an African American fighting in the US military. In a page-long preface early in the album, he writes (in part):

"While looking through this book you may find yourself in the position to be disappointed because all or most of the pictures are of white boys. I am sorry this has to be for if I had my wish there would not be a single white fellow in this book. The reason I do have them here is because myself as Negro Marine, and the other thousands of Negro Marines shared the same hardships of war and island invasions. To be perfectly frank we endured greater hardships because we had to survive the great discrimination among officers and enlisted alike. We were always given the most menial task to do being last in everything if it were possible to place in that position [...] With this short statement I hope you will understand how I feel toward the whole set up. I suffered over seas for two years and two invasions. Even without any praise which I do not want for there is nothing to make me proud I was in the Marine Corp."

The overall effect is that of a man grappling with what his service meant not only to him, but to a country who refused to fully recognize him. A revealing firsthand record of an African-American Marine's experiences in World War Two, told from a rare point of view.

10.25" x 13". Original green textured commercial bolt-bound album. 103 leaves mounted recto and verso with approximately 100 original photographs, 375 commercial souvenir photos (most of those official USMC images), 43 postcards, 3 official mimeographed documents, and numerous scrap elements and clippings. Most photos corner mounted, with most other material pasted or taped. Most images captions in white album pen. Black album leaves a little brittle and chipped along edges. About very good.

Read more: McLaurin, *The Marines of Montford Point: America's First Black Marines*.

To Whom It May Concern

While looking through this book you may find yourself in the position to be disappointed because all or most of the pictures are of white boys. I am sorry this has to be for if I had my wish there would not be a single white fellow in this book. The reason I do have them in here is because myself as a Negro Marine, and the other thousands of Negro Marines shared the same hardship of war and island invasion. To be perfectly frank we endured greater hardship because we had to overcome the great discrimination among officers and enlisted men alike. We were always given the most menial task to do being that in many things if it were possible to place us in that position.

I can clearly remember the first time I saw a Marine General. At the beginning of his address his first remark was: I didn't know a war was going on until I came here and saw you people wearing our globe and anchor. (The emblem of the United States Marine Corps). He did not know how proud I and many other Negroes would have been just to give it back to him and never wear it again.

With this short statement I hope you will understand how

2. I hope you will understand how

Pelelie, Palau.



placement



American planes scrap Jap planes



In the hills the trees don't stand
a chance



Gas water tanks right off the
airfield



Gas field piece, very automobile
and insidie



Saw gas cover tried to run up
such a trail



Gas in bunker bunker

12.

The Visual Essence of Local Television News

Local Detroit Television News Art and Design Archive

By Jerry Watts

[1970-1988]

Archive spanning the 1970s and 1980s of original commercial artwork and design by Detroit artist and graphic designer Jerry Watts, primarily for use in local Detroit television news and related programming.

\$7,500.

Watts was the station artist for Detroit's TV2 television channel beginning in 1970, and also worked as a courtroom artist and composite sketch artist, producing portraits of police suspects and missing persons. A brief biography of Watts by Andrea Ford, then of the Detroit Free Press, is included in enlarged mock-up form, with a black-and-white photo of Watts mounted to verso. Ford's bio also notes Watts's training at the Society of Arts and Crafts, later renamed the Center for Creative studies. "[I]n his spare time Watts plays the African conga drum and writes."



Watts's TV2 work makes up the majority of this collection, and is uniformly bright, eye-catching, generally representational and illustrative or cartoon-like. Additional included work showcases his other styles, with three print advertisements, several images in stark paper-cut silhouette, pastel on colored paper, black and white line drawings, and simplified shapes verging towards abstraction. Includes two individual sub-folders of mark-ups, sketches, and other working materials for projects, respectively labeled: "Crime" (with various images of a tied hostage, gunplay, prisoners) and "Face to Face."

The majority of included material was utilized for "squeeze" or topic boxes and other inserts in local broadcasts. Watts's art ranges from full-color broadcast placards executed on art board to black-and-white mockups on onion-skin paper to color art transferred to clear transparency paper. Watts designed artwork to illustrate news stories, provide bumper material in and out of commercial breaks, as well as trying his hand at the station's logo.

The largest piece in the archive is a color placard on art board advertising an "Afrikan Cultural Safari" on Oct. 26, 1974 at the Merrill-Palmer Institute (now the Merrill Palmer Skillman Institute at Wayne State University).

The news and societal issues for which Watts created illustrations were wide-ranging, as evidenced in the present archive. Watts made illustrations about taxes, kidnappings, recycling, drunk driving, welfare, labor relations, drugs, Middle Eastern issues (including the PLO), prostitution, inflation, and more. Also present are placards for "Somalia Cares" (an exhibit at the Detroit Science Center), a crisis hotline called the "Rap-Line," tourism, "The Washington Report [with] Norm Wagy," and the station "Newsbreak," plus a color-illustrated transparency advertising Black History Month.

A vivid and colorful collection documenting not only the work of an accomplished African-American designer, but the overlap of design and social issues in turbulent 1970s Detroit.

[Detroit]: n.p. Two large archival boxes. Archive of approximately 175 pieces of original artwork and design, many mounted on cardstock/artist's boards or on plastic transparencies. A smaller but substantial number of works on paper loose or partially detached from backing. Includes work in pen and ink, marker, and pastel, along with sketches and materials from projects in process, and a small number of stickers. Sizes range from 2 x 2 to 15 x 20 inches approx. Mild to moderate wear to edges. All materials in very good plus or better condition, with exceptions regarding backing/mounting boards as noted above. Very good plus.



Chicago
er's

A Human
"THE
O"



PATRICIA BECK

at work

Channeling creativity

JERRY WATTS is a television graphic artist. If you watch Channel 2 you see his work most often as the little drawing that flash just above the news anchor's head at the beginning of news stories. He also does courtroom sketches for trial stories and composite drawings of police suspects and missing persons. Watts has been with the station for nine years and is 40. He lives in Detroit and was trained in fine and commercial art at the art school of the Society of Arts and Crafts (now the Center for Creative Studies). One of his toughest assignments, he says, was to come up with a drawing of a murder victim using a picture of the corpse as a model. "It took all day, and when I l



FIRST EDITION
LONDON
1872

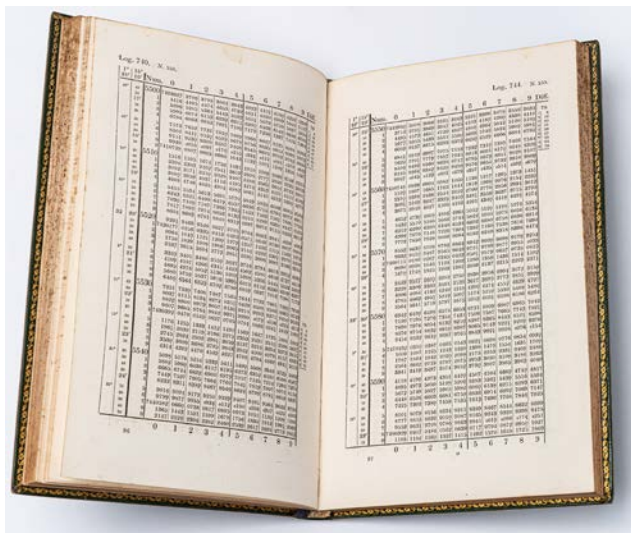
13.

The Chore That Inspired The Difference Engine

TABLE OF THE LOGARITHMS
OF THE NATURAL NUMBERS
FROM 1 TO 108000
By Charles Babbage
1831

First corrected edition of Babbage's logarithmic tables, in an elaborate contemporary binding, possibly for presentation.

\$1,400.



The process of calculating logarithms by hand was exacting and time consuming, leading to the publication of logarithmic tables like Babbage's. It was the problem of errors in just such manually created tables that inspired Babbage's idea of the analytical engine, the first programmable computer.

In his 1864 memoir, Babbage recalls his earliest conception of a calculating machine: "One evening I was sitting in the rooms of the Analytical Society,

at Cambridge, my head leaning forward on the Table in a kind of dreamy mood, with a Table of logarithms lying open before me. Another member, coming into the room, and seeing me half asleep, called out, 'Well, Babbage, what are you dreaming about?' to which I replied, 'I am thinking that all these Tables (pointing to the logarithms) might be calculated by machinery'" (p. 42).

In making mathematical tables, whether actuarial, logarithmic, or astronomical, Babbage tortured himself over getting the numbers perfectly accurate, as any mistakes would make them unusable. Even after careful checking, the 1827 first edition of this book was still published with nine errors. That edition is exceptionally rare, with only one copy (a second issue) appearing at auction since the 1970s.

Second edition overall. London: Printed for B. Fellowes, Ludgate-Street. Octavo. 9.75" x 5.75". Contemporary full green goatskin, beautifully blind-stamped with multiple ornamental frames punctuated by gilt-stamped circles, all within larger double-gilt frame, raised bands, spine ornamented in varying gilt and blind-stamped ornaments. Red glossy endpapers, all edges gilt. xx, 202, [2] pages. Modern printed bookplate on front pastedown. A little bit of sunning to front board, faint tidemark around margins to lightly spotted endpapers. Near fine.

Read more: Babbage, Passages from the Life of a Philosopher; Tomash & Williams, Erwin Tomash Library on the History of Computing.

14.

"Teaching the machine to win"

HEXAPAWN:
A Game You Play to Lose
1969

Ingenious early IBM educational game simulating programming, training "how a machine can be instructed to 'make decisions' and avoid repeating past mistakes."

\$500.

"So why bother to program computers to play games? Because game playing is problem solving."

This game illustrates the basic principles of machine learning by trial and error. As indicated by the tag line and elaborated in the rules of gameplay, the object of the game is to 'teach' the game to win by eliminating all possible wrong moves that could be randomly selected. The rules of Hexapawn were first published by Martin Gardner in SCIENTIFIC AMERICAN in 1962, and later adapted by IBM both for computers and for this analog board game. Scarce, with only one recorded institutional holding in OCLC. An early demonstration of the principles enabling the development of programs and dedicated chess-playing computers that would eventually rival expert human players.

[Hawthorne, N.Y.]: International Business Machines. 14" x 13". Bifold orange and white booklet, in original blue paper printed envelope. With original 2" square Move Selector gamepiece. [4] pages. Faint edgewear to folder, with small stain to front cover only. Mild scuffing and creasing to envelope. Near fine.



The 18th Century Version Of The "Earthrise" Photo

15.

AIROPAIDIA

By Thomas Baldwin

1786

First edition of the first ballooning book to contain illustrations that depict the overhead aerial view from within the balloon.

\$10,000.



In September of 1785, Baldwin convinced the flamboyant aerial pioneer Lunardi to lend his balloon for a day so that Baldwin could sketch the world from above. The resulting plates capture the Romantic fascination with scientific innovation and its aesthetic potential with views that are "hyper-sublime" (ROMANTIC CIRCLES): one engraving depicts the landscape below in the quilt-like appearance we associate with flying today; another shows the balloon as a tiny speck within a picturesque landscape; the most stunning takes a cosmographical approach, centering provincial Chester amid a sphere of clouds.

The accompanying text is filled with scientific details,

including much practical information for other balloonists in planning future ascents, but interspersed with emotional moments reminiscent of the accounts of the first astronauts: "A Tear of pure Delight flashed in his Eye! of pure and exquisite Delight and Rapture." A moving document of a philosophical, aesthetic, and scientific turning point.

Chester: Printed for the Author, by J. Fletcher. Long title: Airopaidia: containing the Narrative of a balloon excursion [...] The whole serving as an introduction to aerial navigation. Octavo in fours. 8.25" x 4.5". Contemporary half red goatskin, marbled paper boards, raised bands, gilt-stamped and -lettered spine. Half title. Illustrated with one full-page engraving and three folding, two of which hand-colored. [3], xi, 361, [1] pages (361 misnumbered 360). Modern bookplate on front pastedown. Edge of first plate just cropped, affecting last letter of label but not image itself. Just a bit of bumping and faint edgewear to binding, some offsetting to endpapers. Near fine.

Read more: "A View from the Balloon at its Greatest Elevation," *Romantic Circles*.

Captures The Awe Of Early Viewers

16.

THE AIRSHIP
PANORAMA BOOK
[circa 1910]

Spectacular Edwardian
pop-up book celebrating airship
flight across the globe.

\$2,750.

This book fancifully describes various people's first impressions upon seeing airships at the beginning of the century, illustrated with four glorious color pop-ups of assorted airship designs. The first pop-up depicts British soldiers in their classic pre-WWI red uniforms; the second whimsically imagines a polar bear's reaction to a passing blimp; the third includes a background of hot air balloons amid park spectators; and the final pop-up shows an airship next to an early airplane hovering over the Statue of Liberty in New York. OCLC lists only four institutional holdings (Winterthur, Princeton, Penn State, and Cambridge). Rarely found intact and in such nice condition.

London & New York: Ernest Nister; E.P. Dutton. No. 3521. 7" x 8". Original quarter blue cloth, color pictorial paper boards. Text printed in brown. Illustrated with pen-and-ink drawings on every page and 4 color pop-ups. [12] pages. Presentation inscription dated 1912 on front pastedown, small stamp "G12945" on rear endpaper. Only slightest bit of rubbing to boards. About fine.

"It must be strange indeed to sail / So quickly all
about the sky;— / Great-Grandpa says he'd like
to know / The next thing folks will want to try!"







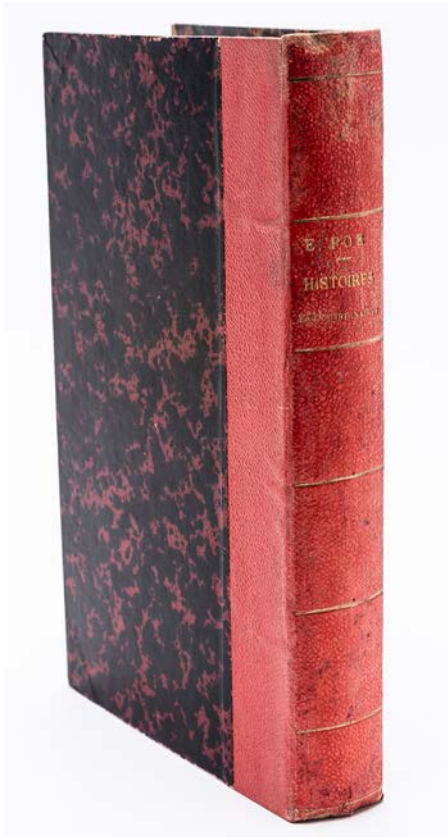
(#15, previous)

17.

The Book That Inspired Jules Verne

HISTOIRES EXTRAORDINAIRES

By Edgar Allan Poe, translated by Charles Baudelaire
1856



First edition in book form of the first of Baudelaire's highly influential French translations of Edgar Allan Poe.

\$2,500.

After Poe's death in 1849, the American audience for his works rapidly dwindled. Meanwhile in France, Baudelaire spent nearly two decades translating Poe, believing that Poe's works would be wrongfully forgotten if he did not. Poe's legacy was indeed carried on by his French admirers, including Stéphane Mallarmé and Paul Valéry, who first discovered his work through Baudelaire.

Perhaps the most notable reader of this particular translation was Jules Verne, a stockbroker inspired to write his own ballooning adventure – despite knowing nothing about the subject – after reading Poe's "Le canard au ballon" and "Aventure sans pareille d'un certain Hans Pfaall" in this very edition. In 1863, Verne would publish *FIVE WEEKS IN A BALLOON*, the book that launched his career as a novelist.

The first of five anthologies translated by Baudelaire, this book contains also "The Gold Bug" and "The Murders in the Rue Morgue." It was published just one year before Baudelaire's own masterpiece, *LES FLEURS DU MAL*. A major influence on the development of modern science fiction, Symbolism, and Surrealism.

Paris: Michel Lévy. 18mo. 6.75" x 4.25". Contemporary quarter pebbled red cloth, marbled paper boards, gilt-lettered and -ruled spine. All edges sprinkled in black. Preliminary dedication in verse by Poe to his aunt and mother-in-law, Maria Clemm, followed by Baudelaire's biography of Poe; table of contents at rear. Text in French. xxxii, 330, [2] pages. Light wear to contemporary boards, faint spotting to spine. First and last few leaves unobtrusively foxed, with a few gatherings of intermittent foxing. Near fine.

Read more: Lottman, Jules Verne: An Exploratory Biography.

18.

**"[S]teamers, railways, carriages, yachts,
trading-vessels, sledges, elephants."**

AROUND THE WORLD IN EIGHTY DAYS

By Jules Verne, translated by George M. Towle

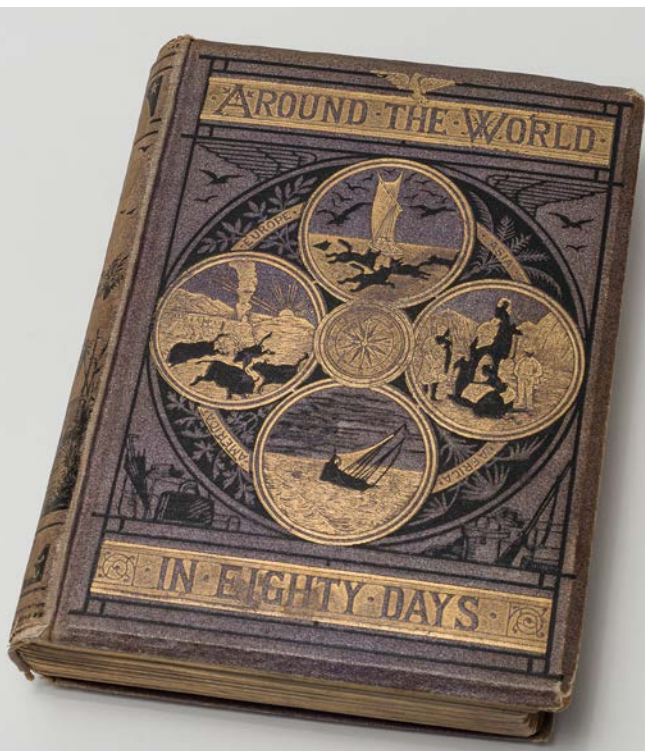
1873

The first illustrated edition in English of Verne's classic adventure, the scarce 1873 issue of the first British edition.

\$8,000.

Verne's lively travelogue follows around the globe the ostentatiously English Phileas Fogg (modeled in part on American entrepreneur, circumnavigator, and eccentric George Francis Train) and his practical French companion Passepartout. Like much of Poe's fiction, this book is not science fiction in any technical sense, but evokes that optimistic zeal for progress and love of the well-worked-out problem that typified the earliest years of the genre: Verne exuberantly immerses the plot in then-novel technological advances, and uses longitudinal calculations to heighten suspense. First published in French in 1872, the English edition is more common with an 1874 imprint; this 1873 issue is significantly rarer.

London: Sampson Low, Marston, Low, & Searle. 7.5" x 5.5". Original pictorial purple and gilt cloth. All edges gilt. Dated 1873. With frontispiece and 54 black and white wood-engraved illustrations. Ads at rear. XVI, 316, [48] pages. Housed in custom purple clamshell case. Ownership inscription to front free endpaper. Bookseller label to rear paste-down. Spine sunned with light wear to extremities, rear hinge starting, light foxing to endpapers and scattered throughout. Very good plus.



A Rare Stunning Copy

19.

METROPOLIS

By Thea von Harbou
[1927]

First edition in English, elusive first printing, of the book form of "the first [science fiction] epic of cinema" (Clute and Nicholls).

\$6,500.

"Metropolis, the city of the future."



The iconic movie has influenced the visual shape of film since its debut in 1927, including modern masterpieces like *BLADE RUNNER* and *STAR WARS*. Thea von Harbou, already a popular writer, wrote this book as part of the production of the film: she and her (then) husband, director Fritz Lang, wrote the screenplay together. A pioneering movie in both science fiction and German film, the story of future dystopia is most remarkable for its visual virtuosity; the production nearly bankrupted the studio with its expensive Expressionistic and Cubistic set designs. The modern aesthetic is echoed in the superb jacket design by the English avant-garde artist Aubrey Hammond, who is also known for his 1920s London Underground posters. A stunning copy, the dust jacket rarely ever seen in such bright, fresh condition.

London: The Readers Library Publishing Company Ltd. 6.25" x 4.25". Original red cloth stamped on front board and spine with elaborate floral border, original multi-color pictorial dust jacket designed by Aubrey Hammond. Spine with a touch of toning, expert paper repair to interior of jacket front panel (visible close inspection only), text block browned as always. Fine.

Read more: Clute and Nicholls, *Encyclopedia of Science Fiction*.

A Masterpiece Of Science Fiction

20.

ROSSUM'S UNIVERSAL ROBOTS

By Karel Čapek

1920

First edition of the work that coined the word "robot," and one of the most influential texts in the history of science fiction.

\$6,000.

In Čapek's play, artificial humanoid organisms made in a factory become discontented and eventually rebel, leading to the extinction of the human race. With the help of his brother Josef, Karel Čapek developed the term "robot" from the Czech word "robota," or forced labor; the root of the word means "slave." Although similar descriptors remain in use, such as "automaton" and "android," it is Čapek's term, evoking an inherent ethical conflict, that would become the global standard. In 1938, the play was adapted for television by the BBC, becoming the first ever science fiction-themed TV broadcast, and Isaac Asimov's famous "Three Laws of Robotics" are widely considered a response to the problems raised by Čapek. The influence of R.U.R.'s dystopian themes has been felt not only in science fiction, but alongside advances in computing and information technology throughout the twentieth century.

Praze [Prague]: Vydalo Aventinum. 8.5" x 5.75". Original violet and white patterned wrappers. Woodcut vignettes on front free endpaper and title page. Text in Czech. 98, [2] pages. Touch of expert archival paper repair to spine. Toning to spine and along margin of rear wrapper, only very light edgewear. Near fine.

Read more: Bleiler, Anatomy of Wonder (2nd edition).



A Warning In Science Fiction During the Rise of Hitler

21.

IN THE SECOND YEAR

By Storm Jameson
1936

Inscribed first edition of this dystopian novel depicting England overtaken by the fascist ideas welling in Europe on the eve of World War II.

\$3,000.

A precursor to Orwell's 1940s dystopian novels inspired by similar contemporary events, ANIMAL FARM (1943) and 1984 (1949), IN THE SECOND YEAR describes an authoritarian regime that creates labor camps for undesirables and training camps for dissidents, led by charismatic leader with an unmistakably relevant name: Hillier. While a number of such stories appeared as Europe's foment grew – most notably Sinclair Lewis's IT CAN'T HAPPEN HERE, to which this book was frequently compared – this incarnation is additionally notable for its author, an early woman writer of science fiction. In 1939, Jameson became president of the British branch of PEN International, focusing efforts on assisting writers made refugees by the war. An excellent example of how speculative fiction can be used to clarify perceptions of current events, exceptionally scarce in dust jacket and inscribed as here.

London et al.: Cassell. 7.25" x 4.75". Original black cloth, spine lettered in gilt, original dust jacket printed in red and black. 300 pages. "For Agnes Oswald / with love / from Storm Jameson" in blue ink on front free endpaper. Some mostly minor chipping, edgewear, and closed tears to dust jacket, with a bit of foxing on the edge of the front panel and along the top of the rear panel: nevertheless, quite scarce in jacket. Very good.

Read more: Elizabeth Maslen, Life in the Writings of Storm Jameson: A Biography, Gregory Claeys, Dystopia: A Natural History.

For Agnes Oswald
with love
from Storm Jameson

ALL ANIMALS ARE EQUAL

22.

ANIMAL FARM
By George Orwell
1945

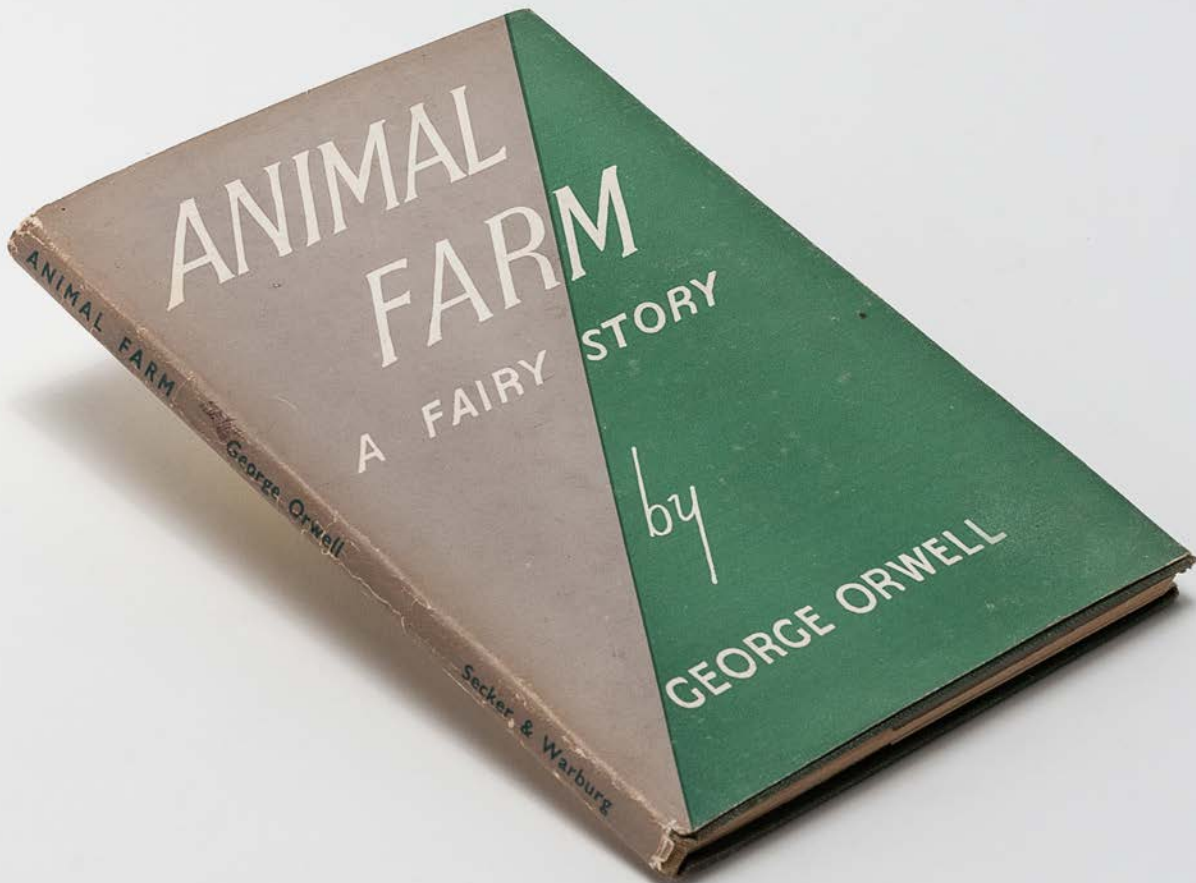
First printing of Orwell's biting political allegory, in the scarce original dust jacket.

\$9,000.

A Swiftian fable of the Russian Revolution, ANIMAL FARM draws on the traditional children's animal-tale to devastating effect, with sharp portraits of the corruption of power, the cynical deployment of rewritten history, and the exploitation of true believers unable to recognize the betrayal of their ideals. Restricted by WWII-era paper shortages to a print run of just 4500 copies, the jacket was likewise printed in some copies on the blank side of an unrelated Searchlight Books jacket to comply with restrictions, and the publication delayed from May until August of 1945. A beautiful copy of a wartime production.

First edition. London: Secker & Warburg. Full title: Animal farm: a fairy story. 7.25" x 5". Original green cloth boards, spine lettered in white. In original unclipped (6s.) dust jacket, printed on reverse of a Searchlight Books jacket. "First Published May 1945" printed on half-title verso. 92 pages. Previous owner's label to front free endpaper and signature to front paste-down. Housed in custom clamshell case, green half morocco with green cloth boards and gilt spine lettering. Only very minor wear to boards and jacket at extremities. Near fine.

Read more: Gillian Fenwick, *George Orwell: A Bibliography*.



"An Ambiguous Utopia"

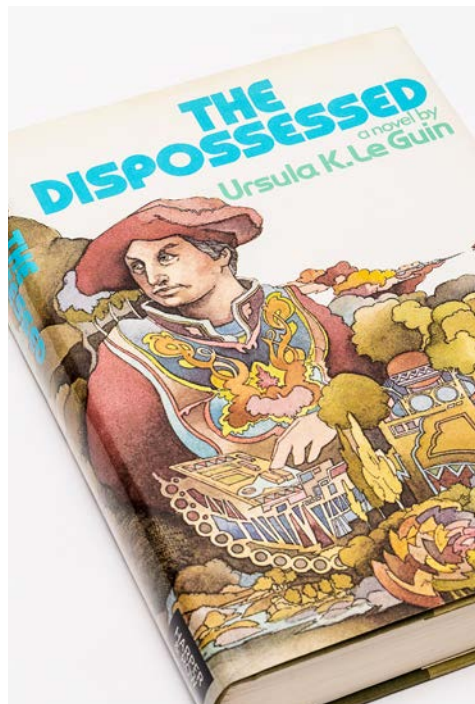
23.

THE DISPOSSESSED

By Ursula K. Le Guin
(1974)

Inscribed first printing of the Hugo and Nebula award-winning utopian novel, a masterpiece of the genre and a meditation on alternative approaches to building civilizations.

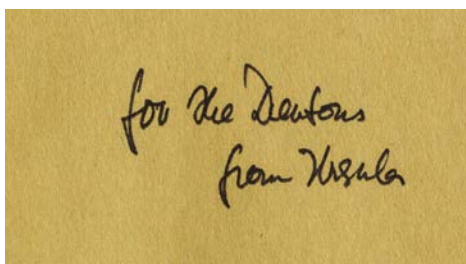
\$1,000.



In this philosophical tale in the tradition of Voltaire's *CANDIDE* and Dostoevsky's *THE IDIOT*, a gifted but innocent scientist from a mining planet with a peaceful, anarchist society is sent to a sister planet where capitalism and authoritarian regimes thrive. Le Guin's novel is one man's journey of disillusionment and peace, delicately exploring the tensions of an "ambiguous utopia," and a powerful tale of returning home. A stunning copy.

First edition. New York: Harper & Row. Full title: The Dispossessed. An Ambiguous Utopia. 8.25" x 5.75". Original quarter green cloth with olive paper boards, publisher's device gilt-stamped on front board, spine lettered in black and gilt. Original unclipped (\$7.95) dust jacket designed by Fred Winkowski. Fore-edge machine deckle. Two pages of maps after dedication. [10], 341, [1] pages. Inscribed on front fly leaf by Le Guin. Barely visible crease to front flap of jacket. Fine in fine jacket.

"You cannot buy the revolution. You cannot make the revolution. You can only be the revolution. It is in your spirit, or it is nowhere."



Advance Copy With Important Provenance

24.

PARABLE OF THE SOWER

By Octavia E. Butler

(1993)

Bound galley (stated) of the first edition of Butler's post-apocalyptic exploration of community building, owned by an sf critic who included it in his 21st-century update of Pringle's "best" novels in science fiction.

\$500.

An African-American woman born with "hyperempathy" must navigate the 2020s in a hellscape formed by climate-change disasters. From the ashes of her dystopian civilization she ultimately resolves to build a new society – one with a future in the stars, and a Taoist-like philosophy similar to that of Ursula K. Le Guin's works. It was soon after the publication of *PARABLE OF THE SOWER* that Butler became the first science fiction author to receive a MacArthur "genius" grant. This is the copy of Paul Di Filippo, who reviewed the book for the December 1994 issue of *ASIMOV'S SCIENCE FICTION*. The book appears in Di Filippo's 2012 canonizing book with Damien Broderick, *SCIENCE FICTION: THE 101 BEST NOVELS 1985-2010*, an expansion of Pringle's *SCIENCE FICTION: THE 100 BEST NOVELS*. They rank *PARABLE OF THE SOWER* #33, calling it

representative of her "exemplary career of probing, daring speculative fiction." Though this copy's binding makes it appear like a more traditional arc, the xeroxed text block suggests this is in fact closer to a "bound galley" as described on the rear wrapper – and hence likely had a very limited distribution.



New York: Four Walls Eight Windows. 8.25" x 5.25". Original laminated wrappers. No jacket as issued. [4], 299, [1] pages. Ownership sticker of Paul DiFilippo on half title. Faint crease to top corner of front wrapper. Near fine.

Read more: Broderick & Di Filippo, *Science Fiction: The 101 Best Novels 1985-2010*.

A Japanese Argument For Women's Suffrage

文明之花 [The Flower of Civilization]:
A Fine Story of Womans Right [sic]
By Sugiyama Toujirou, 杉山 藤次郎
Meiji 20 [1887]

First edition of this political novel, in which the author asserts the equality of the sexes and creates a woman-only branch of government.

\$5,000.



The Meiji Era was a time of optimism and modernization, when newly opened Japan began thinking critically on a mass scale about the cultural imports from the West. Within these new conversations, women's roles were also reassessed. In an argument reminiscent of Wollstonecraft, Sugiyama argues for the importance of women's access to education and their inherent equality to men. This novel, *BUNMEI NO HANA*, begins with the statement that the rights of men and women are the same; the plot follows a young woman and her husband whose political activism lead to a bill extending voting rights to women – and, further, creating a legislative branch just for women. Sugiyama nevertheless balances his more radical suggestions with a more traditional view of marriage. The accompanying illustrations include tremendous images

of women engaged in public life and letters, including a scene from the all-women Diet and a spread of a woman reading a newspaper. OCLC lists only two institutional holdings at Berkeley and the National Diet of Japan.

Tokyo: Kin'oudou. 7" x 4.5". Original quarter red cloth with lithographic paper boards, front board purple with pictorial title vignette, rear board light blue. Two full-page and four double-page illustrations. 162, [2] pages. Some foxing to endpapers, text block toned and rather brittle, as expected. Only lightest soiling to binding. An excellent copy. Near fine.

Read more: Anderson, *A Place in Public: Women's Rights in Meiji Japan*.

Review Copy, Signed By Margaret Atwood

26.

THE HANDMAID'S TALE
By Margaret Atwood
1986

Signed first American edition of this devastatingly plausible vision of theocratic rule and the cost of women's resistance.

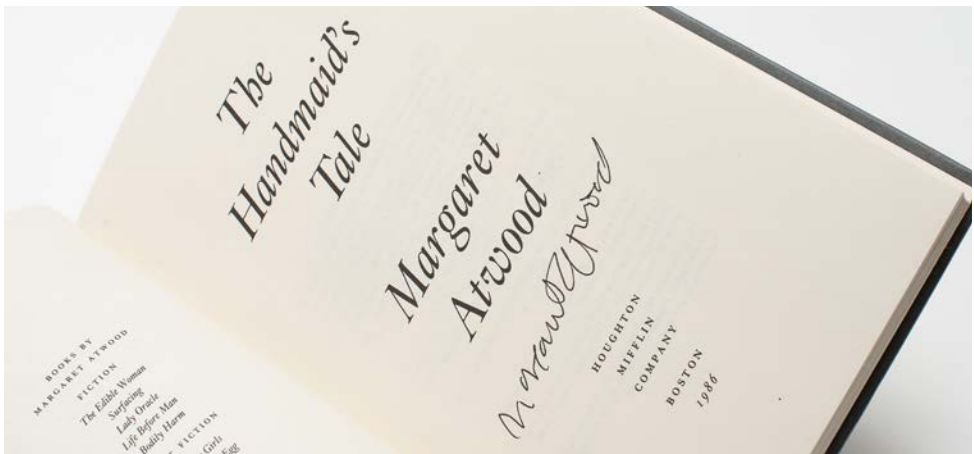
\$750.

*"I have given myself over into the hands of strangers,
because it can't be helped."*

A harrowing feminist classic of a near-future United States, where environmental catastrophe presents a useful excuse for the total rollback of women's rights and freedoms under the banner of religious dominionism. Atwood notoriously refused to assign her novel to the category of science fiction, on the grounds that she had invented no new attitudes or practices: sometime or somewhere, everything done to her Handmaids, Aunts, Wives and Jezebels had been done, proposed, or imagined already. Grounded in the backlash-driven social trends of the 1980s, THE HANDMAID'S TALE speaks to the repeating cycles of the eternal present. Especially desirable signed, with advance review materials laid in.

Boston: Houghton Mifflin Company. 9" x 6". Original quarter teal cloth with grey paper boards. In original unclipped (\$16.95) dust jacket, designed and illustrated by Fred Marcellino. [8], 311, [1] pages. Signed in black ink by Atwood on title page. Publisher's bookcard and press release laid in. Just a trace of shelfsoil to spine. Fine in fine jacket.

Read more: Margaret Atwood, "Haunted by The Handmaid's Tale," in The Guardian.







(#25, previous)

The Founding Text Of The Women's Liberation Movement

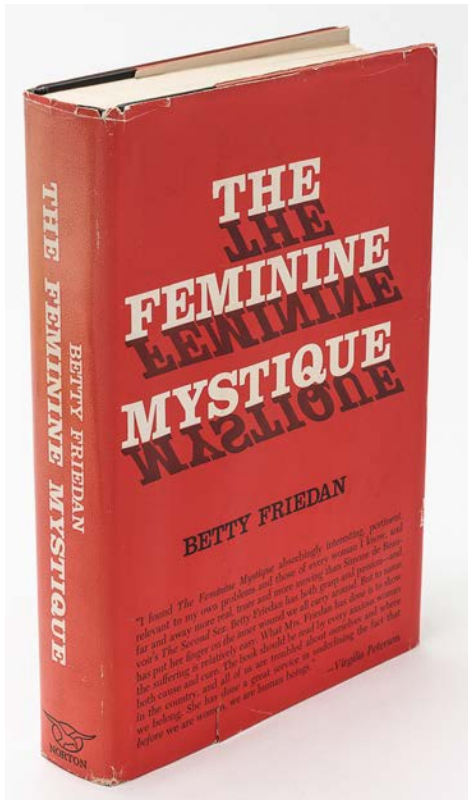
27.

THE FEMININE MYSTIQUE

by Betty Friedan
(1963)

First edition of the keystone text of second wave feminism by the "Mother of the Movement."

\$1,000.



"Powerful forces in this nation must be served by those pretty domestic pictures that stare at us everywhere, forbidding a woman to use her own abilities."

After years writing for popular women's magazines, Friedan argued that the ennui of the postwar American housewife stemmed from the "feminine mystique," a valorizing of learned helplessness in women. The book demonstrates how this relatively recent model of womanhood was being marketed as a timeless ideal. Combining a historian's eye with her training as a psychologist and social scientist, Friedan mapped the changing cultural expectations of the twentieth century, from the active, can-do attitudes encouraged in women before the war to the glorification of the passive, sheltered wife and mother by mid-century. Not without its flaws, including a disproportional focus on upper-class white women, the book nevertheless served as the handbook of a new feminist activism in the 1960s and 1970s.

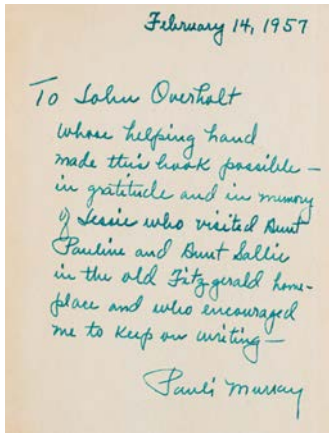
New York: W.W. Norton & Company, Inc. 8.5" x 5.5". Original quarter black cloth, red paper boards, gilt-lettered spine. Original unclipped (\$5.95) red typographic dust jacket designed by Anthony D'Esposito. Fore-edge machine deckle. 410 pages. Light wear to jacket with a few short closed tears, short tape repair to verso, spine lightly toned. Rarely seen in better condition. Very good in like jacket.

PROUD SHOES

By Pauli Murray
(1956)

Inscribed first edition of this memoir by Murray: lawyer, poet, activist, Episcopal priest, and author of the monumental segregation document described by Thurgood Marshall as the "Bible" of civil rights law.

\$3,750.

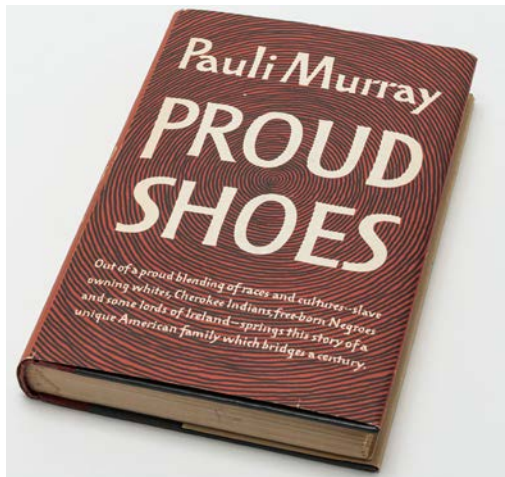


The only woman in her Howard University law school class, Murray went on to an incredible career within the civil rights movement and second wave feminism. Her 1950 book, *STATES' LAWS ON RACE AND COLOR*, would help shape the NAACP's arguments in *Brown v. Board of Education* (1954). Murray was also a co-founder (along with Betty Friedan) of the National Organization for Women, which she saw as a companion organization to the NAACP. This is an important presentation copy, warmly inscribed to John Overholt "in memory of Jessie," his wife and fellow supporter of the Workers' Defense League. Jessie Overholt's friendship and financial support made law school possible for Murray, after which she became the first African American to earn a PhD of jurisprudence at Yale. A wonderful association from the woman Jonathan Yardley once

called "one of the great Americans of her time."

New York: Harper & Brothers. Full title: *Proud shoes: the story of an American family*. 8" x 5.5". Original quarter red cloth with grey cloth boards. In original price-clipped dust jacket. [10], 276, [2] pages. Inscribed on front endpaper: "To John Overholt / Whose helping hand made this book possible - in gratitude and in memory of Jessie who visited Aunt Pauline and Aunt Sallie in the old Fitzgerald home-place and who encouraged me to keep on writing - / Pauli Murray." Minor wear and bumping to spine ends; faint scuffing to jacket extremities, toning to rear panel. Light staining to lower spine and lower edge of text block, and to corner of rear paste-down. Presents well. Very good plus in like jacket.

Read more: Rosenberg, Jane Crow: *The Life of Pauli Murray*; Murray, Song in a Weary Throat: *Memoir of an American Pilgrimage*.



An Experimental Early American Woman Writer

LUCINDA: OR THE MOUNTAIN MOURNER

By Mrs. Manvill

1807

First edition of this epistolary novel-memoir, an early and compelling example of the self-conscious novelization of a woman's life.

\$5,000.



Once ambivalently recorded as “memoirist or novelist,” Manvill has since been vindicated by the historical record as recording the truth: Lucinda Manvill, her stepdaughter and the book's heroine, suffers an assault; she returns to her father's house pregnant and alone; the neighbors seek to have her expelled from the town, and only the soft heart of a local magistrate allows her to remain through the birth of her child. Shortly thereafter she dies. From this brutal series of events, Manvill constructs a suspenseful and sentimental narrative, offered as a “awful warning to all the youthful and innocent daughters of Adam.” Her stepdaughter's only faults, she argues, were ignorance and too much trust; thus she offers young women not admonition and blame but

knowledge and warning, along with a heartfelt plea that others who “fall” similarly be forgiven.

LUCINDA is also a technical tutorial in the earliest decades of American literature: Manvill discloses her literary choices at every turn, frankly explaining how she holds back revelations when it would be “out of place” to puncture suspense; transparently discussing her choice to report intimate scenes through the distanced and indirect language of letters; showing step by step the process of constructing a sentimental novel out of the raw materials of reality. A remarkable historical document of the systematic brutality visited on women by the systems of society.

Johnstown [New York]: W. & A. Child. 6.5" x 4". Contemporary full sheep. 150 pages. Light wear to boards, with scuffing and shallow chipping to spine foot, text block uniformly toned with sections of spotting. Very good plus.

Read more: Mischelle Booher Anthony, “I Trust Every Feeling Heart”: Reader History and P. D. Manvill's *Lucinda; Or The Mountain Mourner*.

Extra-Illustrated With 53 Engraved Portraits

30.

MEMOIRS OF THE LITERARY LADIES OF ENGLAND

By Anne Katherine Elwood
1843

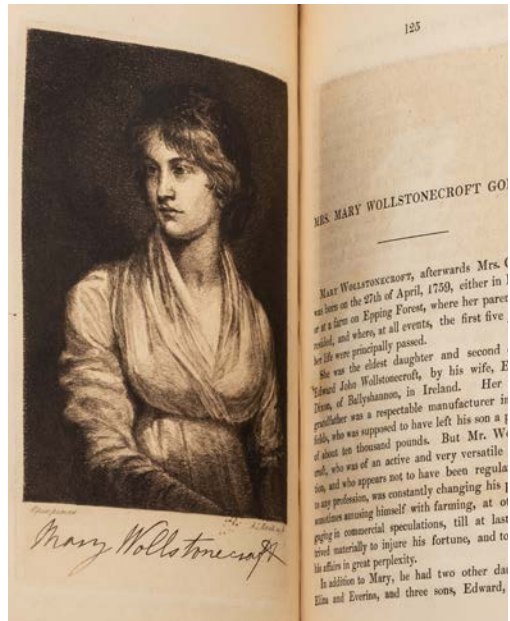
First edition of this early Victorian work of collected biographies, including a chapter on Jane Austen and the first balanced biographical treatment of Wollstonecraft since 1798.

\$2,000.

This critical collection was the first to dare a new biography of Wollstonecraft after her posthumous fall from grace due to her husband's grief-stricken memoir that revealed her premarital affairs. Elwood remains carefully ambiguous: "The strong sense of justice, which appears to have been a leading characteristic of her mind [...] might, if properly directed in early youth, have produced very different and happier results." Elwood also devotes a chapter to Jane Austen, noting "with many persons Miss Austen's works are deemed worthy of ranking with those of Madame D'Arblay [Frances Burney] and Miss Edgeworth." Those two writers also receive chapters, as well as luminaries like Hannah More and Ann Radcliffe, who appear alongside now entirely unknown writers like Anna Maria Porter and Elizabeth Hamilton.

This copy is lavishly extra-illustrated with the insertion of 53 engraved portraits, including most of the women given chapters in the book as well as their intimates: a portrait of Hester Thrale Piozzi is followed by portraits of Johnson and Boswell. An important attempt at providing canonical models for English women in literature.

London: Henry Colburn. Full title: *Memoirs of the literary ladies of England from the commencement of the last century*. By Mrs. Elwood. Two octavo volumes. 7.75" x 4.5". Late 19th-century full Cambridge-style speckled calf, gilt-ruled boards, raised bands, red and tan goatskin spine labels, spines elaborately gilt-stamped, bound by J. Larkins. Dentelles, marbled endpapers, red silk ribbon markers, top edges gilt. Illustrated with original engraved frontispieces and extra-illustrated with an additional 53 full-page engraved portraits. viii, 331, [1], [4]; and [4], 347, [1] pages. Spines of each volume mislettered (volume 1 as "II" and vice versa). Only a few spots of rubbing to boards. Interior clean and fresh. Fine.



"A New Kind of Heroine [...] A Model" (Patti Smith)

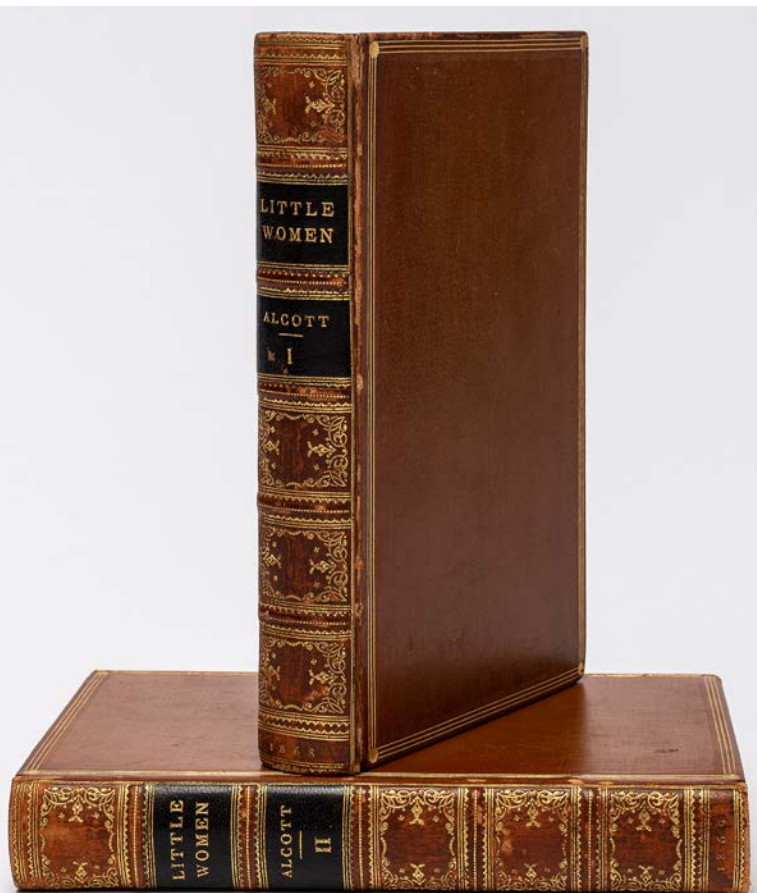
31.

LITTLE WOMEN
By Louisa May Alcott
1868, 1869

First edition, first printing, of LITTLE WOMEN, together with the first edition, second state, of LITTLE WOMEN, PART SECOND, of one of the great American children's books.

\$15,000.

A semi-autobiographical tale about the struggles of four sisters growing up while their father fights in the Civil War, LITTLE WOMEN demonstrates the life-altering power of reading children's books. The tomboyish writer, Jo March, has especially resonated with readers, becoming an inspiration to a startling number of preeminent 20th-century authors: Ursula K. Le Guin, Barbara Kingsolver, Ann Petry, J.K. Rowling, Sonia Sanchez, Patti Smith, and more. The book's influence as a bildungsroman for young women around the world is matched by few other works. This copy contains the two parts we now call LITTLE WOMEN; the second part was written and published one year after the first; they were not issued together until 1880. A beautiful copy of a formative book for countless young readers.



Boston: Roberts Brothers.
Two octavo volumes. 6.5" x 4".
Early 20th-century full tan calf bound by Zaehnsdorf, board triple-ruled in gilt, raised bands, spines elaborately gilt-stamped, black goatskin spine labels. Marbled endpapers, top edges gilt. Each volume illustrated with frontispiece and three full-page plates. LITTLE WOMEN priced at \$1.25 in rear ads of first part; notice of first part on page [4] of second part; 4 titles listed on page [364]. 341, [1], [6]; 359, [1], [5], [3] pages. Goatskin bookplates of Harold Murdock on front pastedowns. Light edgewear to extremities, text lightly toned (as usual): an unusually clean copy. Near fine.

Read more: Patti Smith, "A Responsible Freedom";
Bibliography of American Literature 158, 159.

"memory is just hips that swing"

32.

BABEL

By Patti Smith
(1978)

The uncommon hardcover issue of Patti Smith's first book from a major publisher.

\$375.

First edition of this large collection of Smith's poetry, prose, art, and lyrics, issued the same year as her only Top-Ten single "Because the Night." Written at the urging of legendary Putnam editor William Targ, BABEL was completed during Smith's convalescence following a fall from a concert stage the year before. It also includes several photographs from Robert Mapplethorpe. Issued simultaneously in softcover, the hardcover is significantly scarcer.

New York: G.P. Putnam's Sons. 9" x 5.75". Original blind-stamped black cloth, gilt-lettered spine. Original unclipped (\$8.95) dust jacket with photos of Smith by Lynn Goldsmith and Jenny Stern. 202, [4] pages. Some mild edgewear with some moderate chipping to the top of jacket spine. Cloth a bit mottled. Else clean and sound. Very good in like jacket.

A Finely-Crafted Portrait Of 1970s Bohemian New York

JUST KIDS

By Patti Smith
(2010)

33.

Signed first edition of Smith's National Book Award-winning memoir of her friendship with photographer Robert Mapplethorpe.

\$200.

"I drew comfort from my books. Oddly enough, it was Louisa May Alcott who provided me with a positive view of my female destiny. Jo, the tomboy of the four March sisters in LITTLE WOMEN [...] gave me the courage of a new goal, and soon I was crafting little stories and spinning long yarns for my brother and sister. From that time on, I cherished the idea that one day I would write a book."

Original publisher's blindstamped purple cloth, silver-lettered spine. 9" x 5.75". Original unclipped (\$27.00) photographic dust jacket designed by Allison Saltzman. Photos of Smith and Mapplethorpe in text and at rear. XII, 279, [1], [12] pages. Signed by Smith in black ink on title page. Fine in like jacket.

34.

A Beautiful Copy

INVISIBLE MAN

By Ralph Ellison
(1952)

First printing of the great novel about a man's existential struggles with racism in the United States.

\$2,500.

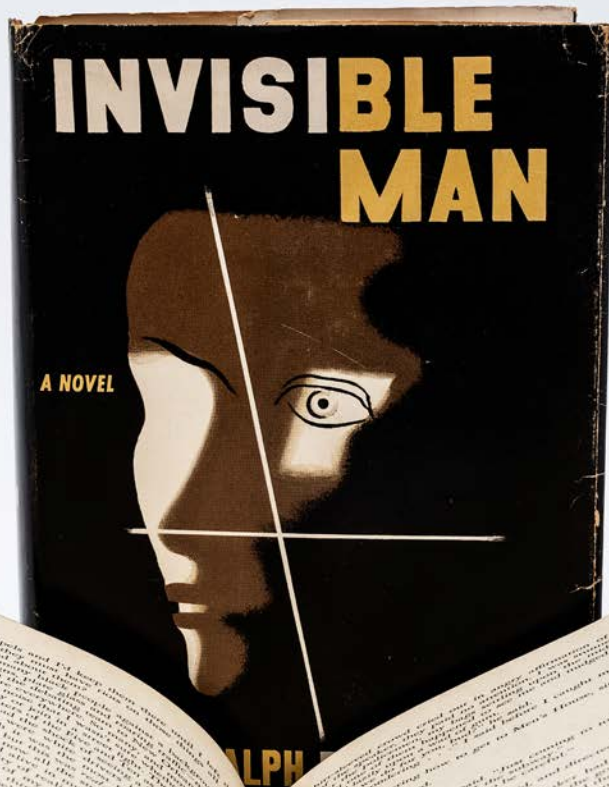
THE INVISIBLE MAN examines the experience of an African American man in the United States, what Ellison called "a nightmarishly 'absurd' situation" in an essay published while writing the book ("Beating That Boy," NEW REPUBLIC, October 1945). Ellison was influenced by a modern melange of jazz, surrealism, and deep readings of other American authors like Whitman and Melville, with whom he is in conscious dialogue: "Call me Ishmael" here becomes "I am an invisible man." One of the masterpieces of American literature, and a much nicer copy than usually seen.

First edition. New York: Random House. 8" x 5". Original beige cloth on top third of binding, black paper boards on lower two thirds. Spine lettered in white, illustration of man in crowd stamped in grey on spine, overlapping into boards. Original unclipped black pictorial dust jacket designed by E. McKnight Kauffer. Black topstain. [8], 439, [1] pages. Ink ownership inscription on front free endpaper. Lettering on cloth spine lightly rubbed. Jacket remarkably fresh with only minimal wear to jacket extremities. Near fine.

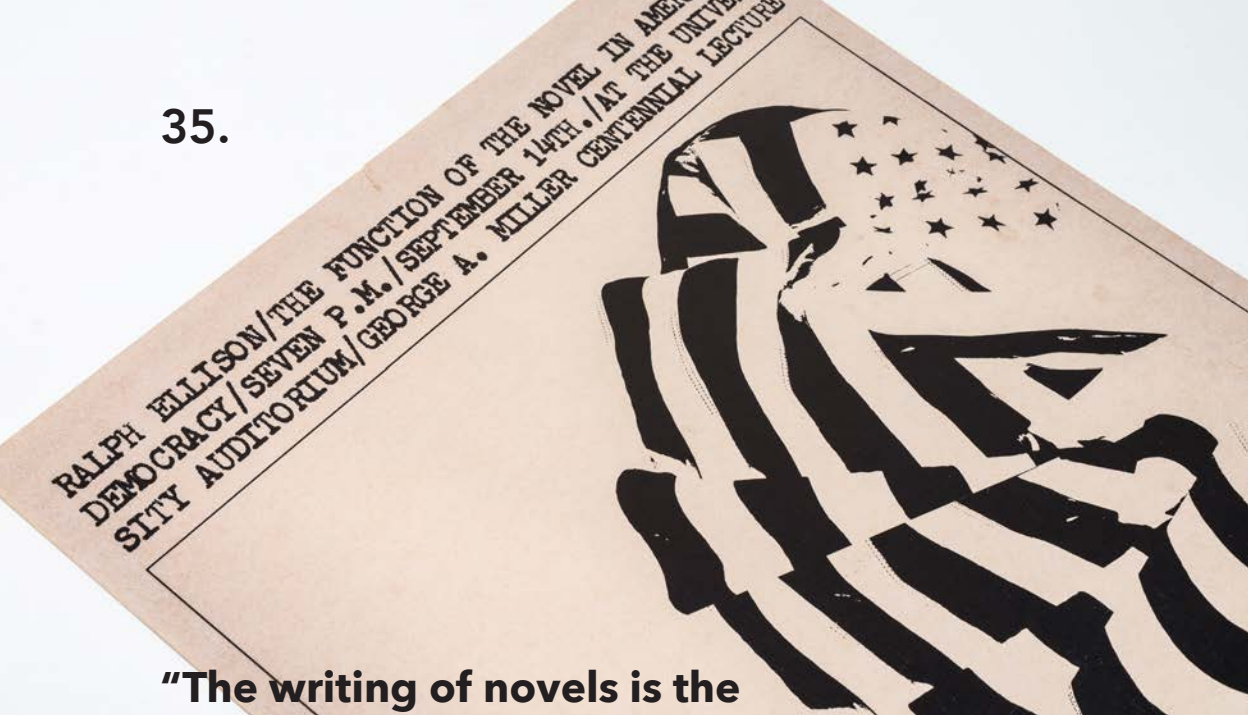
Read more: Rampersad, Ralph Ellison: A Biography.

"I think our destiny [...] is to become the conscience of the United States."

– letter from Ellison to Richard Wright (18 Aug 1945) while composing INVISIBLE MAN



35.



"The writing of novels is the damnedest thing that I ever got into, and I've been into some damnable things."

"The Function of the Novel in American Democracy"

By Ralph Ellison

14 September [1967]

Original poster advertising Ellison's University of Illinois Urbana-Champaign lecture on the history and development of the novel.

\$950.

In this lecture, Ellison focuses on 19th-century developments in the American novel, examining individual works' commentaries on the American condition – among them *THE BOSTONIANS* by Henry James, *RED BADGE OF COURAGE* by Stephen Crane, and *HUCKLEBERRY FINN* by Mark Twain. The subject of this lecture further speaks to Ellison's intentions for his own famous novel: in his 1953 acceptance speech for the National Book Award, Ellison said that the "chief significance" of *INVISIBLE MAN* was "its experimental attitude and its attempt to return to the mood of personal moral responsibility for democracy." Together, these two speeches show how Ellison tied his own work with earlier canonized ones, thus offering a subtle bid for canonization himself. First delivered in March of 1967, this lecture was ultimately published in his essay collection *GOING TO THE TERRITORY*.

[Urbana-Champaign]: [University of Illinois]. 22" x 14". Single printed broadsheet on tan posterboard with large image of a typewriter below three lines of text. Fine.

Read more: Ellison, *Going to the Territory*.

The First James Bond Novel

36.

CASINO ROYALE

By Ian Fleming
(1953)

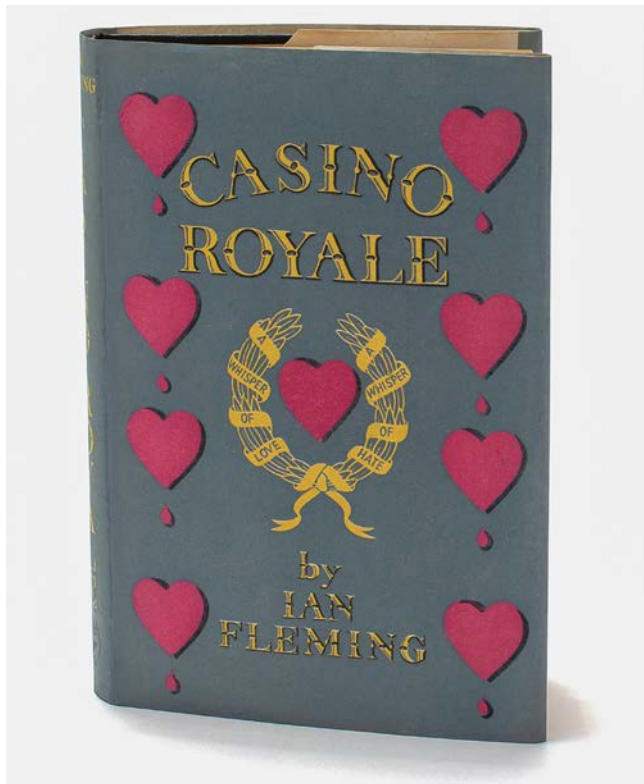
First printing of Ian Fleming's first book, launching one of the most famous characters of the 20th century, in the rare first-issue dust jacket designed by the author.

\$40,000.

James Bond is introduced to readers in CASINO ROYALE with many of the characteristics for which he would become famous: even in this earliest novel, Bond is a man of great taste, brooding yet witty, with a knack for thinking on his feet and a weakness for intelligent and accomplished women that can often veer into the questionable territory of the femme fatale. (Very) loosely based on Fleming's own experiences as a British intelligence officer, this book of Fleming's daydreams would start Bond on the path to pop-culture legend. The first print run was less than 5000 copies, and more than half of those are believed to have been sold to public libraries.

First edition. London: Jonathan Cape. 7.5" x 5". Original black cloth, heart stamped in red on front board, spine lettered in red. Original unclipped (10s 6d) grey pictorial playing card design dust jacket "devised by the author" (front flap). Two-paragraph summary on front flap. 218 pages. Book slightly cocked. Jacket with expert restoration. Near fine in jacket presenting near fine.

"Three measures of Gordon's, one of vodka, half a measure of Kina Lillet. Shake it very well until it's ice-cold, then add a large thin slice of lemon-peel. Got it?"



"Something Like Wonder Woman Meets James Bond" (The Atlantic)

37.

MODESTY BLAISE
By Peter O'Donnell
(1965)

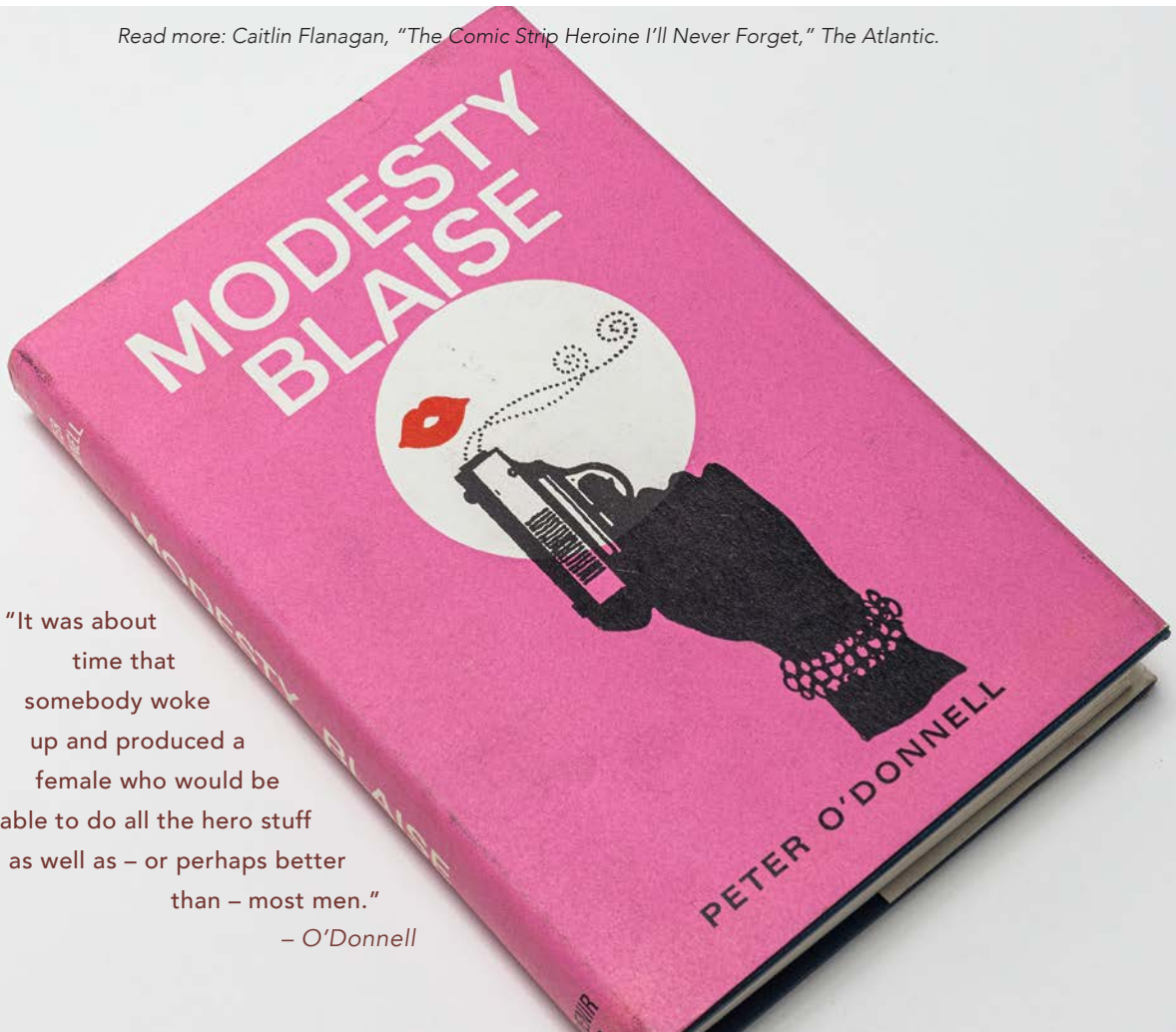
The first appearance in book form of the character Modesty Blaise.

\$300.

O'Donnell first came up with the idea of "a woman strong-arm character, and immediately found himself taken over by Modesty Blaise." First begun as a comic strip, its success led to a series of books, short stories, and films. In this first book, a mission to undermine the heist of millions of pounds worth of diamonds takes her from London through Europe to Cairo. It famously makes an appearance in the film PULP FICTION. A beautiful copy with a memorable jacket.

First edition. (London): Souvenir Press. 7.75" x 5". Original blue paper boards, gilt-lettered spine. Original unclipped (18s) pink pictorial dust jacket. 224 pages. Jacket with a small line of wear on back panel and light bumping to spine extremities: overall fresh and bright. Fine in near-fine jacket.

Read more: Caitlin Flanagan, "The Comic Strip Heroine I'll Never Forget," The Atlantic.



"It was about
time that
somebody woke
up and produced a
female who would be
able to do all the hero stuff
as well as – or perhaps better
than – most men."

– O'Donnell

38.

The Beginning Of The London Police Force

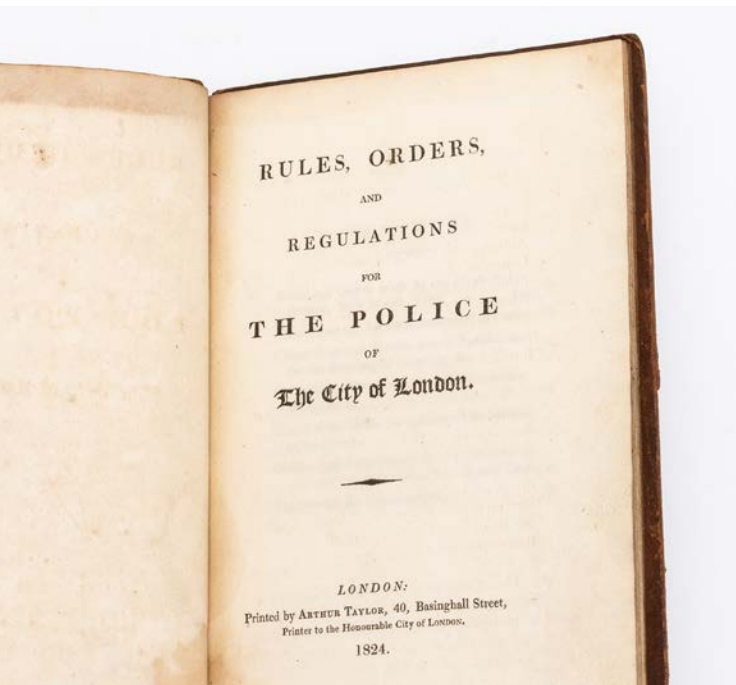
RULES, ORDERS, AND REGULATIONS
FOR THE POLICE OF THE CITY OF LONDON
Made by the Court of Aldermen
1824

First edition of the first handbook printed for the police force governed by London's Court of Aldermen, 5 years before the Metropolitan Police Act that formed the Scotland Yard.

\$4,500.

Before the 19th century, informal watches were organized by London's Council of Aldermen to keep the peace at night and during public executions. The police force gradually grew and became more complex. This manual represents a major development leading to the formal creation of the Metropolitan Police Force that was introduced to Parliament in 1829 by Robert Peel: the professionalization of the City of London force that established a model for Peel's wider-ranging Scotland Yard. It creates a uniform set of regulations for police and watchmen to follow regardless of the ward in which they worked, centralizing and consolidating the resources of the force. The instructions include clear requirements for record keeping, as well as the number of patrols for various situations, the geographical boundaries of their area of responsibility, details of proper conduct, and extracts of statutes relating to their duties.

Three more editions of the manual appeared by 1832. This first edition appears scarce: OCLC records no institutional holdings, including the British Library; though a separate search yields a copy at the City of London's Guildhall Library. An important record in the evolution of the modern police force.



London: Arthur Taylor. Octavo. 7.25" x 4.5". Contemporary full sheep. [4], 44 pages. Joints expertly repaired, rubbing to extremities of sheep with a couple small bits of loss to spine, offsetting to endpapers: text block clean and crisp. Very good plus.

Read more: London Metropolitan Archives Information Leaflet Number 43: Records of City of London police officers.

39.

Inscribed to the Lead Inspector in the Murders Associated With "Jack The Ripper"

MYSTERIES OF POLICE AND CRIME

By Major Arthur Griffiths

1898

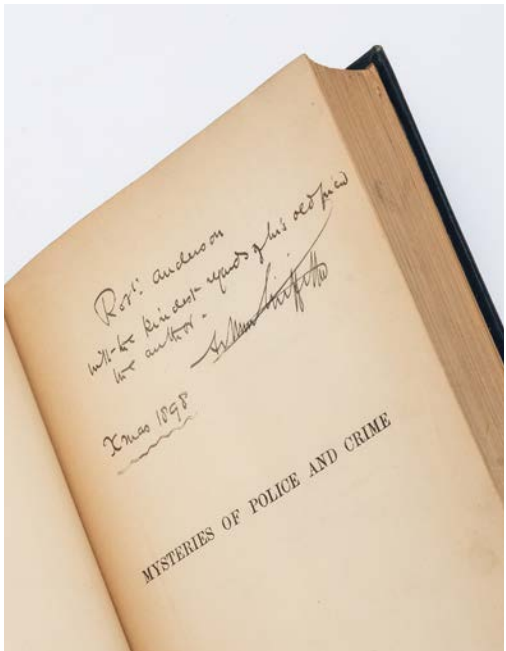
Scarce first edition, containing the first public descriptions of the suspects in the Whitechapel murders, inscribed to Assistant Commissioner Robert Anderson.

\$2,500.

Anderson was a prominent figure in the "Jack the Ripper" case, described in the first volume of this work as "an ideal detective officer, with a natural bias for the work, and endowed with gifts peculiarly useful in it." Despite these gifts, Anderson's first act upon being appointed head of London CID in 1888 was to take a month's vacation, leaving his subordinates to respond to the three Whitechapel murders committed in his absence; Anderson would later declare in his own memoirs that the Ripper's identity was "a definitely ascertainable fact."

Griffiths, a onetime Inspector of Prisons with friendly connections to several detectives in the case, drew his discussion of Jack the Ripper from a confidential 1894 police memorandum discussing three named suspects and their theorized backgrounds; in

MYSTERIES OF POLICE AND CRIME these profiles (with names removed) were made public for the first time. A terrific association copy.



London: Cassell and Company, Limited. Full title: *Mysteries of police and crime: a general survey of wrongdoing and its pursuit*. 2 octavo volumes. 8" x 5". Original gilt-stamped blue cloth. Publisher's catalogue at rear of each volume. [6], 496, [16]; [6], 484, [16] pages. Inscription to half-title of Vol. 1: "Robt. Anderson / With the kindest regards of his old friend the author / Arthur Griffiths Xmas 1898." Evidence of bookplate removal to front pastedown of vol. 1. Spines lightly sunned; faint rubbing to extremities. Slight creasing to a few page corners; rear hinges beginning to crack. Near fine.

Establishing The Iconography of Pirates 40.

A GENERAL HISTORY OF THE LIVES
AND ADVENTURES OF THE MOST FAMOUS
HIGHWAYMEN, MURDERERS, STREET-ROBBERS, &C.
By Captain Charles Johnson
1734

First edition in this format, sumptuously illustrated, of Johnson's celebrated biographical encyclopedia of infamous criminals.

\$18,500.

One of the most important sources for the Golden Age of Piracy, this work is responsible for describing many of the iconic images we associate with pirates, including the peg leg, the buried treasure, and the Jolly Roger. First published in 1724, Johnson's book borrows heavily from other sources, but adds significant material specifically on pirates. It includes biographical sketches of Henry Morgan, Blackbeard, and Captain Avery. The name "Captain Johnson" is a pseudonym; his identity is unknown and still debated, with some scholars believing the author is Daniel Defoe. A beautiful copy of a defining work in pirate literature.

London: J. Janeway. Folio, 14.25" x 8.75" Nineteenth-century full red goatskin, gilt device stamped on each board, boards triple-ruled in gilt, raised bands, spine lettered and elaborately ornamented in gilt, heavily gilt-stamped dentelles. Watered silk endpapers stamped in gilt, all edges gilt. Engraved frontispiece and 25 full-page engravings. pages. Housed in custom slipcase. With the gilt-stamped device of Robert Tyndall Hamilton Bruce (1847-1899). Light scuff to front board, not affecting gilt; expert marginal paper repairs to a number of leaves. Near fine.

Read more: Cordingly, *Under the Black Flag: The Romance and the Reality of Life Among the Pirates.*

"Much plundered by
writers and film directors"
– David Cordingly



The Queen of Crooks

41.

CHICAGO MAY: HER STORY

By May Churchill Sharpe, with foreword by Henry John Nelson (1928)

Spectacular association copy of this lurid underworld memoir, the annotated copy of Henry John Nelson, Sharpe's attorney and author of the foreword, and signed by both Nelson and Sharpe.

\$3,000.

The autobiography of the bold and versatile confidence artist, who stole not for pleasure, but for "money or revenge." Born Mary Anne Duignan (or Beatrice Desmond) in 1871 (or 1876), Sharpe made her way from Ireland to America in her teens and promptly fell in with Dal Churchill of the Dalton Gang, who soon left her a widow after a botched train robbery. Sharpe achieved her epithet and her advanced criminal training in the midwest, where the 1893 World's Fair drew her with the promise of easy tourist targets for theft and her many confidence schemes: Though boasting of international ventures to London, Paris, and Rio de Janeiro, Sharpe calls herself with no small pride "a prize-graduate of the Chicago School of Crime." A close associate of – and wife to – several gangsters, Sharpe was an adamant "individualist" who took pains to emphasize that she owed neither her ill-gotten profits nor her notoriety to the men in her life. CHICAGO MAY is forthright to the end: prison never reformed her, and going straight, she says, was a strictly business decision. Already scarce signed (Sharpe died the year after publication), this copy is exceptional with her attorney's ownership stamp and annotations, mostly noting errors in the text with dismay.



First edition. New York: The Macaulay Company. 9" x 6". Original orange cloth with red lettering. Red topstain, fore-edge machine deckle. Portions of scarce original printed dust jacket laid in. 336 pages. Signed by Sharpe and Nelson in blue ink on front pastedown, along with Nelson's stamp. Nelson's unobtrusive pencil notes to front endpapers and throughout the text. Light soil and bumping to boards; light staining to spine. Toning to endpapers. Very good plus.

HENRY JOHN NELSON

LAWYER

1011 CHESTNUT

42.

The Graffiti Of Political Prisoners

LES GRAFFITI DE LA
RUE D'AUXONNE
By Jacque Foucart
1946

First edition of this rare work
forging an early link between
graffiti and politics.

\$1,250.

Jacques Foucart-Borville (1912-2005) was just a young magistrate when he wrote this slender account of the political graffiti of Resistance prisoners under Vichy at the Rue D'Auxonne prison in Dijon. Recognizing the essential ephemerality of these wall writings, Foucart penned and published LES GRAFFITI in the immediate aftermath of The Liberation, dedicating the book in part to his grandfather, who was imprisoned during "The Terror" for hiding a parish priest. Foucart organizes the book by types of prisoners, transcribing the graffiti and attributing it when possible to particular prisoners — often with biographical details. Reprinted in 1966 as LES GRAFFITI DE LA RUE D'AUXONNE: Prison de Dijon, OCLC finds just four copies of this first edition, all in France. As Foucart argues near the end of this book, these prisoners often died "... pour nous transmettre un message de trois mots: 'Foi, Patrie, Espérance'" ("...to send us a message of just three words: 'Faith, Fatherland, Hope'").

Dijon: Imprimerie Jobard. 8.25" x 5.25". Original stapled brown printed wrappers in (original?) glassine. Text in French. 60 pages. Mild toning to interior, else clean, sharp, and sound. Near fine.

— 19

Décidément, la visite de la prison que le journaliste Stanislas Fumet t à Fresnes : « La vérité oblige à reconnaître un lieu où le spirituel se d formidable ». Et il observe qu'à Fres toujours magnifique (*Figaro* du 2 sept Le rimeur inconnu s'est également e d'un cœur orné d'une croix, il a écrit :

Cœur sacré de Jésus, sauvez la France acceptées, la France redevenue chrétienne
Et, cantonnant une croix :

*La croix, seule vérité, unique salut
Par la mort, nous entrons dans le*

* * *

lus bas, on déchiffre à grand-peine la mentoux-sous-Salmaise, né en 1914, pris le 8 d'armes, déporté le 1^{er} octobre 1943 à rri Mosson, 18 ans, condamné à mort.

* * *

F. T. P. dijonnais, Jean CERCLES, né é par les Allemands, le 24-9-43, les arme fendre, sa mitraillette s'étant enrayée une balle à la cuisse, il a été hospital et aussitôt conduit rue d'Auxonne. rier 1944 à Buchenwald, a eu le bonheur natal.

* * *

not de Dijon attend sa grâce avec anxerreau, de Dijon, 30, rue des Buttes, con le 27-11-43, recours en grâce formé le 27 attendant le 2^e jugement.

rite. Maxime PERREAU, déporté 1943, y est resté. Né en 1909 à Pouillenn e Dijon, affilié aux F. T. P. de la Côte-d' t le 31 août 1943 pour sabotage et pa t avec 6 autres cheminots F. T. P. de

"But who can describe the wretchedness of the cell, but the prisoner himself?"

VOICES FROM PRISON

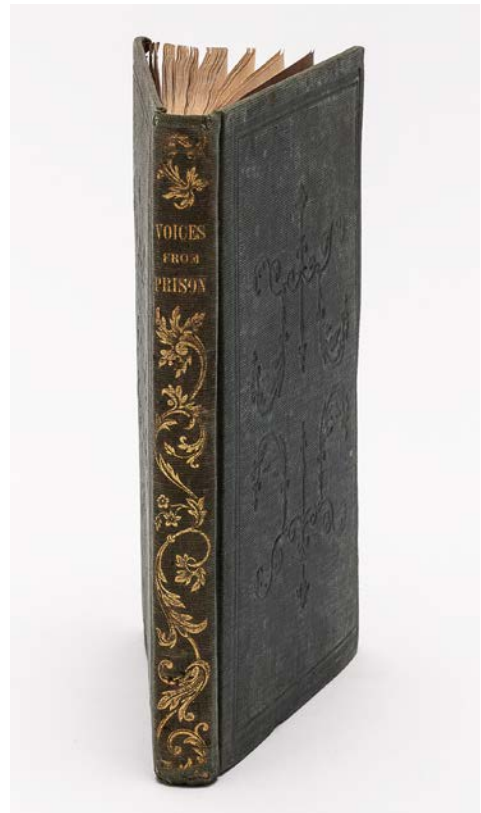
Edited by Charles Spear and John Murray Spear
1847

First edition of this anthology of poems written in prison, collected by the editors of *THE PRISONER'S FRIEND*, a journal "wholly devoted to the abolition of capital punishment and the reformation of the criminal."

\$500.

The Spear brothers, a Universalist and a Spiritualist clergyman respectively, contribute a preface and detailed endnotes on their selections from anonymous contemporary poets; "one of whom is now within the walls of our own penitentiary," others executed before publication. Part II includes selections by famous writers on the same theme, from Defoe's furious "Contrast of the Slave Owners with the Spaniards Who Butchered the Mexicans" to the lines written by Lady Jane Grey shortly before her execution. Both Spears were vocal abolitionists and dedicated campaigners against the death penalty, connecting the two causes in their outrage at law codes that set criminal penalties according to the race of the accused and used executions and the threat of death as a vicious tool of social control. Scarce in the trade: we find no auction records nor any other copies currently on the marketplace.

Boston: C. & J.M. Spear. Full title: Voices from prison: being a Selection of Poetry from various Prisoners, written within the cell. 6" x 3.5". Original blue-gray blind-stamped cloth with gilt-decorated spine. Mauve endpapers. Frontispiece portrait of Elizabeth Fry, 3 full-page plates, and wood-engraved tailpieces. Publisher's ads at rear. 126, [8] pages. Spine faintly sunned; minor scuffing to extremities. Faint foxing to advertisements. Faded contemporary signatures to front endpapers. Near fine.



The Single Biggest Influence On Our Modern Image Of Pirates

44.

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 central primary source on the subject during its most famous era, with the continuation by Ringrose.

\$16,000.

Once the surge 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.

London: William Crooke. 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. Two quarto volumes. 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.



Pirate Evader, Revolutionary War Smuggler, Shipping Empire Builder

45.

MEMOIR OF CAPTAIN PAUL CUFFEE,
A MAN OF COLOUR
1812

Scarce second edition of the first biography of Paul Cuffee, the self-made merchant adventurer born to a Native American mother and formerly enslaved African father.

\$7,500.



Cuffee's father, an Ashanti who was kidnapped in West Africa as a child and forced into slavery in Massachusetts, purchased his freedom from his Quaker slaveholder and married a local Wampanoag woman. Their son, Paul Cuffee (1759-1817), joined whaling voyages as a youth and had numerous run-ins with pirates. These experiences gave him the skills to smuggle goods through British blockades during the Revolutionary War, during which he was captured and held a prisoner of war. After this service, Cuffee and his brother were jailed for a short time for petitioning against being taxed when they did not have the right to vote. He then built a shipping empire and used the funds to engage in a life of local and international activism. Gates notes that Cuffee was

"perhaps the wealthiest black American of his time." He funded one of the first racially integrated schools in the country, which was situated on his own land in Westport, and became a leader in one of the earliest Black-led "back to Africa" movements. This copy is bound with the 1817 "supplement" eulogy. An 1811 imprint of 12 pages is recorded in Sabin, but we trace no copies of it ever having appeared in commerce, and only four institutional holdings via OCLC. This edition of 32 pages (which describes many of the events above) is nearly as scarce, with no auction records and only 5 institutional holdings. A rare and important document of early Black entrepreneurship and activism.

York: Printed by C. Peacock for W. Alexander. Also known as Paul Cuffe. Full title: Memoir of Captain Paul Cuffee, a man of colour: to which is subjoined the epistle of the Society of Sierra Leone, in Africa, &c. 12mo. 6.5" x 4". Modern marbled wrappers. Marbled edges. Two pages of publisher's ads at rear. 32 pages. Contemporary ink inscription "Charlotte Hill" on title page. Text block uniformly toned, shallow edgewear to title page fore edge. Very good plus.

Read more: Sabin, Bibliotheca Americana, 17850; Gates, Jr., "Who Led the First Back-to-Africa Effort?" The Root.

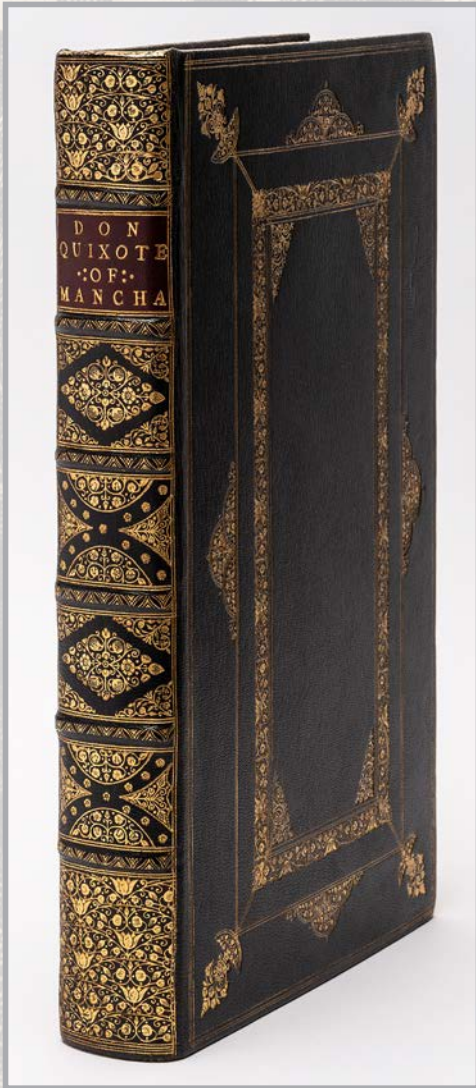
Beautiful Copper Engravings Of Tilting At Windmills

46.

DON QUIXOTE
By Cervantes
1687

First illustrated edition in English of the Spanish masterpiece: the first images of the off-kilter knight errant and his faithful squire seen by English readers.

\$8,500.



The capricious quest of Don Quixote and Sancho Panza is a fully realized satire on the culture of chivalry and the popular prose romances of the era. By turns funny and profound, the critical reputation of DON QUIXOTE in European literature is matched only by Shakespeare; Miguel de Unamuno called it "the Spanish Bible." Cervantes's modern translator Edith Grossman says "His writing is a marvel: it gives off sparks and flows like honey." The book was first published in two parts in 1605 and 1615, which are now virtually unobtainable. A beautiful edition of a central work in the birth of the modern European novel.

London: Thomas Hodgkin, next Door to the Dolphin-Inn in West-Smithfield. Full title: The history of the most renowned Don Quixote of Mancha: and his trusty squire Sancho Pancha. Now made English according to the humour of our modern language. And adorned with several copper plates. By J[ohn] P[hillips]. Folio in fours. 12.25" x 7.25". Modern period-style full black goatskin, intricately gilt-paneled boards, elaborately gilt-stamped spine, raised bands, red goatskin spine label. Marbled endpapers. Frontispiece and eight full-page copper engravings (of two scenes each). Three pages of poems and errata at rear. [20], 616, [4] pages (frontis, S3 and 2P3 plates integral). A few early practice ink letters on blank recto of frontispiece, inked Arabic numeral date on title page, early ink notation on bottom of errata leaf verso. Errata leaf remargined, partially affecting text, a few short closed tears (and one 3-inch gutter tear to B1), minor instances of spotting and wormholing. Very good.

THE SWORD IN THE STONE

By T.H. White

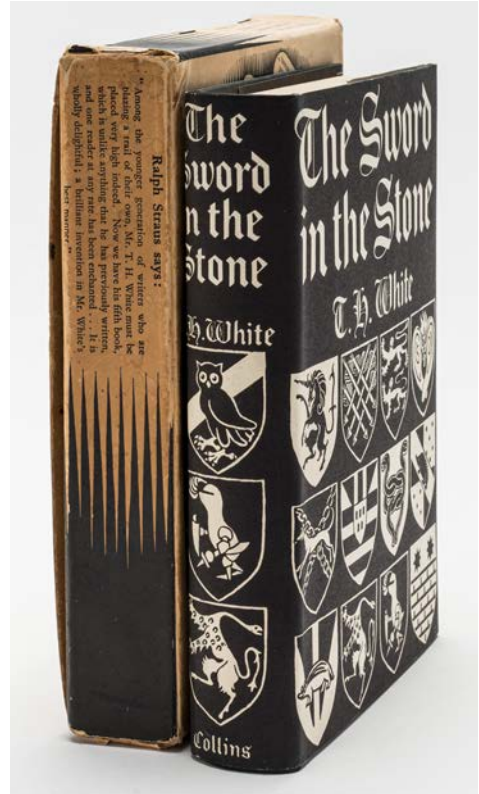
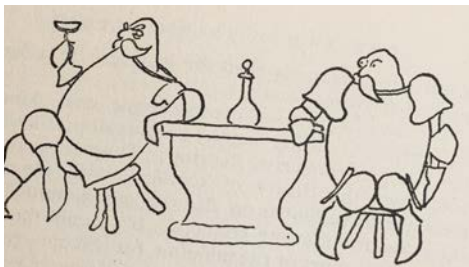
1938

Pristine first printing of White's inimitable fantasy of the boyhood of King Arthur.

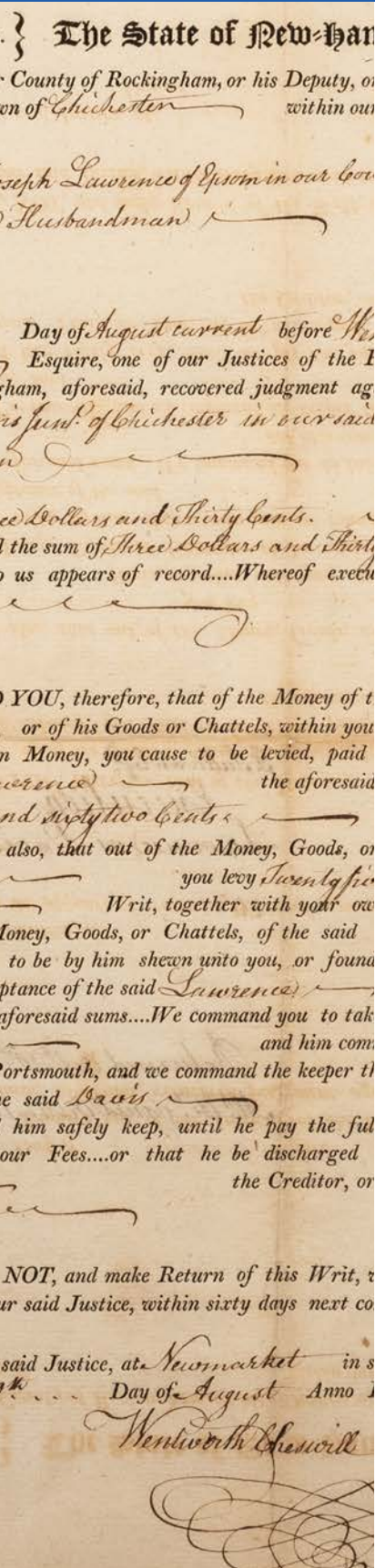
\$12,500.

"The best thing for disturbances of the spirit," replied Merlyn, beginning to puff and blow, "is to learn. That is the only thing that never fails."

Remarkably beautiful, apparently untouched copy of the original unrevised first edition. Described by the author as "a preface to Malory," and planting the seeds of the full Arthurian tragedy with a sure and light hand, THE SWORD IN THE STONE was later revised for publication as the first part of White's full sequence, THE ONCE AND FUTURE KING. Aggressively anachronistic, magnificently learned, and imbued with a passionate longing for humanity to love learning and be good to all the inhabitants of the earth. The box, which is almost never seen, has done its job: an incomparable copy, the likes of which we don't expect to see again.



First edition. London: Collins. 8" x 5.5". Original black cloth, spine lettered in white. In original unclipped (8s. 6d.) black-and-white pictorial dust jacket and original publisher's stapled decorative cardboard shipping box, printed with critical praise. Illustrated with line drawings by the author. 340 pages. Box lightly scuffed and toned with minor touches of soil. Faintest traces of wear to boards and jacket. Fine.



Signed Judgment as Justice of the Peace

48.

By Wentworth Cheswell
1812

Printed Writs of Judgment with manuscript additions, signed by Cheswell in his capacity as Justice of the Peace for Rockingham County, New Hampshire.

\$2,000.

In a long career full of noteworthy accomplishments, Cheswell is perhaps most celebrated as one of two African-American men to sign New Hampshire's revolutionary Association Test document in April 1776, pledging to take up arms against the British at the risk of the signatories' lives and fortunes. As town messenger for the Committee of Safety, he, like Paul Revere, made a midnight ride from Boston to warn his townsfolk of the British invasion. He also enlisted for a short time in Col. John Langdon's Company to fight with the Continental Army. Cheswell, the author of an early archaeological report and an avid local historian, was also co-founder of the first library in Newmarket, and directed in his will that his personal library be kept together as a collection and lent to members of the public.

The grandson of an enslaved man who became the first recorded Black property owner in New Hampshire, Cheswell held numerous offices in local government before becoming Justice of the Peace; his 1768 election as constable is now generally held to be the first election of an African American to public office. This writ describes the damages and fines owed to one Joseph Lawrence of Epsom by Samuel Davis in the matter of Lawrence v. Davis. A wonderful survival issued by the African-American founding father Wentworth Cheswell.

[New Hampshire]: n.p. Also known as Wentworth Cheswell. 12.5" x 8". Single sheet, printed recto with manuscript additions in ink, signed "Wentworth Cheswell" in lower corner; docketed in ink in various hands on verso. Two horizontal letter-fold creases. Sealing-wax remnant to upper corner. Fine.

Read More: Sammons & Cunningham: Black Portsmouth: Three Centuries of African-American Heritage.



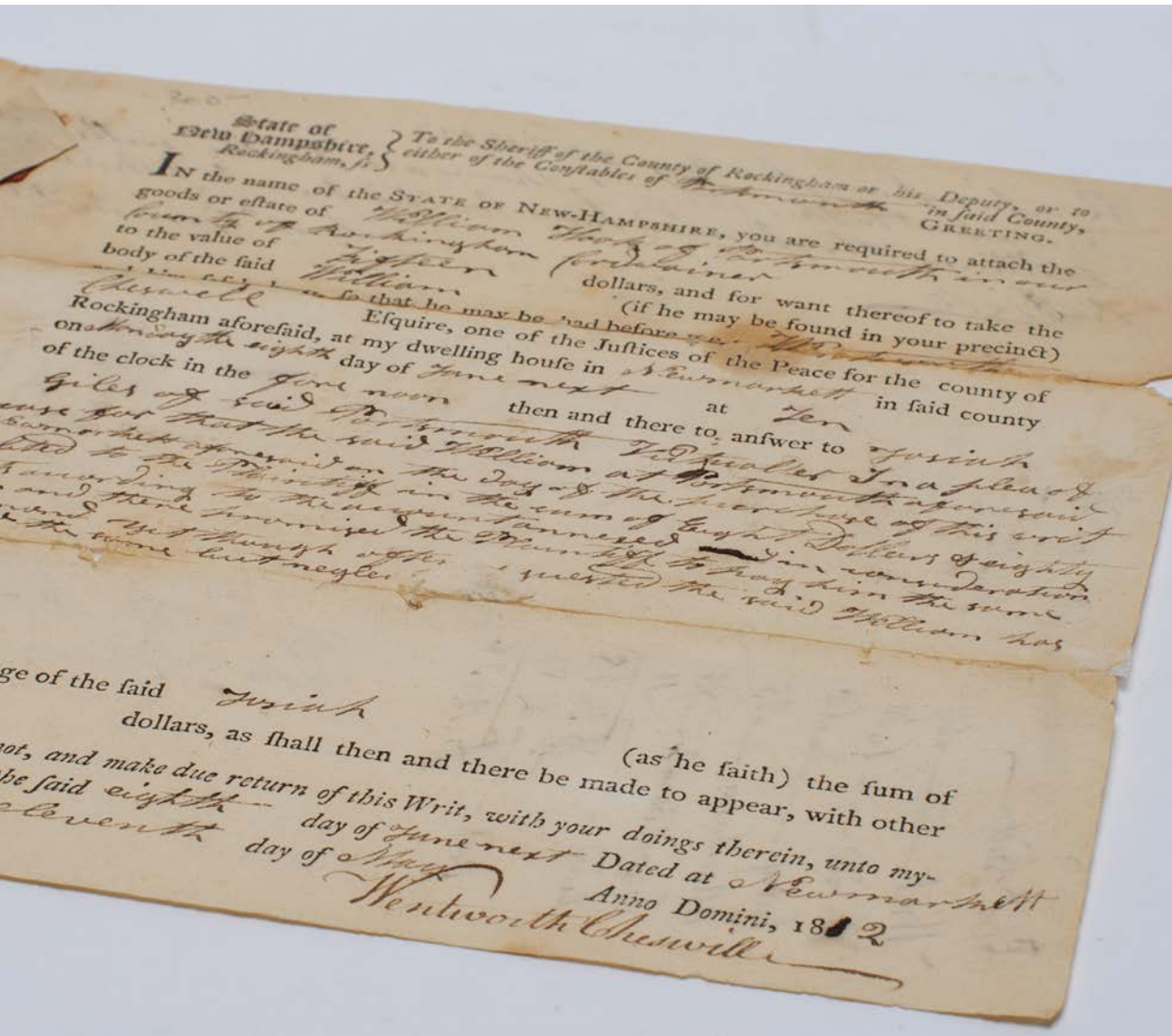
Signed Judgment as Justice of the Peace 49.

By Wentworth Cheswell
1812

A second writ with manuscript additions, signed by Cheswell, describing the damages and fines owed to one Josiah Giles of Portsmouth by William Hooke in the matter of Giles v. Hook.

\$1,000.

[New Hampshire]; n.p. Also known as Wentworth Cheswill. 7.5" x 8". Single sheet, printed recto with manuscript additions in ink, signed "Wentworth Cheswill" in lower corner; docketed in ink with other notations in various hands on verso. Two horizontal letter-fold creases. Sealing-wax remnant to upper corner. Archival tissue repairs to verso; wear and some chipping to edges, not affecting text or signature. Very good.



50.

Contemporary Congressional Speech Opposing the Indian Removal Act

SPEECH [...] ON THE BILL FOR REMOVING THE INDIANS
FROM THE EAST TO THE WEST SIDE OF THE MISSISSIPPI
By Edward Everett
1830

First edition of Everett's statement in the House of Representatives against the "unmingled, unmitigated evil" of the Indian Removal Act.

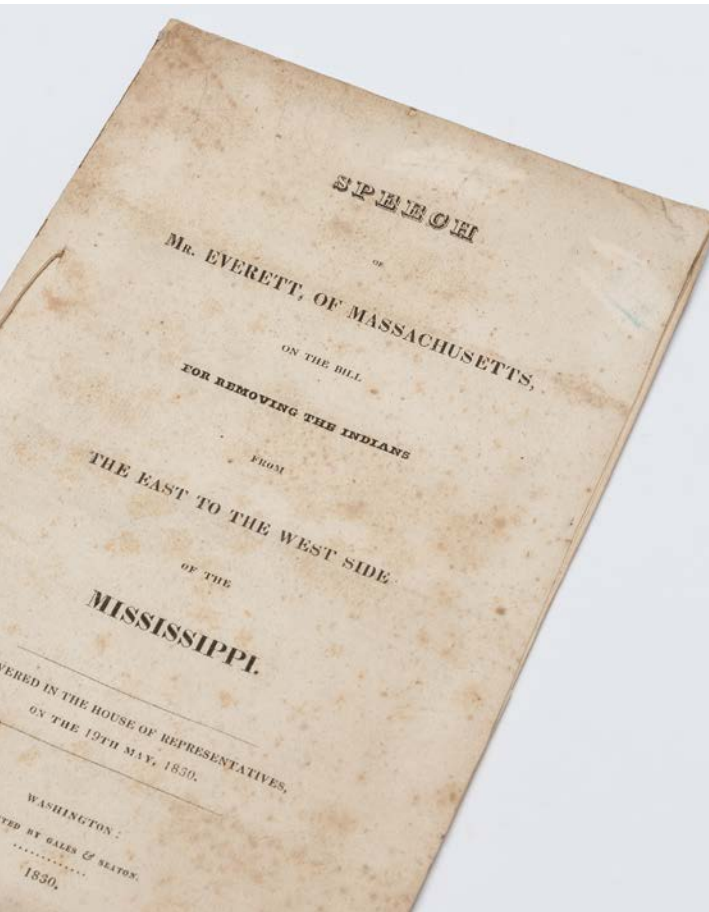
\$300.

"The evil, sir, is enormous; the violence is extreme; the breach of public faith deplorable; the inevitable suffering incalculable."

Everett, a Congressman from Massachusetts, a vehement opponent of Andrew Jackson's policies, and later supporter of Lincoln, argued fiercely against the pretense that Removal was for the displaced tribes' own good. Here he paints a relentlessly vivid picture of the suffering the United States would inflict on 75,000 people, as well

as rhetorically dismantling the justifications for doing so. Despite the efforts of the opposition and Everett's oratorical powers (which were so famed that he would later become the main speaker at the event where Lincoln delivered his Gettysburg Address), the bill was passed and the way paved for the coercion and brutality of the forced migration to come. An important document of contemporary dissent.

Washington [D.C.]: Printed by Gales & Seaton. Full title: Speech of Mr. Everett, of Massachusetts, on the bill for removing the Indians from the east to the west side of the Mississippi 9.5" x 5.5". Disbound sewn printed wraps. Text block unopened. 32 pages. Light foxing and a few touches of soil to wraps; minor scuffing; small closed tear to lower edge. Very good plus.



51.

Dee Brown's Personal Typescript Copy

BURY MY HEART AT WOUNDED KNEE

By Dee Brown

[before 1970]

The earliest extant copy, inscribed by Brown with the note "carbon copy of the first submission (which no longer exists)," and specially bound at Brown's direction for his own library.

\$15,000.

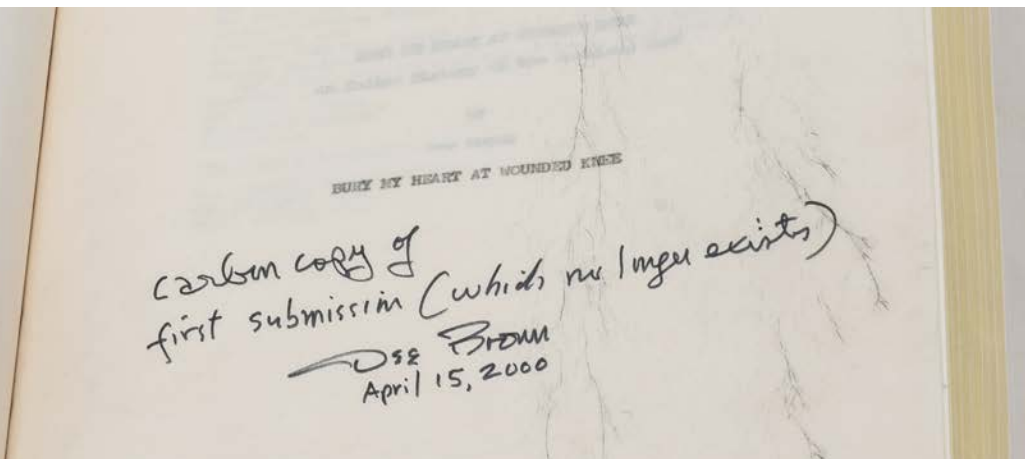
Published shortly after the establishment of the grassroots activist American Indian Movement (formally founded in 1968) and during the Vietnam War, Brown's work not only had an immense effect on a generation of American historians but was a best-selling popular success as well. BURY MY HEART remains a powerful corrective to the romanticized myths that often still constitute the standard history of American expansionism and colonialism: "I have tried to fashion a narrative of the conquest of the American West as the victims experienced it, using their own words whenever possible." Composed while Brown was a professor at the University of Illinois and bearing his Urbana address, this unique copy was bound in Little Rock, Arkansas, where he retired. A spectacular copy in its most original obtainable state of the classic revisionist history of Indigenous Americans' experience of westward expansion by the United States.

[Urbana, IL]: n.p. 11" x 8.5". Textured glossy green cloth with gilt lettering, bound at Brown's direction by the J & B Quality Book Bindery of Little Rock, Arkansas. [8], 592, 19 leaves, typed rectos only. Inscribed by Brown on half-title with note "Carbon copy of first submission (which no longer exists)." Binder's label affixed to front paste-down. Pencil corrections to table of contents; "Brown" written on corner of last page. Minor wear to boards; a few faint traces of soil to title page and half-title; paper clip marking to final index page. Faint creasing to some pages. Fine.

Read more: Blackhawk, "A New History of Native Americans Responds to 'Bury My Heart at Wounded Knee,'" *The New Yorker*, 20 January 2019.

"It was a history that reached beyond its subject
and helped to define an era."

– Ned Blackhawk, *THE NEW YORKER*



52.

A Galvanizing Event In the NAACP

STOP THE KU KLUX PROPAGANDA IN NEW YORK [ca. 1921]

Rare broadside from the protest that helped mold the modern NAACP.

\$2,000.

Early NAACP broadside campaigning against the 1921 re-release of D.W. Griffith's 1915 film BIRTH OF A NATION. While advertising called the film an "American Institution," this poster aimed to counteract the positive portrayals of the KKK in that film, with evidence from Georgia, Florida, and North as well as South Carolina, including a remarkable three-paragraph quote from Governor Bickett of North Carolina. In part: "I call on all true patriots to frown down on any and every attempt to capitalize race prejudice into cash." Despite the protests, the film's popularity remained largely undiminished. However, as scholar Stephen Weinberger has pointed out, the campaign in many ways helped create the structures that help launch the modern civil rights movement:

"Up to this point, the issues the NAACP had taken up, such as housing segregation and lynching, focussed primarily on southern or border states. THE BIRTH OF A NATION, however, was a national event. As the film moved from major population centers to smaller ones throughout the country, so too did the protests and countless meetings between local NAACP leaders and mayors, city councils, censors, and governors. In the end, this failed campaign had the effect of providing [...] invaluable political experience and of elevating the NAACP to a position of national stature and indeed prominence in the struggle for civil rights in America."

OCLC locates just three holdings (NY Historical, Delaware, UC Davis). A rare document from an important moment in the history of American anti-discrimination.

New York: The National Association for the Advancement of Colored People. 13.75" x 9". Letterpress broadside printed recto only. Faintly folded in half. Mild edgewear, toning. Very good.

Read more: Weinberger, "The Birth of a Nation' and the Making of the NAACP," Journal of American Studies.

STOP THE KU KLUX PROPAGANDA IN NEW YORK

"The Birth of a Nation" exalts the infamous Ku Klux Klan which has been publicly accused of voting to blow up or burn Negro school houses in 1921. The film distorts and falsifies history.

Georgia Governor Dorsey of Georgia called the attention of a sheriff to the accusations against the Ku Klux Klan in connection with the terrible peonage cases in Georgia.

Florida The Ku Klux Klan tried to terrorize Negroes out of voting in Florida in the elections of 1920. Many Negroes were killed in the election day riots at Ocoee, Florida.

The Statue Of Liberty Reimagined

54.

¡VIVA LA REPUBLICA!
1902

Color-printed handkerchief commemorating the independence of Cuba by repurposing the famous symbol of liberty of its new liberator and oppressor.

\$1,800.



After decades of revolutionary efforts, Cubans' fight for independence was sucked into an international conflict: when the USS MAINE was bombed in Havana Harbor in 1898, President McKinley declared war on Spain with the stated goal of helping Cuba obtain independence. The US defeated Spain (which also ceded Puerto Rico, Guam, and the Philippine islands) – and promptly occupied Cuba itself, finalizing the country's independence only in 1902 and with the daringly ironic provision that the US "may exercise the right to intervene for the preservation of Cuban independence." In 1906, after armed uprisings following a tumultuous presidential election in Cuba, the US would indeed intervene, occupying the country again through 1908. It is unclear whether this handkerchief design is meant simply to pay homage to the country that granted Cuba (qualified) independence, or whether the use of the famous symbol is meant to subtly criticize the imperialist activities of the United States in the Caribbean. Regardless, a striking document of Cuban sentiment during a major historical event.

17" X 17.5". Single woven cloth printed in grey and red. Central image of the Statue of Liberty in red, surrounded by circular text: "¡Viva la Republica! / Independencia de Cuba," with "1902" underneath. Grey striped border and cornerpiece patriotic icons. Only a little faint spotting. About fine.

Read more: Pérez, *Cuba Between Empires, 1878-1902* (Gómez quote).

American Documents Of Liberty Printed To Spread Word Through France

55.

RECUEIL DES LOIX CONSTITUTIVES DES ETATS UNIS DE L'AMERIQUE

Compiled by Claude Ambroise Régnier
1778

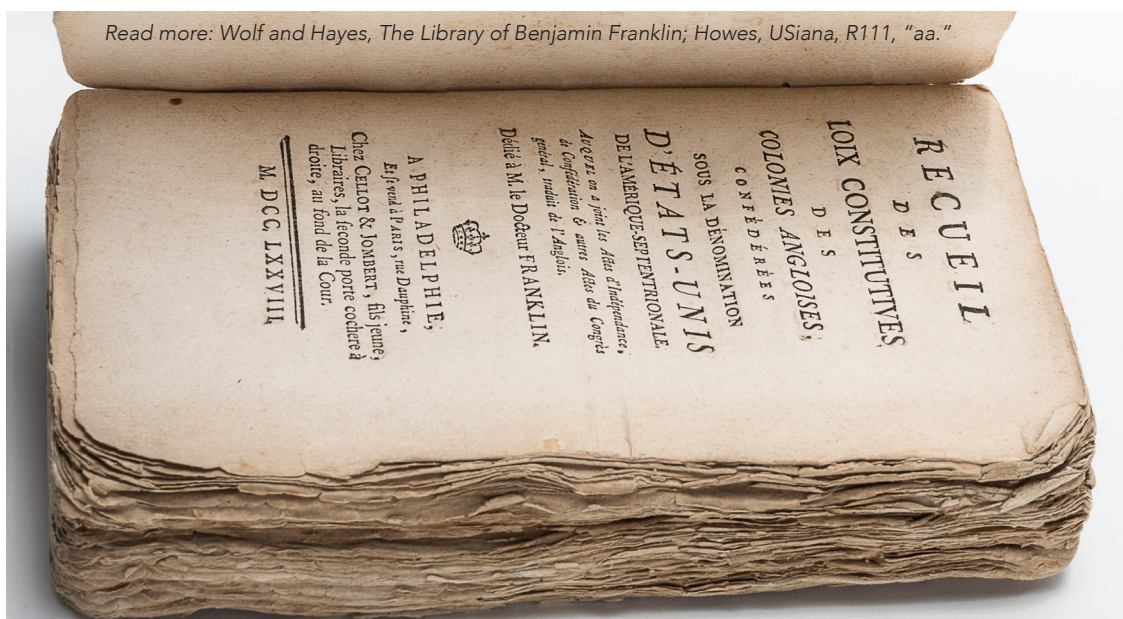
First edition of the first French collection of founding documents from the infant United States, including the Declaration of Independence.

\$3,200.

From the earliest days of the conflict, France surreptitiously supplied American revolutionaries against their mutual nemesis, England. In the year of this book's publication, the U.S. and France formally established a Treaty of Alliance for aid in the war. It was in the context of France's somewhat conflicted support of a revolutionary new government that this collection was published. The work begins with a dedicatory epistle to Benjamin Franklin; Régnier additionally sent an inscribed copy of the book to Franklin which is listed in the catalogue of his library. Franklin's notes in that copy demonstrate he used it to inform the 1783 printing under his direction of the Duc de la Rochefoucauld's collection of American constitutions. Régnier's work notably bears the false imprint of Philadelphia — additional political cover under a monarchy that may have supported an enemy of an enemy, but did not necessarily embrace all its ideals. A gorgeous copy in original wrappers, rare in untouched state.

A Philadelphie, et se vend à Paris: Chez Cellot & Jombert. 12mo. 7" x 4.25". Original gray paper wrappers, title and in ink on spine. Entirely uncut. [12], 370 pages. Old library spine label. In custom blue cloth clamshell box. A few sections of spine perished, leaving first and last gatherings held primarily by binding threads: interior clean. Very good.

Read more: Wolf and Hayes, *The Library of Benjamin Franklin*; Howes, *USiana*, R111, "aa."



56.

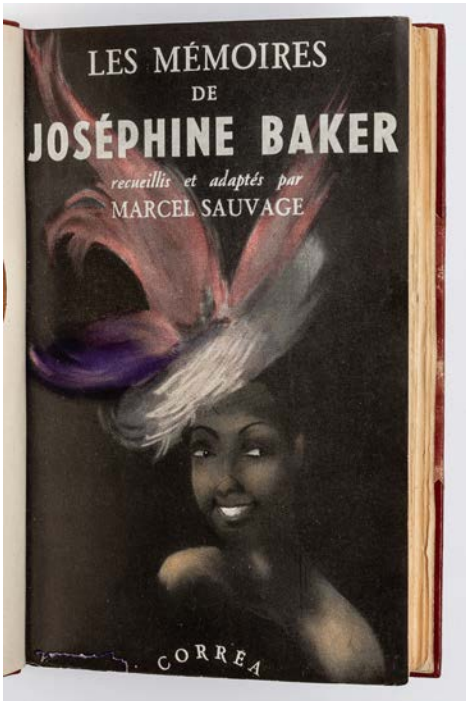
Lavishly Inscribed In The Year Of Publication

LES MÉMOIRES DE JOSÉPHINE BAKER

By Josephine Baker, edited and adapted by Marcel Sauvage (1949)

Limited first edition, one of only 50 copies, of Baker's first post-World War II autobiography, including her account of her wartime intelligence activities aiding the Free French government-in-exile.

\$1,750.



Baker's 1949 MÉMOIRES offer a lively series of impressionistic vignettes: from her St. Louis childhood, through her first glimpse of Paris and "all its mysteries," to the days of the Occupation when she held the rank of sub-Lieutenant in the Women's Auxiliary of the Free French Air Force. Through her many collaborations with writers like Sauvage, Baker developed and refined a distinct and consistent authorial voice: transforming herself from an object of portraiture and caricature to the narrator and creator of her own legend. Written with French journalist Marcel Sauvage, co-author of Baker's earliest (1927) autobiographical volume, and based on his numerous interviews and conversations with her.

Paris: Éditions Corrêa. 7" x 4.5". Contemporary red 3/4 goatskin with red marbled boards bound by French bookbinder Lucie Weill, with original pictorial wrappers bound in, gilt-lettered spine.

Top edge gilt, other edges uncut. Marbled endpapers. Illustrated throughout with black and white photographs. 343, [1], [6] pages. Binder's stamp on verso of front marbled endpaper. Inscribed by Baker across the front endpaper: "To Mlle. Woller / Avec mes meilleurs souvenirs / Josephine Baker 1949". Very light sunning to spine. Fine.

Read more: Bennetta Jules-Rosette, *Josephine Baker in Art and Life: The Icon and the Image*.

57.

A Phantasmagoric Children's Book

LA TRIBU ARC-EN-CIEL

By Josephine Baker and Jo Bouillon, illustrated by Piet Worm
1957

Inscribed first edition of Josephine Baker's autobiographical children's book, with an additional inscribed photo of Baker tipped in.

\$1,600.

After World War II, Baker largely retired and moved to a chateau in the French countryside with her fourth husband, Jo Bouillon. There she adopted twelve children of different races and cultural backgrounds in a demonstration of her ideas of social justice: that people from around the world could live in harmony. This book vividly captures Baker's message of her "Rainbow Tribe." Rebecca Onion suggests two reasons this period of Baker's life is so baffling to modern audiences: "First, there's a deep discomfort at her unapologetic marshaling of children to act out her own utopian racial narrative. Second, we think we understand what's going on here; we see early incarnations of celebrity eccentricities from our own time. In the big adoptive family, we see Angelina or Madonna; in the celebrity theme park, we see Michael Jackson's Neverland Ranch." A complex statement of Baker's participation in the civil rights movement. Rare.

Netherlands; Paris: Mulder & Zoon; Opera Mundo. 11.5" x 8.25". Pictorial cloth. Color illustrations by Piet Worm. Inscribed by Baker. Inscribed photo of Baker additionally tipped in. Some ink scribbles on two pages, a bit of wear to boards with a patch of dampstaining to rear board, hinges tender. Very good.

Read more: Guterl, *Josephine Baker and the Rainbow Tribe*; Onion, "Josephine Baker's Rainbow Tribe," *Slate*, 18 April 2014.



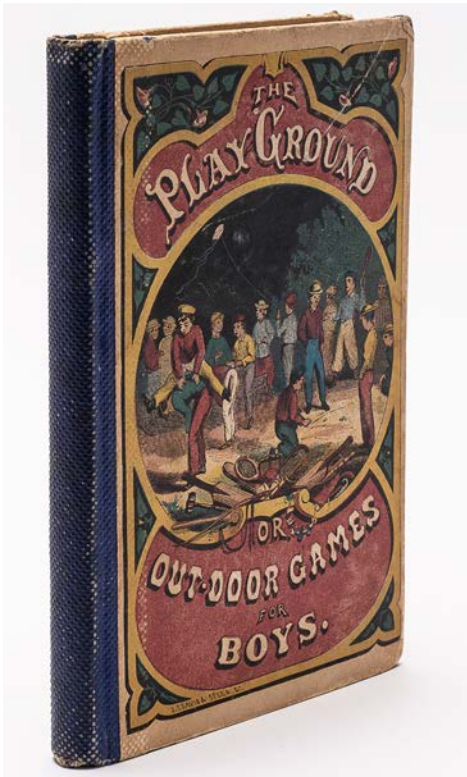
Predicts Baseball Will Become "The National Game"

58.

THE PLAY GROUND; OR, OUTDOOR GAMES FOR BOYS
(1866)

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

\$1,800.



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

This comprehensive rulebook serves as an instruction manual for such classic childhood games as Baste the Bear, Hook 'em Sniffey, Duck on the Rock, and Teetotum. Most notably, it includes a thorough ten-page discussion of "Base-Ball," illustrated with woodcuts and diagrams. With instructions for measuring off and preparing the ground; styles of batting and grips; outfielder positions and duties; description of all equipment; and the Rules and Regulations adopted by the National Association of Base-Ball Players in New York, December 9, 1863. This book was published shortly after the first work devoted exclusively to baseball, but before the formation of national leagues and the subsequent first history of the sport. Numerous variants of this edition have been documented, with no priority

established: this copy contains 5pp. of ads at the front and 18pp. of ads at rear. THE PLAY GROUND captures the point of baseball's transition from popular amusement, with numerous regional variants, to the universal, codified and standardized national pastime.

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

"A Girl Scout's Honor Is to be Trusted"

59.

HANDBOOK FOR GIRL SCOUTS

By Juliette Low

1917

World War I-era edition of the Girl Scout Handbook, first published in 1913.

\$300.

Though inspired by Boy Scouting, Low's Girl Scouts were independent from their earliest beginnings (Boy Scouts executive James West descended from threats to lawsuits in his efforts to reclaim "Scouting" for boys only, writing that girls "sissified" the noble name). Despite the GS ideals of competence, strength, and honor, among the skills and virtues befitting the intrepid and patriotic scout are scattered reminders of "true" womanliness, with warnings against becoming the innocent "cause of improper feelings being aroused among their companions." Modesty and humility aside, an ambitious Scout can shoot a pistol "should an emergency arise," tell time by the stars, poach an egg, and cure a ham; a Scout can tie a tourniquet, signal in Morse code, and rescue a friend from drowning; a Scout seizes her own luck and runs down Opportunity like a street car: "[S]eize it — run at it and jump on." This handbook was adapted from Agnes Baden-Powell's Girl Guides Handbook, itself adapted from Sir Robert Baden-Powell's original Boy Scout Handbook. A compelling document of cultural values and instructions for girls of the 1910s.



(Savannah, Georgia): Press of M.S. & D.A. Byck Co. Title on title page: How Girls Can Help Their Country. 6.5" x 4.5". Original flexible blue pictorial cloth wraps, with 30 cent cover price. Frontispiece photographic portrait of a girl scout and 10-full page photographic plates. [6], 154 pages. Young girl's penciled ownership signature to rear endpaper. Contemporary pressed flowers and leaves laid in. Moderate wear to covers, crease to lower right cover corner, slight fraying to extremities. Hinges tender. Endpapers lightly foxed; pages uniformly toned. Occasional corner creasing. Above average condition for this wartime production that tended towards heavy use. Very good minus.

Read more: Stacy Cordery, Juliette Gordon Low: The Remarkable Founder of the Girl Scouts.

"The bible of the New York graffiti movement." (WASHINGTON POST)

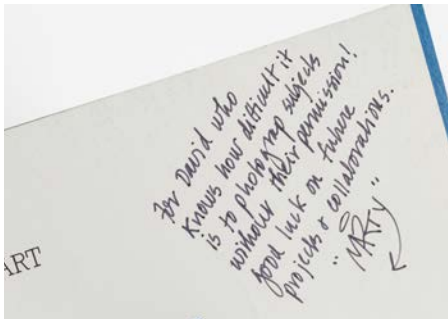
60.

SUBWAY ART

By Martha Cooper and Henry Chalfant
(1984)

Rare inscribed first US edition of one of the best known and most important books on street art ever written.

\$750.



"For David who knows how difficult it is to photograph subjects without their permission!"

A defining document of NYC graffiti, SUBWAY ART both captured and celebrated this ephemeral and controversial art form. Cooper and Chalfant were each independently documenting the scene when they met and decided to team on this classic, with Cooper's photojournalistic approach

pairing perfectly with Chalfant's more artistic framings of such groundbreaking writers as Dondi, Lady Pink, Daze, Futura and Seen. Originally published in the UK the same year by Thames and Hudson, it was this edition that made the book famous and influential, with dog-eared copies passed from artist to artist. Its reputation remains undiminished, and has sold more than half a million copies across numerous editions. Decidedly uncommon in its first printing, especially in such beautiful condition and with so revealing and appropriate an inscription.

New York: Holt, Rinehart and Winston. 11" x 8.5". Original color photographic wraps. 104 pages. Inscribed by Martha ("Marty") Cooper: "For David who / knows how difficult it / is to photograph subjects / without their permission! / Good luck on future / projects & collaborations. / Marty." Uncommonly bright and sharp. Fine.



"I made this book [...] out of complete love of letters."

61.

THE WORD MADE FLESH
By Johanna Drucker
(1996)

Signed second edition of book artist and scholar Johanna Drucker's ode to "the beauty and expressive capability of type."

\$350.

WORD MADE FLESH is a typographic tour-de-force that beautifully foregrounds the materiality of the text. As Marjorie Perloff has said of this work: "Unlike the avant-garde artist's book of the early century, Drucker's doesn't boast a single illustration, a single pictorial equivalent to the text. Rather, it is the alphabet itself that is made flesh, the letter being seen in all of its visual potential." The first edition was handmade in a run of only 50 copies in 1989; this limited edition facsimile was created from copy number 50 of that run. A beautiful example of a surprisingly uncommon edition.

(New York): (Granary Books). 10.5" x 12.25". Publisher's original plain brown boards in jacket letterpressed by the artist. [52] pages printed rectos only. One of 500 unnumbered copies. Though not called for, this copy signed by Drucker at the colophon. Bright, clean, and sharp overall. Fine in like jacket.

Read more: Marjorie Perloff, Radical Artifice; When Will The Book Be Done?: Granary's Books, pp. 69-9; Druckworks 20.





Hand of Doom by Seen, 1980.



(#60, previous)

The Legendary Designer's Personal Copy of One of His Best Books

62.

DECORATION-5
By David Hicks
(1972)

Beautiful first edition of this interior design classic, with Hicks's ownership inscription.

\$2,000.

Hicks's daring use of bold patterns, solid primary colors, and a mix of modern and antique helped define the look of the 1960s and '70s. While designing for the rich and famous (Vidal Sassoon, Douglas Fairbanks Jr., Helena Rubenstein), he also published nine books between 1966 and 1996 for a more popular audience. DECORATION is the fifth book in his series on design and interior decorating, each with their immediately identifiable op-art covers. This copy bears Hicks's ownership inscription, noting that this is his "Paulton Sq. copy," where he moved shortly before DECORATION was published. Books signed by Hicks are notably elusive. This is the first we've encountered, and with such provenance, almost certainly the best we ever will.

(London): Britwell Books. 12" x 9.25". Publisher's original full red cloth with gilt titles. 168 pages. Illustrated throughout in both color and black and white. Tiny bit of crimping to lower half of the jacket spine. Else a remarkably bright and sharp copy. Fine in near-fine jacket.

Read more: Owens, obituary for David Hicks in *The New York Times*.



"[T]he most famous decorator of his day."
— *The New York Times*

Brady Bunch Nostalgia Meets California Dreaming

63.

Slide archive of a Southern California realtor
1971-1972

Swank archive of sales images from the Sessions Realty firm of La Mesa, California.

\$2,750.

Consisting of hundreds of display slides (and negatives) of exteriors and interiors from San Diego-area homes (accompanied by more than 3 dozen descriptive forms listing home amenities, prices, descriptions, etc.), these images were undoubtedly used for marketing to prospective buyers. Shag carpet, macrame, orange and brown color palettes, rec rooms, bold wallpapers, Formica, wood paneling, and other Better Homes and Gardens details much in evidence — all exhibiting a strong Southern California flair. A dense, thorough, and vibrant assembly of period design and architecture offering a rich record of residential real estate in a significantly active market. And while the unknown photographer(s?) certainly wanted to simply document the houses, what emerges is a rather hauntingly mundane narrative where no real action takes place but yet something nevertheless lingers — like crime scene photographs, but without the crime. Vernacular Ruscha.

[San Diego, California]: n.p. 3 dust-proof binders measuring 12" x 10.5". Approximately 1300 color slides in new archival pages, with roughly 250 additional color film negatives, and 37 individual manuscript real estate listing forms. Slides approximately 2" square; negatives approximately 1 1/4" square. Slides with mild to moderate dusting, some with residue from previous rubber band wrappings, most with relevant ink notations to margins. Negatives fine, in glassine storage wrappers. Very good overall.





ote! Arrêtez-moi au Musée du Louvre.



scente de l'Aéronef.

L'AN 2000



a Explorateur.

EN L'AN 2000



M A
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 out
 Adorned
 HELENA: Oh, Harry, já nerozumím.
 DOMIN: Protože bychom s sebou odvezli něco, ož by Roboti
 HELENA: strasné stali.
 DOMIN: Co, Harry?
 HELENA: Jejich bytí nebo jejich konec.
 DOMIN: ustane. Co je to?
 HELENA: ustane. Tajemství výroby. Rukopis starého Rossuna.
 DOMIN: Až by továrna měsíc stála, byli by Roboti před námi na kole.
 HELENA: Proč... jste... mně to neřekli?
 DOMIN: Nepochtěli jsme tě zbytečně poděsit.
 ED GALL: Haha, paní Heleno, to byla poslední karta. Já jsem ne-
 měl ani drobtíčko strachu, že to Roboti vyhraji. Kdepak, proti
 nám lidem!
 ALQUIST: Jste bledá, paní Heleno.
 HELENA: Proč jste mně nic neřekli!
 HALLEMEIER u okna: Jedenáct třicet. Amélie spouští kotvy.
 DOMIN: To je Amélie?
 HALLEMEIER: Hodná stará Amélie, která tenkrát přivezl
 paní Helenu.
 ED GALL: Ted je tomu na minutu deset let —
 HALLEMEIER u okna: Vyhazují balíky. Aha, pošta.
 DOMIN: Všakuž Busman na ni čeká. A Fabry nám přinese první
 zprávy. Viš, Heleno, jsem strašně zvědav, jak s tím ta stará
 Evropa zatočila.
 HALLEMEIER: Báječně. Domine. Že jsme při tom nebyli! Oa
 vrátil se od okna: Lidi, to je pošty!
 HELENA: Harry!
 DOMIN: Co je?
 HELENA: Pojedeme odtud!
 DOMIN: Ted, Heleno? Ale jdi!
 HELENA: Ted, co nejrychleji! My všichni, co tu jsme!
 DOMIN: Proč právě ted?
 HELENA: Oh, neptej se! Prosim tě, Harry, prosím vás, Gal
 54
 Don Quixot
 Printed by Thomas Ho
 West-Sm

And his Truly Squ...

ncho Pan...

By according to
Modern Language

with few...

By

Dr. GALL: Harry,

ONDON,

next Door to

MDCLXX

1687



Hallemeier: Alžběto, pro boha vás trojím, a všechny ze továrny
DOMIN: Lituji, Heleno, Teď by nikdo z nás nemohl odejít.
HELENA: Proč?
DOMIN: Protože chceme rozšířit výrobu Robotů.
HELENA: Oh, teď — teď po té revolci?
DOMIN: Ano, právě po té revolci. Právě teď jantoume vyrábět
Roboty. Jaké?
HELENA: Už nebude jen jedna továrna. Už budou University
DOMIN: Založíme v každé zemi, v každém státě po továrně, a ty
nové továrny budou vyrábět, už víš co?
HELENA: Ne.
DOMIN: Roboty nacionální.
HELENA: Co to znamená?
DOMIN: To znamená, že z každé továrny budou vycházet Ro-
boti jiné barvy, jiného chlupu, jiného jazyka. Že si zůstanou
eizl, či jako kameny; že se už nikdy nebudou moci srovnávat:
z že my, my lidé, je tak drobné k tomu přivychováme, rozumíš?
aby Roboti na věky nenáviděli Roboty jiné
tovaryšské.
HALLEMEIER: Hrome, budeme dělat servo-roboty Roboty a Svědy
Roboty? Taliány Roboty a Čiány Roboty, a pak se jim ně-
kdo přidá do kokosů organizací, bratrství, škola, lup, parden.
Hallemeier, já si naloju.
Dr. GALL: Nechte toho už, Hallemeiere!
HELENA: Harry, to je ohavné!
HALLEMEIER zvedá sklenici: Paní Heleno, za sto nových továr-
váren! Pije a klesne do lůžka. Hahahaha, národní Roboti!
Hoši, to je terno!
DOMIN: Heleno, jen sto let ještě udržet lidstvo u vesla — za
každou cenu! Jen sto let my nechci, aby dorostlo, aby dosáhlo,
žeho teď konečně může — Chci sto let pro nového člověka! He-
leno, vždy jde o příliš velké věci. My toho nemůžeme nechat.

1987
250



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