Capitol Hill Books

Catalog 2026





Item #21

Capitol Hill Books

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1

[Julia Child] Aviation Training Division - Office of the Chief of Naval Operations / U.S. Navy

Shark Sense

Washington, DC: Aviation Training Division - Office of the Chief of Naval Operations / U.S. Navy, 1944. Slim quarto (24cm); publisher's pictorial staplebound wrappers; 22pp.; cartoons throughout. Light soil and a few small scars to stock along margins, textblock uniformly toned, else Very Good and sound.

Offered with an unused 1970s-era Shark Repellent Compound Packet in the original waterproof pouch with red ribbon release pull tabs. (You just never know.)

Part of the Navy's concentrated efforts to dispel sailors' fear of sharks. By 1943 there had been twenty reports of shark attacks since the start of the war, and the OSS was tasked with developing a shark repellent. Probably the most famous member of the team: Julia McWilliams (later Child), who worked for Captain Harold J. Coolidge, Head of the ERE Special Projects division. The primary focus of the unit was air-sea rescue and was soon referred to as the "fish squeezing unit"—a reference to an experiment which involved squeezing fish in order to drink the fresh water that would theoretically come out—Julia herself bought the test fish at market.

More than a hundred substances were tested against shark attacks, including decayed shark flesh, copper salts, and organic acids. The final product was a small disc of copper acetate that smelled of dead shark meat when deployed. Unfortunately, while effective against shark attacks, it was not effective against barracuda and piranha attacks. And it wasn't effective against allaying sailors' fears, for which this jolly pamphlet was finally put together, opening with reassurances of the unlikelihood of a shark attack and concluding with how to overcome an attacking shark in one-on-one combat with a knife or gun. Go for the belly and then swim like hell away from the spilt blood, which will attract more hungry sharks.



Decades later Child was interviewed about her role in the OSS for Betty McIntosh's book Sisterhood of Spies (1998). Child recollects "I must say we had a lot of fun. We designed rescue kits and other agent paraphernalia. I understand the shark repellent we developed is being used today for downed space equipment—strapped around it so the sharks won't attack when it lands in the ocean."

References:

Noel Riley Fitch, Appetite for Life: The Biography of Julia Child (p. 84)

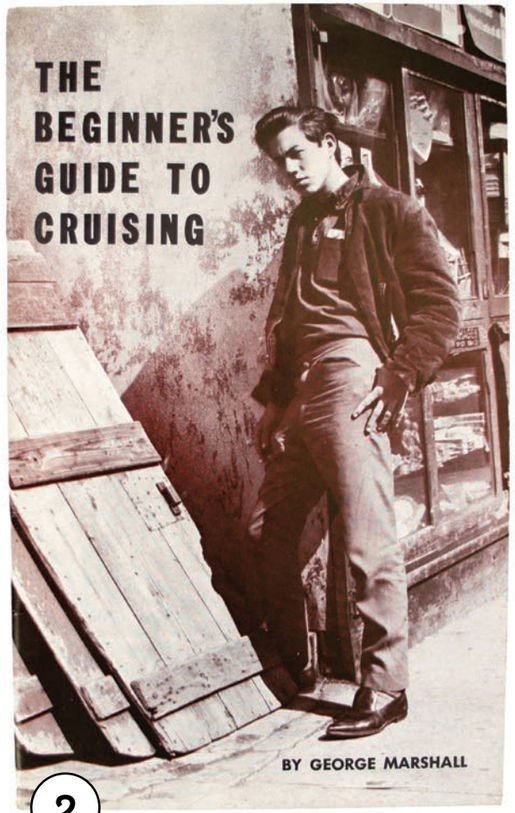
"Julia Child and the OSS Recipe for Shark Repellent" (2017 CIA blog post accessed online)

"Julia Child's Spy Days Included Work on a Shark Repellent" (2018 History Channel blog post accessed online)

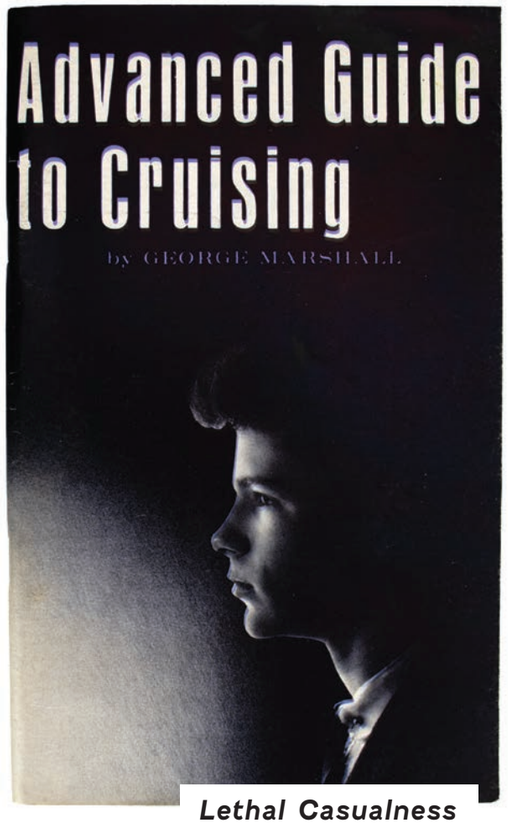
Price: $450



Jumping off of the fish squeezing department



2



Lethal Casualness

George Marshall

The Beginner's Guide to Cruising [With] *Advanced Guide to Cruising* [Two volumes]

Washington, DC: Guild Press Ltd, 1964 and 1965. First Editions. Two octavo volumes (21.5cm); photo-illustrated wraps; 55 & 77pp. Mild rubbing to wraps; chipping and shallow loss along top edges of two leaves in *Advanced*, though text unaffected; Very Good or better.

Pre-Stonewall guides to cruising told in the author's frank and informative style—*The Beginner's Guide* starts with "Tools and Equipment" before proceeding to "The Chase" and "The Moment of Truth." The *Advanced Guide* expands with myriad tricks and techniques such as "an Intriguingly Lethal Casualness," "Cool Exits," and "Seduction Without Much Bother." Uncommon in retail and rarely found together.

Price: $1,500

3

Guild Press

International Guild Guide '69 [wrapper subtitle: Gay Listings]

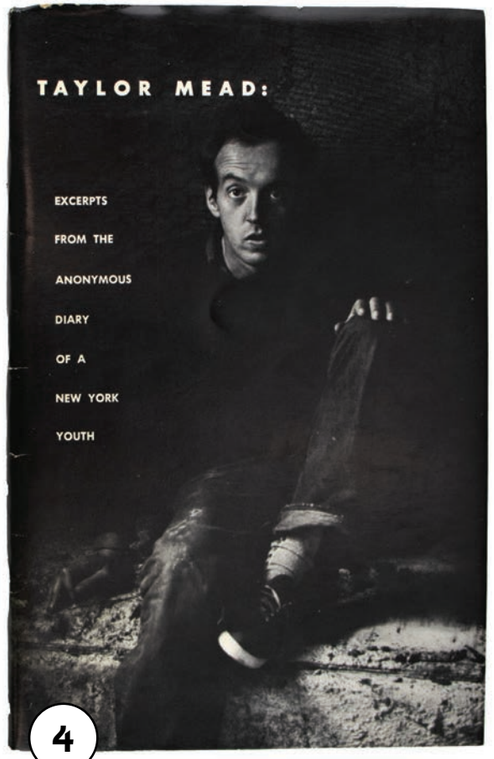
Washington, DC: Guild Press, Ltd., 1969. First Edition. Octavo (21.5cm); stapled printed wraps; 142,[10] pp. Light wear to edges and along spine; pink tab to "The Club Baths" of Reno Nevada, else unmarked; Very Good or better.

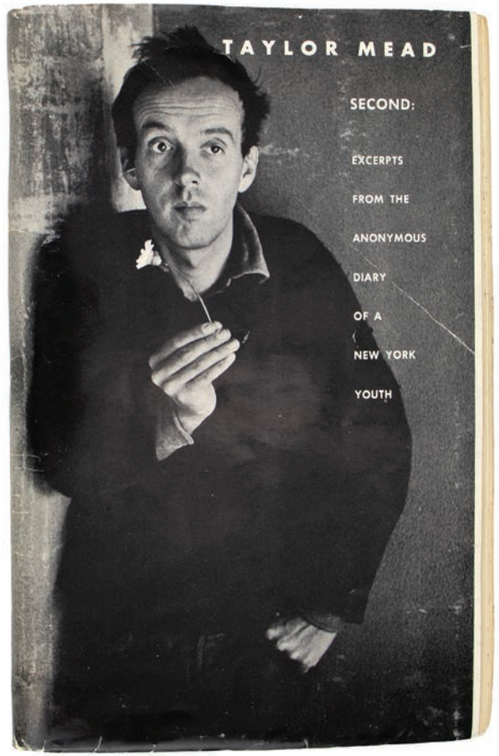
A quite extensive annual guide book to gay-friendly establishments arranged by city and state, and by country for the international section. The *Guide* first appeared in 1965 and this version includes a coding system which includes entries for Lesbian, Leather Jacket, Heavy Military Patronage, Colored, and At Your Own Risk, among others. The editors ask their readers for feedback to add more establishments and designations. Notably, especially given the year of publication, the guide mentions "The Stonewall" at Sheridan Square West in New York. Quite uncommon in retail and we locate only a handful of holdings from this publication in OCLC.

Price: $1,800

From the same year as the Stonewall Riots







4

Taylor Mead

Excerpts from the Anonymous Diary of a New York Youth [With] *Second: Excerpts from the Anonymous Diary of a New York Youth* [Autograph Letter Signed and Photographic Snapshot Laid in]

New York and Venice, CA: Taylor Mead, 1961–1962. First Editions. Two octavo volumes (22cm); publisher's photo-illustrated staple bound wrappers; [4],42; [6],98pp. printed mimeograph from typescript. Light wear to wrapper margins, else a Very Good and sound set.

Offered with an original snapshot of Mead and an autograph letter signed by Mead, addressed to a John Wittwer of Seattle in the original used envelope (postmark July 1963). "Dear J.W. / Here is your free physique photo—books to follow in about a week. I'm having financial trouble assembling more volumes 2 but don't worry. Enjoyed your letter / Taylor Mead."

The two-volume poetry magnum opus by the Andy Warhol muse and Bowery legend Taylor Mead (1924–2013). In a 2005 profile in *The L Magazine* Dan Glass remarked, "No one is more quotable than this hard-faced old man, who can kick your ass with wit or indifference and still put away his share of whiskey."

Price: $1,500



"I'm having financial trouble assembling more volumes 2 but don't worry"

5

Virginie Hell

Saphir ou le Journal de Gilles

Paris: Presses du Livre Francais, 1949. First Edition. Small octavo (18cm); publisher's cream cardstock with blue and black printing, pictorial dust jacket with color illustration of two women in an embrace; 272pp. Jacket scuffed and toned, mild chipping to head of spine, and tear to bottom of front flap joint; creasing smoothed out at bottom margin. Binding slightly cocked but firm; covers and pages toned, mostly at fore-edge, with mild chipping to page edges. A Very Good or better copy of a scarce piece of lesbian literature.

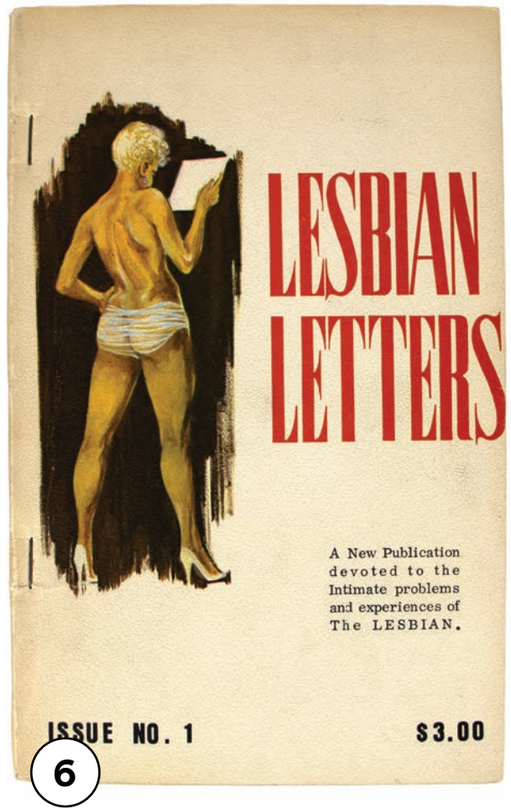
A French-language epistolary novel of sapphic romance issued by Francois Di Dio's imprint Presses du Livre Francais, which focused on avant-garde and surrealist works. *Saphir*, as defined by the main character Gilles, means "the most beautiful thing" in Hebrew, which she claims fully describes her lover Countess Beatrice. Saphir, or sapphire, of course relates to the gem but also calls to mind Sappho and lesbian love.

OCLC shows three holdings, with only one domestic holding at UC Davis.

Price: $750



Surrealist Sapphic Sweethearts



6



"An unusual publication"

Hera

Lesbian Letters Issue Nos. 1 & 2 [All published]

Toronto, Canada: Stewart Gordon Publications, 1967. First Editions, complete in two parts. Octavo (21cm); side-stapled periodicals in illustrated cardstock wrappers with $3.00 price printed at front; 96pp; 96pp. Covers gently toned at margins with light soiling and superficial rippling to spines. Mild shelfwear and slight miscut to front cover bottom corner of second issue. Covers bright and evocative and interiors clean if lightly toned. Very Good or better examples of pre-Stonewall lesbian erotica.

Stewart Gordon Publications ran multiple erotic periodicals, including *Corporal*, *Spanking Quarterly*, and *Discipline Digest*. *Lesbian Letters*, while supposedly authentic correspondence, is filled with likely fictional first-person confessions of sapphic longing and relationships. A portion of the periodical includes letters to a "Dr. G. Klow" who gives "clinical" advice about what to do in situations of lesbian desire and impulse. While these stories are purportedly written by and for women-loving-women, their readership was probably more inclined to fetishize these relationships, in line with the male-gaze orientation of most commercial erotica of the period.

OCLC shows only two holdings, at Brown and Cornell.

Price: $750



7

[Chromolithography - Games]

Boxed Set of Three Early Chromolithographed Puzzles

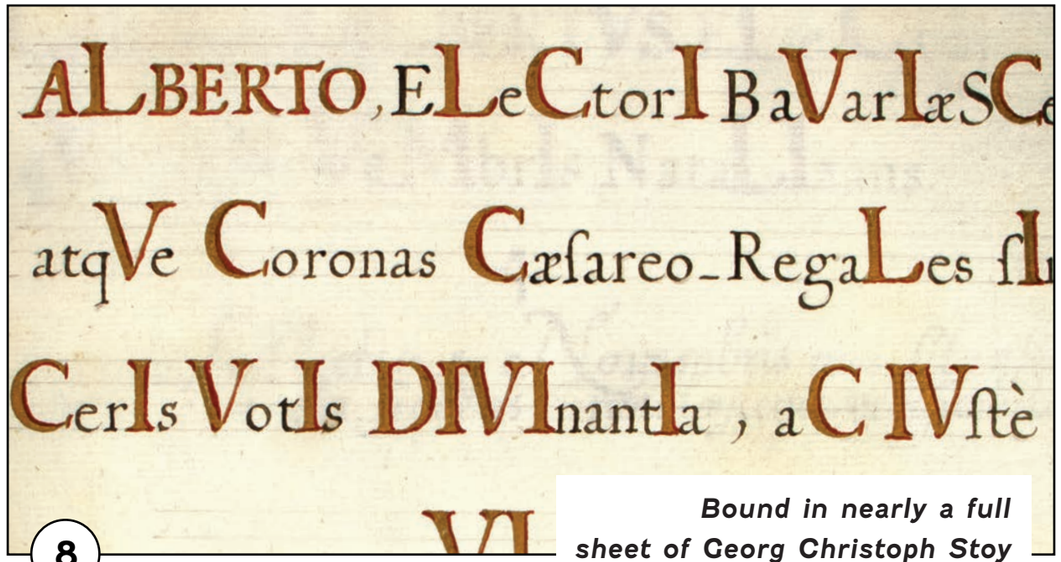
France?: s.i., ca. 1836. Collection of three twenty-eight piece puzzles (15x25.5cm), card and ribbon dividers present, housed in original lidded box lined with arsenic green and pink patterned paper, upper cover mounted with unique chromolithographed illustration not repeated on any of the puzzles with bronze embossed paper border. Box a bit worn with some loss of the paper border and rubbing and bubbling to image. Contents in excellent, Near Fine condition. Date and location based on gift inscription on bottom of box, "Jeu de patience offert a Justine [?] Janvier 1836."

Gorgeous collection of three early chromolithographed puzzles printed in gilt, dark greens, purples, reds, and pinks. The patent for the processing of multi-colored printing was not awarded until 1837, to Godefroy Engelmann, though these examples appear to employ a process more similar to that used with playing cards. Quite possibly these were in fact produced by a playing card manufacturer, the heavy use of gilt reminiscent of contemporaneous packs produced by Dieudonné Jeune or Alphone Arnoult.

Price: $3,000



Exceptionally early example of chromolithography



8

Bound in nearly a full sheet of Georg Christoph Stoy bronze varnish paper

[Chronograms and Calligraphy] Anonymous; Georg Christoph Stoy [paper wrappers]

[Original Manuscript] *Chronologica Carolo Alberto*

Bavaria, Germany: 1742. Folio (30cm); stitched wrappers of a nearly full sheet of gold on green Bronzefirnispapier (bronze varnish paper); [8]ll. filled nearly to completion with five manuscript calligraphic chronograms, the Roman numerals accomplished in gold with red shading, the rest of the text in black. Light soil to upper cover bleeding through to first leaf (blank), else a Very Good example.

Collection of five chronograms in both Latin and German blackletter. Translated literally as "time writing," this was a popular practice in Germany in which dates are embedded within the text of the event described. This collection is slightly off-kilter, with many of the dates wrong by a year or two. For example, the opening chronogram offers congratulations to Charles Albert, elector of Bavaria who became Holy Roman Emperor in 1742, though the date of the chronogram is 1741.

Place of production in part based on the final chronogram, which makes reference to Rathardi Diessensis, the Bavarian Saint Rathard von Andechs, who founded the monastery of Diessen in the 9th century. This work may be the output of a monk or, more likely, a novice—the final line of the manuscript reads cheekily "Wist Ihrs Ia Wohl" (approximately translated as, "So there you have it").

Also of special note is the binding, which employs almost a full sheet of Bronzefirnispapier signed in the image along bottom edge by the Augsburg master paper maker Georg Christoph Stoy (1669–1750). The decoration features flowers and leaves, grapes, and something that appears to be a cross between a pomegranate and a pumpkin.

Price: $3,500





Sumptuous "blood purity" examination



9

Don Pascual de la Rua Ruiz de Naveda

Illuminated Genealogical Certificate of the Family Line of Don Melchior de Thoribio de Ugarte

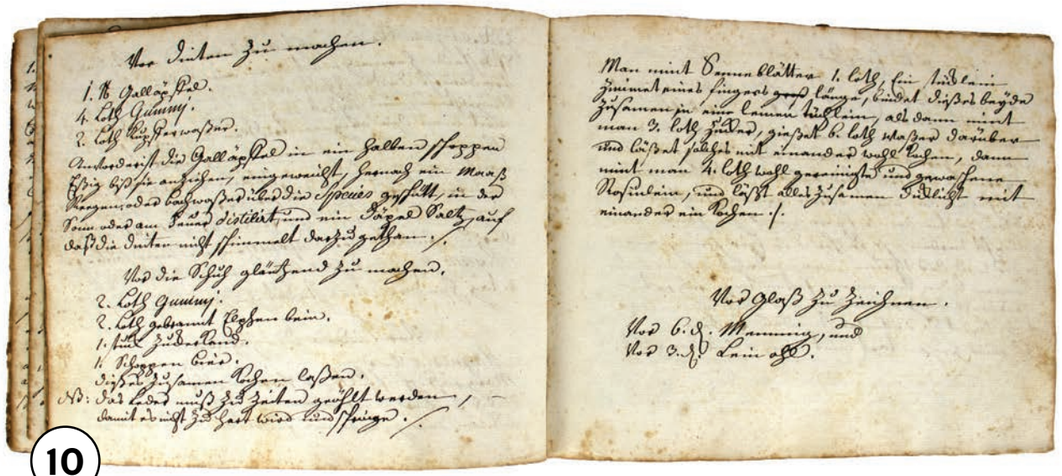
Madrid: 1776. Folio (30.5cm); full crimson sheep elaborately tooled in gilt, marbled endpapers; [88]pp. filled to completion in manuscript on vellum; two full-page hand-painted leaves, folding genealogical chart, four half-page illustrations, and nine painted initials. Leather rather rubbed and worn with brief black spotting to upper cover, brief effacement to blue portion of the coat of arms on opening leaf, else Very Good, contents just about fine.

Contents include a full-page hand painted and illuminated coat of arms of Thoribio (also spelled Toribio) de Ugarte, on one side six gold stars in a dark night sky, on the other a wild boar under an acorn tree in fruit. The following page features the name of Don Pasqual de la Rua Ruiz de Naveda, king of arms who prepared the manuscript for the family. His name appears within an elaborate hand-painted border of leafy scrolls and flowers of different colors with the King's stamp in the middle. Both opening leaves retain their original silk linings. Also bound with a large folding plate (65.5x46cm) featuring a hand painted family tree with miniature portraits of Thoribio de Ugarte and his wife Dona Maria Ignacia de la Padraja y Castilla, their ancestors as well as their descendents listed within green decorative stamped borders.

Such lavish family genealogies were granted by Pascual de la Rua Ruiz de Naveda, then the King of Arms to Charles III of Spain. These served as a sort of "blood purity" examination which allowed the recipient entrance into military orders, municipal councils, cathedral chapters, and universities. This example was executed for a local lawyer and auditor general to the navy in the Cartagena department, Thoribio de Ugarte's hometown of Murcia being on the southeast coast of the Iberian peninsula.

Price: $3,200





10

Margareth am Barbaram Holtzapfel

[Manuscript] *Koch-Buch*

Germany: ca. 1780s. Oblong quarto (16.5x21cm); contemporary woodblock printed wrappers in three colors (red, green, and yellow) depicting a grassy pastoral scene of a horn-playing shepherd and shepherdess with their sleepy grazing flock; [80]pp. filled to completion in neat ink manuscript with eighty-one (81) recipes. Wrappers a bit brittle with small loss to fore-edge of upper cover, else Very Good, the manuscript clean and legible. Date based on a recipe copied from a letter dated 1783.

Splendid record of the kitchen of Margareth Holtzapfel, whose handwriting places her possibly in the eastern provinces of the lower Rhine or southwestern Germany. About 80% of the recipes are in Dutch/German, the rest in French, and suggest a very rich diet, likely from an urban upper-class kitchen with access to imports like sugar and spices.

The recipes are heavy on sweets and creamy sauces (creme veloute, creme au citron, creme a la Royale, mayonnaise); compotes, chocolate cookies, biscuits, and marzipan. The meat recipes primarily use fowl like capons and duck.

Also notable are the recipes for household products, cosmetics, and medicinal remedies, like potpourri, eau de cologne, ink, and different kinds of floor and household wax. Of special interest is an extensive recipe in French copied from a letter published in a newspaper providing a remedy for chest ailments involving boiling rue leaves with aloe in river water. The author of the letter notes that the remedy hails from the orient and was given them on Isle de France in French Mauritius.

Paleographical information and German translations provided by Dan De Simone.

Price: $3,000



Home remedies, folk medicine, marzipan and mayo

Printed and bound by students at the College of Deaf-Mutes

11

Don Francisco Martinez de la Rosa; Vicente Castello [illus.]

Libro de los Ninos

Madrid: Imprenta del Colegio de Sordo-mudos, 1839. Tercera Edicion. Small octavo (13.5cm); publisher's custom-bound dark brown mottled calf elaborately tooled and lettered in gilt with black gilt spine piece, "Servanda Paul y Picardo" in gilt to upper cover, marbled endpapers; 108pp.; woodcut illus. throughout, including two full-page vignettes signed in image by the illustrator Vicente Castello. Gilt tooling to upper cover and spine partly perished with rather crude color infills, brief spotting to textblock; Very Good, internally clean and sound.

Exceptionally scarce edition of this popular children's story picture book, one of the earliest pieces to be published by the student workers at the Imprenta del Colegio de Sordo-Mundos, formed just a few years prior, in 1835. The press went on to publish dozens, if not hundreds, of titles, including textbooks, government documents, and medical treatises, though this appears to be their only children's book. The press also ran an accompanying bindery, which almost certainly provided this attractive custom binding.

"The printing press was staffed by deaf-mutes...the management of the press fell to the Deputy Director of the College...its regulations place special emphasis on the protections he must exercise over the deaf and mute students: he must ensure that they are treated properly without allowing them to be ridiculed, and he must ensure that they receive adequate reward for their efforts" (Rubio and Montagut).

A contemporary account of a visit to the press confirms the humanity with which it was run, "not only providing intellectual and moral education for the Deaf-Mutes but also extending its efforts to ensuring that in the future they will have an honorable means of subsistence and not be a burden to society. To this end, it assigns them to the helpful art of printing, the most appropriate way to achieve these desired ends...They work there with pleasure and zeal, composing, distributing, and painstakingly executing all the works commissioned to them" (Ballasteros).

OCLC locates a single copy in North America as of July 2026, at U. Florida (the second edition, also 1839).

References (translations provided by David Rueger of Editio Altera):

Jose Rubio and Eduardo Montagut: "La creacion de la Imprenta del Colegio de Sordomudos de Madrid," in *Torre de los Lujanes*, Vol. 27 (1994), pp. 273-85

Manuel Ballesteros, *Revista de la Ensenanza de los Sordo-mudos y de los Ciegos* (1851), p. 318

Price: $2,500



12

Adolfo Diez Gomez; Raul Pugliese et al [illus.]

Complete Twelve-Volume Set of the Biblioteca Infantil "General Peron"

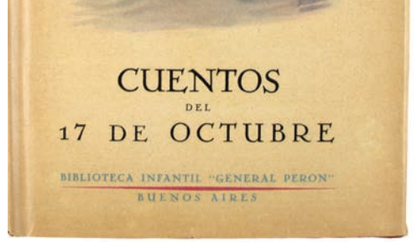
Buenos Aires, Argentina: Biblioteca Infantil "General Peron," 1948. Twelve small folio volumes (27.5cm); publisher's boards in white pictorial dust jackets; [32]pp. each; halftone and full color illus. throughout. Moderate chipping and wear to jackets with some losses at spine ends (most notably to Vols. 5 & 6), a few jackets also rather foxed, light rubbing to boards, contents sound. Each volume with neat contemporary ownership signature to front free endpaper. Overall Very Good.

Rare complete set of this series of children's picture books espousing the tenets of President Juan Peron known as Peronism. Though nationalist in tenor, Peronism adopted a broadly inclusive definition, embracing the country's diverse ethnicities and races as part of what it means to be Argentinian. Subsequently the volumes include not just traditional Argentinian fairy tales, but also Creole folktales; tales of Argentinian bravery; a history of the 1943 military coup in which Peron played a significant role; tales of October 17th, the day in 1944 when Peron was released from prison and Peronsim was established; a history of the People's Army; a history of Argentinian elections; and a volume devoted entirely to Eva Peron, whose efforts had helped win women's suffrage for the country the previous year, in 1947. Complete list of titles available upon request.

All exceptionally scarce in the trade and OCLC, with just one or two holdings apiece.

Price: $1,250

The complete series

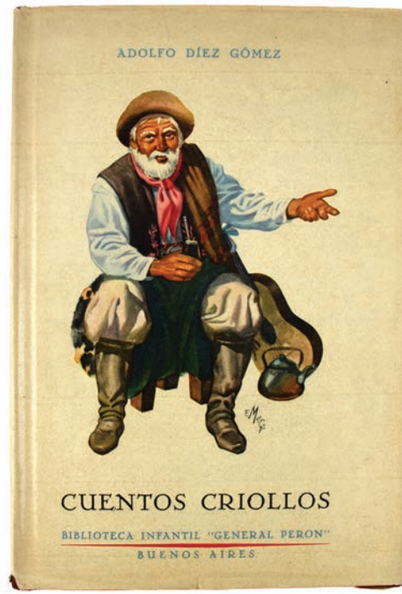




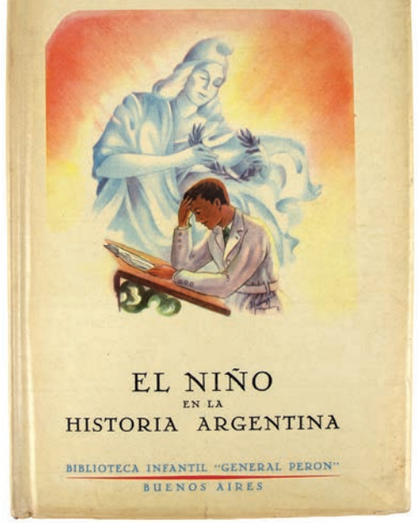


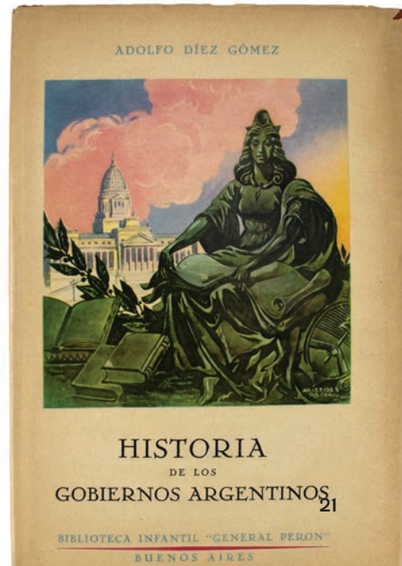


















Tragedy bound in luxury

13

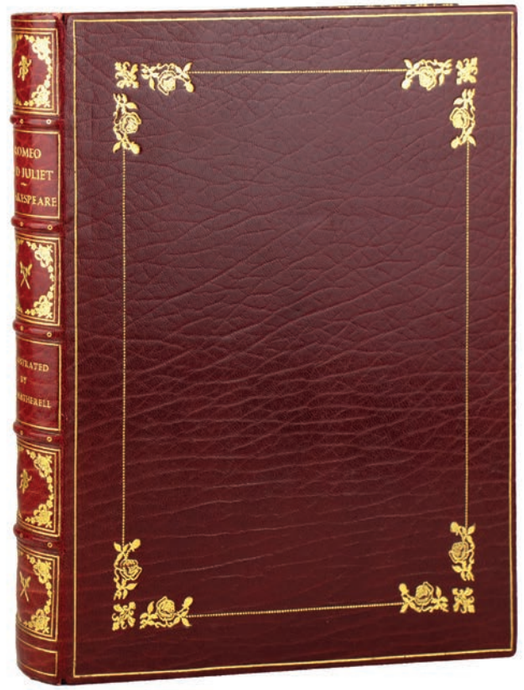
William Shakespeare; William Hatherell [illus.]; Bayntun Riviere [binding]

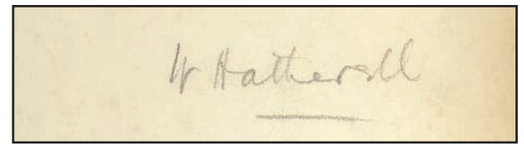
Shakespeare's Tragedy of Romeo and Juliet [Limited Edition, Signed by Hatherell]

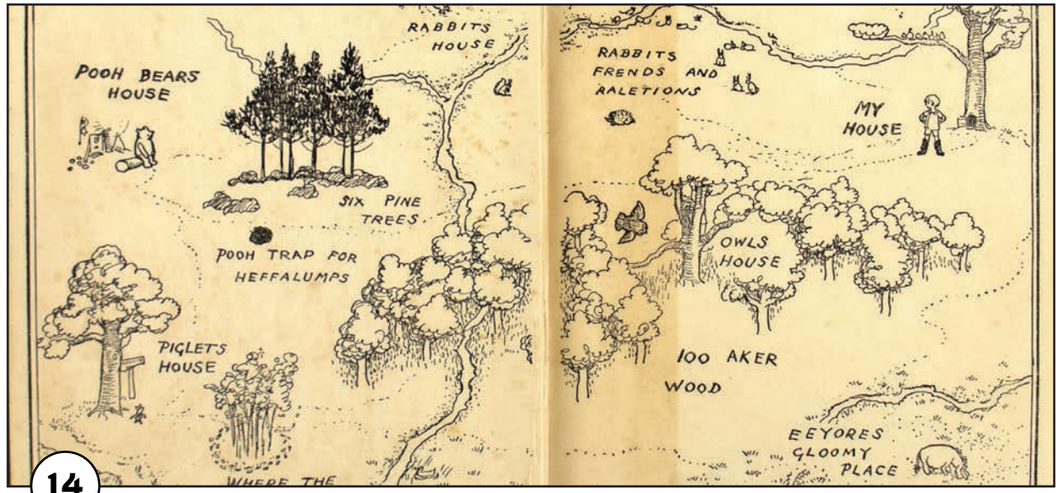
London: Hodder & Stoughton, n.d. [but 1912]. First Hatherell Edition, Limited to 250 copies of which this is no. 80. Quarto (27.5cm); full crimson gilt-tooled goat by Bayntun Riviere, spine in six compartments, elaborate gilt turn-ins, all edges gilt, marbled end-papers; iii,[3],206pp.; full color frontispiece tipped in with tissue guard, twenty-one tipped in plates (collated complete), text illus. throughout. Just a hint of wear at spine ends, else a Near Fine copy in a bright, and luxurious binding. Signed by the illustrator in pencil on limitation page.

Arguably Hatherell's most significant contribution to the Golden Age of illustration, though he was also known for his lavish Arthurian paintings and providing the twelve illustrations to the serialized edition of Thomas Hardy's *Jude the Obscure*.

Price: $1,800







14

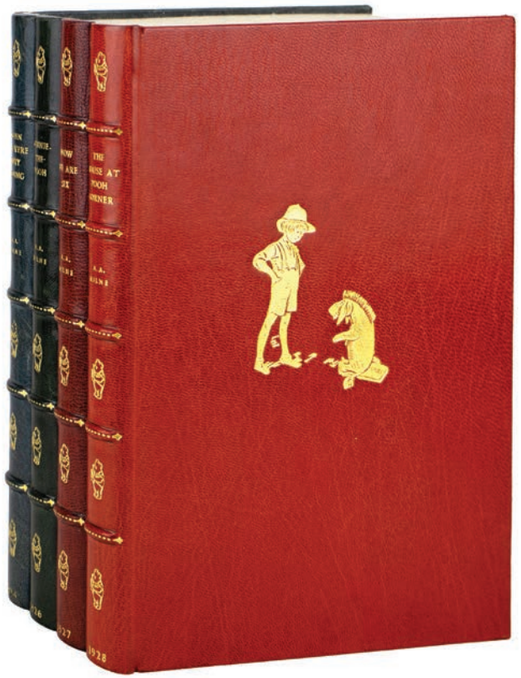
A.A. Milne; Ernest H. Shepard [illus.]

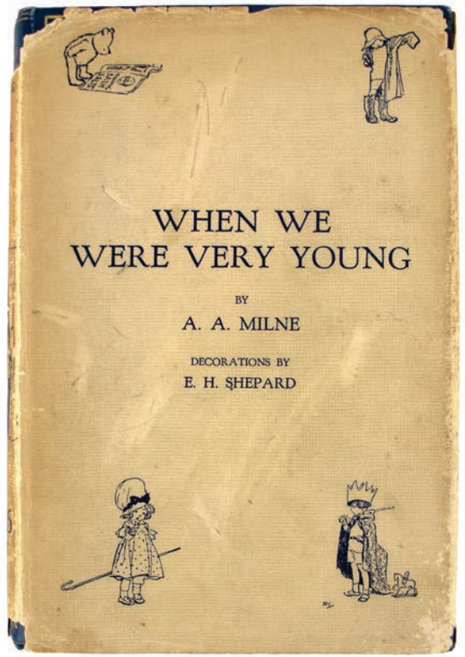
***When We Very Very Young*, *Winnie-The-Pooh*, *Now We Are Six*, and *The House At Pooh Corner* [Four volume set]**

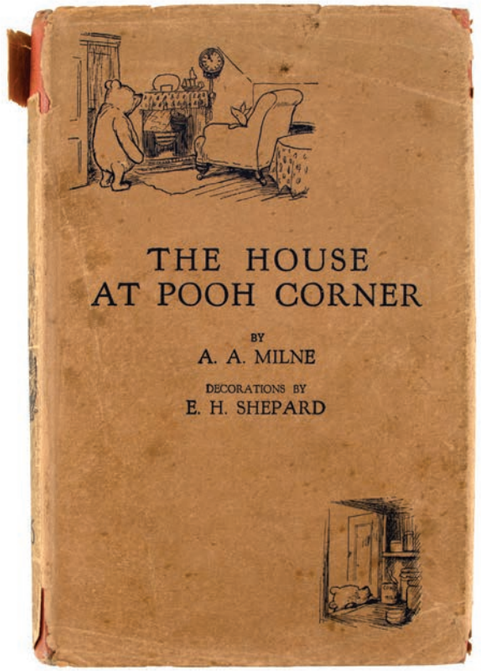
London: Methuen & Co. Ltd., 1924–1928. First Editions, First Printings, *When We Were Very Young* in second state with p. ix numbered. Four octavo volumes; bound in blue, green, red, and pink cloth, top edges gilt, illustrated dust jackets, decorative endpapers and black and white illustrations by Shephard throughout. Housed in a handsome custom-made clamshell case with gilt titling to spine.

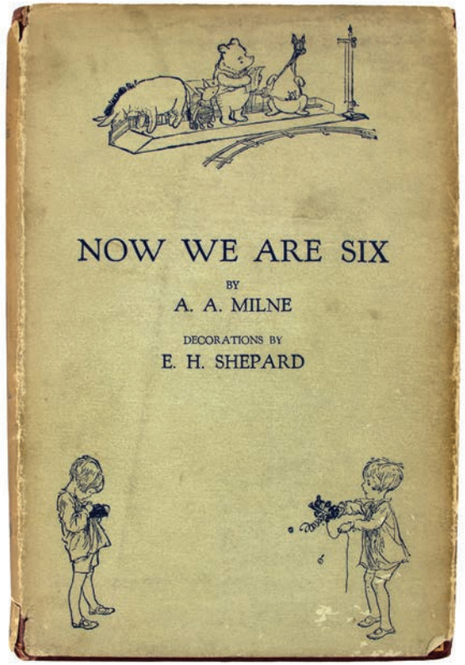
Dust jackets chipped at extremities with general soiling and rubbing; *When We Were Very Young* split along joints with discrete repair to verso. Boards show moderate shelfwear, sunning to edges; "98" written in pen to front panel and front free endpaper of *House at Pooh Corner.* Bindings sound; gift inscription to preliminaries of *When We Were Very Young* dated Christmas 1924. An About Very Good set of Milne's celebrated and beloved series housed in quite a pretty clamshell case.

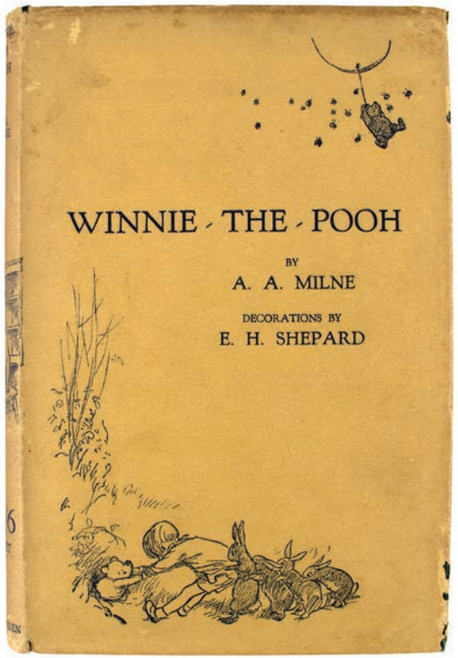
Price: $8,500











The complete set in the rare jackets



15

C.S. Lewis; Pauline Baynes [illus.]

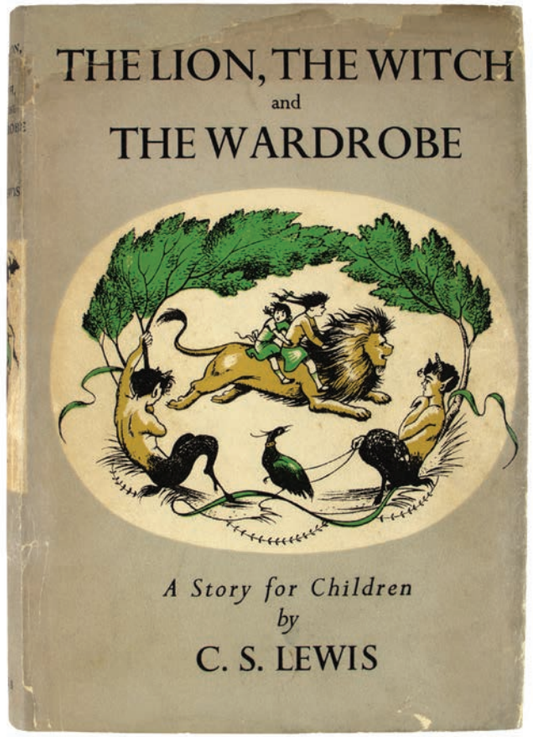
The Chronicles of Narnia [Complete Seven Volume Series]

London: Geoffrey Bles / The Bodley Head, 1950–1956. First Editions, First Printings. Seven octavo volumes; illustrated dust jackets over cloth boards; map endpapers, frontispieces (some in color) and black and white in-text illustrations. All jackets unclipped except for *A Horse and His Boy;* repair with paper fill-ins to Lion and *Silver Chair;* discrete professional repair to *Dawn Treader;* mild chipping, closed tears, and general rubbing and soiling. Boards with varying degrees of shelfwear, sunning, and rubbing. Bindings sound; foxing to edges of text block and endpapers; contemporary ownership inscriptions to preliminaries; slight musty odor; pages unmarked.

An About Very Good and sound set of Lewis's fantasy series, continually praised and scrutinized for its blend of magic and mythology as well as philosophy and theology, all taking place in what Lewis called "a supposition." Full sets of first printings in jacket uncommon in retail.

Currey pp. 310-11

Price: $35,000





"I wrote this story for you"

16

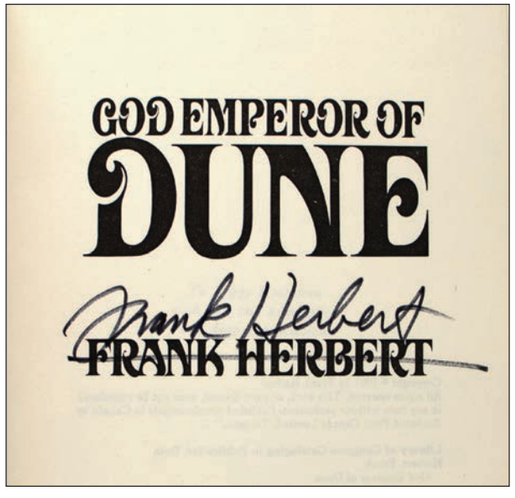
Frank Herbert

Dune [Complete Six Volume Series] [*God Emperor of Dune* Signed by Herbert]

Philadelphia / New York: Chilton Books / G.P. Putnam's Sons, 1965–1985. First Editions, all First Printings, the earliest volume with 4-line address for Chilton Books to rear flap. Six octavo volumes; cloth boards in pictorial dust jackets. Dust jackets generally show light wear with minor chipping; *Dune* price-clipped with slightly heavier wear, others with prices intact. Mild shelfwear to boards; occasional light spotting; bindings sound; pages unmarked; Very Good and sound, scarcely found together as a set. *God Emperor* signed at title page; *Heretics* with signed bookplate affixed to front free endpaper.

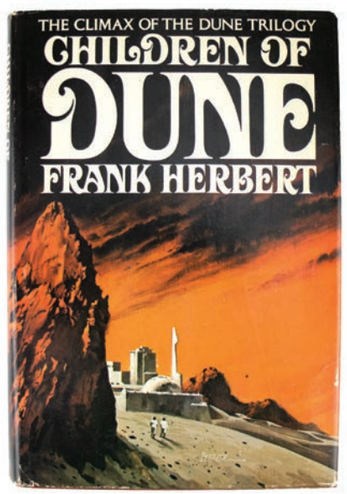
The accolades for *Dune* are numerous, and for the Folio Society's 50th Anniversary edition, Pulitzer Prize-winning critic Michael Dirda wrote, "Before *Star Wars,* before *A Game of Thrones,* Frank Herbert brought to blazing life a feudalistic future of relentless political intrigue and insidious treachery....[It] is more than a futuristic swashbuckler or a science-fiction 'coming of age' novel. It is a serious moral fable about the foreseen and unforeseen consequences of the choices we make."

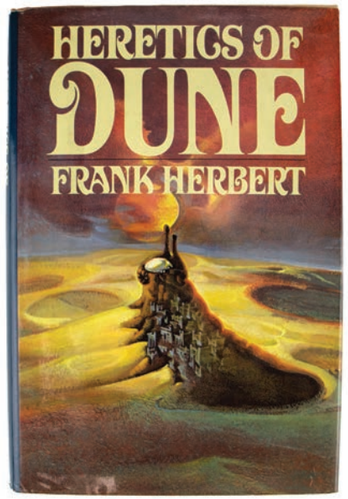
Price: $25,000

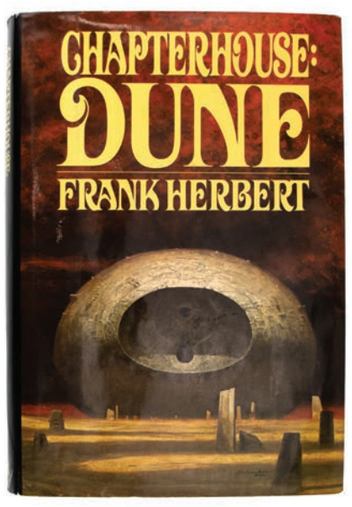


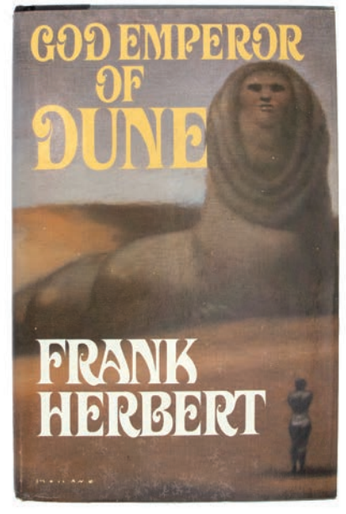












"A serious moral fable"
- Michael Dirda

17

Robert A. Heinlein

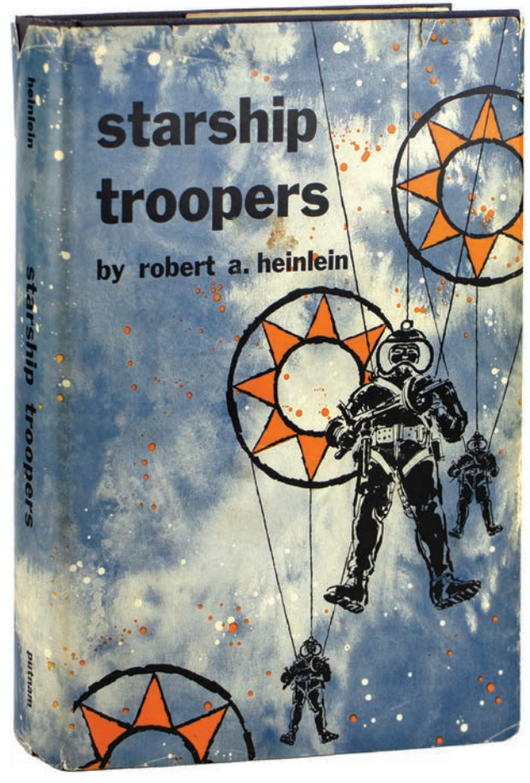
Starship Troopers

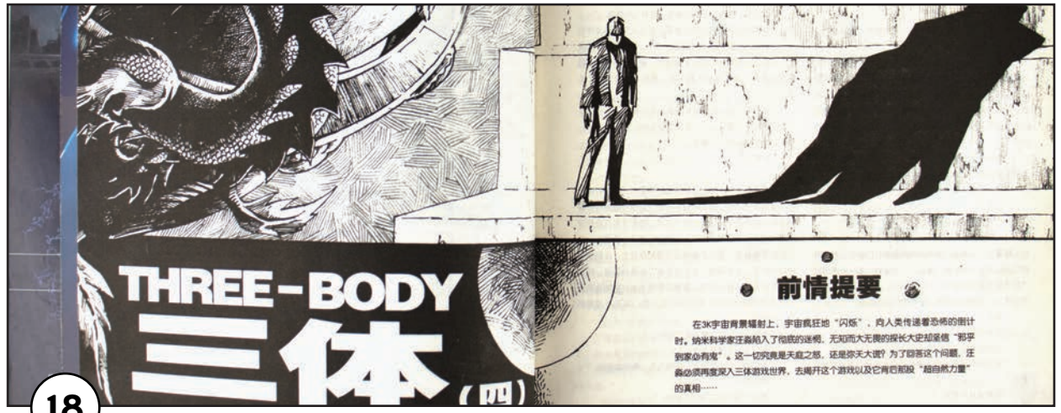
New York: G.P. Putnam's Sons, 1959. First Edition with no edition statement to copyright page and $3.95 price to jacket. Octavo (21cm); illustrated dust jacket; dark blue cloth boards stamped in silver; 309pp. Housed in custom-made slipcase. Dust jacket edgeworn with a small triangle-shaped chip to crown, several small nicks, and brief split along top of rear joint. Boards show mild wear and sunning along edges; slight lean to boards but binding sound; pages unmarked. A Very Good and sound copy.

Winner of the 1960 Hugo Award for Best Novel as well serving as the basis for the spectacular 1997 Paul Verhoeven film of the same name.

Price: $5,000

Basis for one of the masterpieces of 20th century cinema?





18

Cixin Liu; Zhang Xiaoyu [illus.]

The Three-Body Problem [complete in] *Science Fiction World: January 2006 - December 2006* [12 issues sewn into one volume]

Chengdu, Sichuan, China: Science Fiction World, 2006. First Editions. Small quartos (26cm); includes all 12 issues of the Chinese science fiction magazine from 2006, containing the first published appearance of *The Three-Body Problem* serialized and complete in the May - December issues. Small quartos; twelve issues sewn neatly together along the spine creating one large bound volume with all illustrated covers intact. Text in Chinese and featuring illustrations by Zhang Xiaoyu not found in the 2008 book publication. Light wear; heaviest to cover of January issue; Very Good.

A major work of Chinese and world science fiction, *The Three-Body Problem,* the first in the *Remembrance of Earth's Past* trilogy, would go on to be published in book form in China in 2008, and in the US and UK in 2014. The work was awarded the Hugo Award for best novel, making Liu the first Asian to win the award. Chinese and American television adaptations followed in 2023 and 2024, respectively.

A hard sci-fi work featuring Mao's China, the implications of technological progress, and encounters with an alien civilization, the novel and the author have been reinterpreted and deconstructed throughout its 20-year history. *New York Times* opinion columnist Ross Douthat put it thus in 2024, "At a time when Chinese-American relations are notable for a lack of sustained cultural exchange, here is a best-selling work written within our leading rival, carrying various clash-of-civilizational themes, translated into popular television for an American audience. There aren't a lot of other cases where a major piece of pop culture is so clearly working along the fault lines that have led to great-power conflict and could one day lead to war."

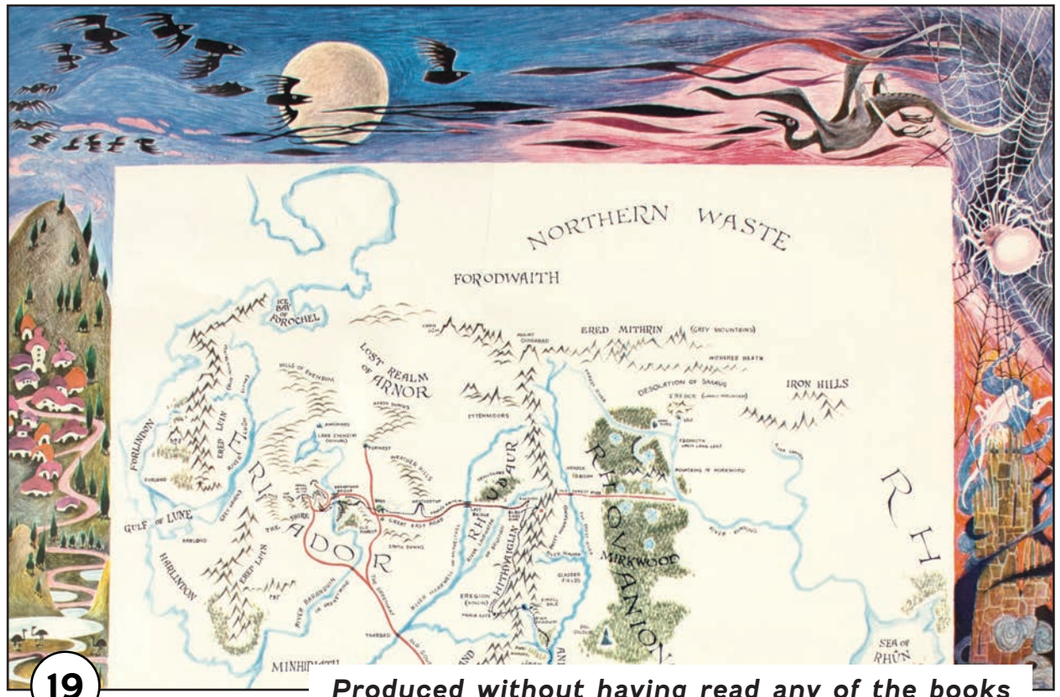
This edition notably includes illustrations not included in later editions, and begins with a section critical of the Cultural Revolution, which was moved to the middle of the story for the 2008 release to avoid provoking the ire of state censors. One of the greatest works of 21st-century science fiction, the true first edition remains remarkably rare in the West.

Ross Douthat, "Three Interpretations of the 'The Three-Body Problem,'" *New York Times,* April 12, 2024.

Price: $5,500



The first appearance in print



19

Produced without having read any of the books

[J.R.R. Tolkien] Barbara Remington [illus.]

[Poster] *A Map of Middle Earth*

[New York]: Ballantine Books, [1965]. Full color illustrated poster, produced in tandem with the first American run of Ballantine paperback editions of *The Lord of the Rings* (95x65cm). $1.49 price intact at bottom right with "U8251" at bottom left. Gentle creasing and faint ripples from previous rolling; minor closed tears to margins, including through "Ballantine" at bottom right. Verso lightly toned, but overall a Very Good or better example.

Middle Earth, its topography and waterways drawn in detail, is surrounded by a border of fantastical creatures, bright colors, and an explosive Mount Doom. Red lines follow Bilbo's path through the terrain, including a red dot with the label "Bilbo Finds Ring," while a black dotted line marks out Frodo's journey.

In an effort to preempt the simultaneous paperback production of *The Lord of the Rings* in the United States by Ace, Ballantine pushed Barbara Remington to create cover art for their editions with such a short deadline she didn't have time to read the books. Instead she gathered what she could from summaries and created her own colorful, psychedelic, surreal Middle Earth. Tolkien loudly disliked these representations, thoroughly confused by the emus, lazy-looking lizards, and "pumpkins in trees," but American audiences seemed drawn to her imaginations of the world.

Only one holding listed in OCLC, at Harvard.

Price: $2,000

20

[J.R.R. Tolkien] Barbara Remington [illus.]

[Poster] *Come to Middle Earth!*

[New York]: Ballantine Books, [1965 or later]. Full color illustrated promotional poster produced following the first American run of Ballantine paperback editions of *The Lord of the Rings* (95x65cm). $1.49 price intact at bottom right with "U8250" at bottom left. Light fading and toning to margins with mild creasing and minor closed tears. Verso lightly toned with ghosts of previous owner tape. A Very Good or better example of a scarce piece of Tolkien material.

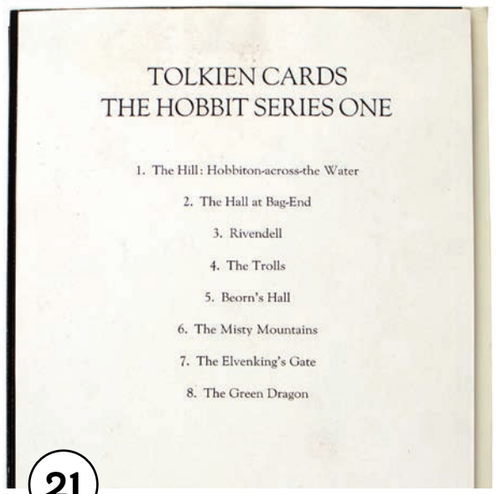
Amphibious creatures laze in the foreground at the base of a sparsely-blossomed tree as birds fly by. A hill of Hobbit holes and mountains sit in the distance while emus drink from a stream and a large dragon-cat yawns (roars?) beyond some bushes in the dusk. The art of this poster was the cover for *The Fellowship of the Ring,* originally part of a triptych done by Remington. The bottom reads "Come to Middle Earth!" in classic travel-poster style.

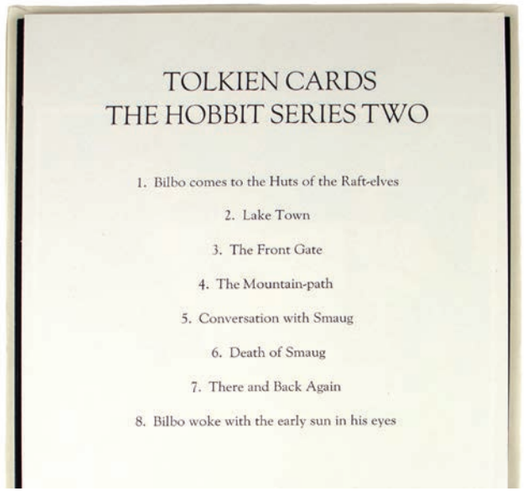
Only one holding listed in OCLC at Northwestern.

Price: $2,000



***Remington's beloved cover art for* The Fellowship of the Ring**





21

J.R.R. Tolkien

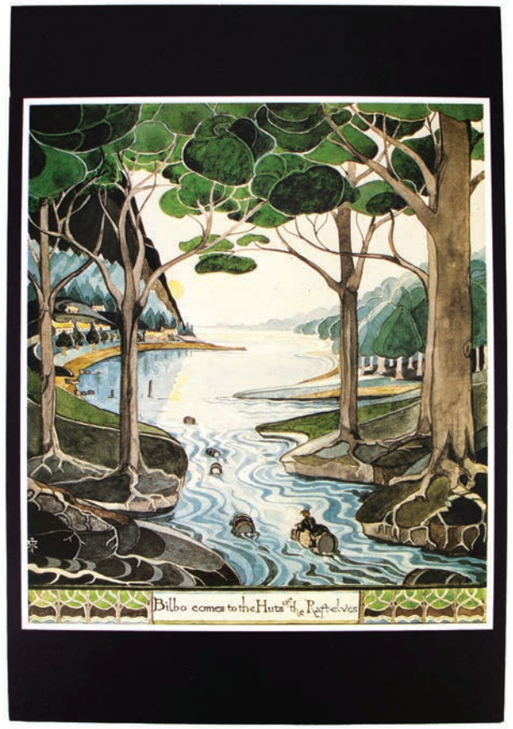
Tolkien Cards: The Hobbit Series One & Two

London: George Allen & Unwin, 1977. Two sets of eight color illustrated cards and blank envelopes as well as two title cards listing images in each (22cm). Each set is housed in an original plastic zip-top bag with a handwritten sticker price of $6.95. Title cards lightly foxed. Cards Fine with like envelopes lightly toned at glue lines. Bags dusty and scuffed, but did their job of keeping the cards clean. Scarce complete, even scarcer as a two-part set.

Each card is printed with an illustration by Tolkien from *The Hobbit,* including one titled "Bilbo woke with the early sun in his eyes" rather than "Bilbo woke up next to a giant eagle on a huge cliff."

Price: $650

Two different sets, scarce complete







22

One of the earliest sets of illustrations for The Lord of the Rings

[J.R.R. Tolkien] Bernhard Oberdieck

Bild-Leporello zu J.R.R. Tolkien "Der Herr der Ringe" [Illustrations for *The Lord of the Rings*]

Stuttgart, Germany: Ernst Klett Verlag, 1975. First Edition. Accordion fold booklet (21.5x13.5cm) comprised of eight panels on heavy paper, each printed to one side featuring a captioned color illustration from Tolkien's Lord of the Rings. Mild rubbing and spotting; interior bright; Very Good and sound.

Oberdieck's first published work and one of the earliest collections of Tolkien illustrations. The dearth of illustrations is likely due to Tolkien's strong views on artistic interpretations of his work, notably Barbara Remington's (see nos. 19 & 20). Within a few years of his death in 1973, this publication appeared and the "Tolkien Calendar" series had begun. Scarce in retail and we find just three domestic holdings in OCLC as of July, 2026, at Wheaton College, Bowling Green State, and Azusa Pacific University.

Price: $1,000

23

Virginia Swain

?: $25 for a Title [*The Hollow Skin*]

New York: Farrar & Rinehart, [1937]. Advance Review Copy. Octavo (19.5cm); publisher's pictorial card wrappers, French flaps; 275pp. Light edgewear, textblock uniformly toned, else a Very Good or better example. No title page as issued.

Rare Advance Review Copy for the author's horror novel set in the Bahamas, employing an unusual marketing campaign calling for title submissions "by anyone connected with the retail book business." Submissions were to be made before January 10, 1938, and the prize of $25 would be awarded "whether or not the winning title is used for the book."

The book in question was eventually released as *The Hollow Skin,* an atmospheric horror story. One enthusiastic contemporary reviewer describes the experience of reading it as, "you get to a certain point—and then—ooh my goodness—there you are right on the edge of your chair afraid to turn loose and yet fascinated by the unnatural atmosphere of voodoo and shrieks in the dark," (*The Macon Telegraph,* March 15, 1938).

One example of this advance review copy in OCLC as of July, 2026, at U. Michigan.

Price: $1,250



A bizarre publishing gimmick





24

Johannes Praetorius [Hans Schultze]

Ludicrum chiromanticum

Jenae: Litteris Caspari Freyschmidii for Johannis Bartholom. Oehleri, Bipl., 1661. Quarto (20.5cm); full contemporary parchment, manuscript spine titling; [x],1-190, 215-1010, 10011-10026 [i.e. 1011-1026], 301-340, [14], 14, [48]pp. (collated, erratically paginated but complete); engraved title page by Paravincius, one foldout of "De notis in manu" ("the notes of the hand"); woodcut palmistry and metoposcopy figures throughout. Manuscript title fading at head of spine with some label residue beneath; chipping with exposure along fore-edge of front board; brief split to vellum at front joint between third and fourth threads; general smudging to surface. Board visible through top corner of front pastedown from likely bookplate removal. Pages toned with mild to moderate foxing and offsetting; a few brief marginal chips not touching text; contemporary manuscript pen notes in Latin on rear flyleaf verso. A Very Good example.

A sweeping compendium of works on chiromancy (palmistry) and metoposcopy (forehead-wrinklery), *Ludicrum chiromanticum (The Palmistry Entertainment)* collects Praetorius' own scholarship on the subject with other major works by Robert Fludd, Balthasar Summer and Samuel Kelner, Caspar Schott, and Nicolaus Pompeius, complete with numerous diagrams and a fantastic engraved title page by Johann-Baptist Paravicini.

Praetorius—Hans Schultze to his friends—was an occasional lecturer and full-time scholar, known as a great compiler of folklore, legend, and superstition. The Brothers Grimm praised his "perspicacious erudition" and called him their "most significant written source," and his *Blockes-Berges Verrichtung* (1668) on the witches' sabbath at Mount Brocken informed the Walpurgisnacht scenes in Goethe's *Faust.* Praetorius died during a plague outbreak in Leipzig in 1680.

Thirty-ish copies found in OCLC but only a hand's-worth in North America.

Fitzherbert 487; Dünnhaupt 8.1; Sabattini 443; Caillet 8950

See also:

"Johannes Praetorius and his Magical World." The Thinker's Garden, July 23, 2020

Gerhild Scholz Williams. *Ways of Knowing in Early Modern Germany: Johannes Praetorius as a Witness to his Time.* [Ashgate, 2006]

Price: $2,500



Palmistry and forehead-wrinklery

25

Johannes Praetorius [Hans Schultze]

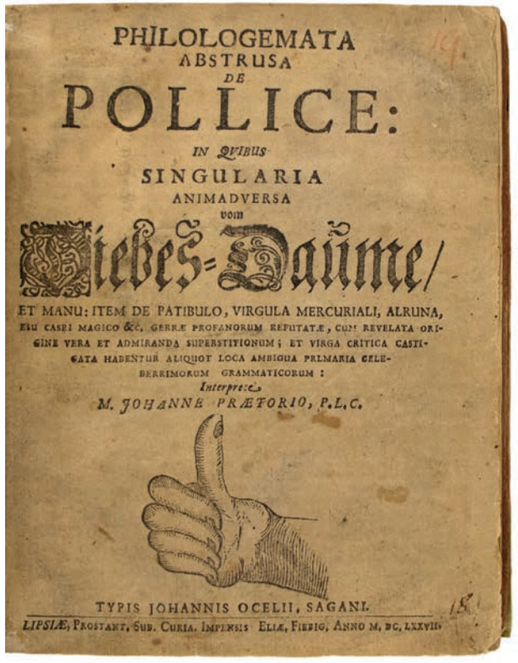
Philologemata abstrusa de pollice

Leipzig: Typis Johannis Ocelii for Elias Fiebig, 1677. Quarto (18.5cm); later limp vellum with title in modern pen to spine, all edges stained red; 216pp.; one woodcut illus. to title page and another in text. Some rippling and general light to moderate soiling to vellum. Turn-ins sprung on pastedowns. Title page fairly toned, with the text more moderately and uniformly so; ink light on a few pages, but all legible. Binding is sound. Very Good overall.

Collection of superstitions and beliefs related to the hand, including that of the Thief's Thumb—the belief that the thumb of a hanged thief bestows good luck—along with more on chiromancy / palmistry, dowsing rods, vagabonds and vagrants, sundials, and more.

Hayn - Praetorius 83; Caillet 8951; Faber du Faur 764; Grasse BMP 31

Price: 3,500


PHILOLOGEMATA
ABSTRUSA
DE
POLLICE:
IN QVIBUS
SINGULARIA
ANIMADVERSA
VOM
Diebes-Daume/
ET MANU: ITEM DE PATIBULO, VIRGULA MERCURIALI, ALRUNA, SEU CASEI MAGICO &c. GERRÆ PROFANORUM REPUTATÆ, CUM REVELATA ORIGINE VERA ET ADMIRANDA SUPERSTITIONUM; ET VIRGA CRITICA CASTIGATA HABENTUR ALIQUOT LOCA AMBIGUA PRIMARIA CELEBERRIMORUM GRAMMATICORUM:
Interprete
M. JOHANNE PRÆTORIO, P.L.C.
TYPIS JOHANNIS OCELII, SAGANI.
LIPSIÆ, Prostant, Sub Curia. Impensis Eliæ, Fiebig, Anno M, DC, LXXVII.

Not so lucky for the thief



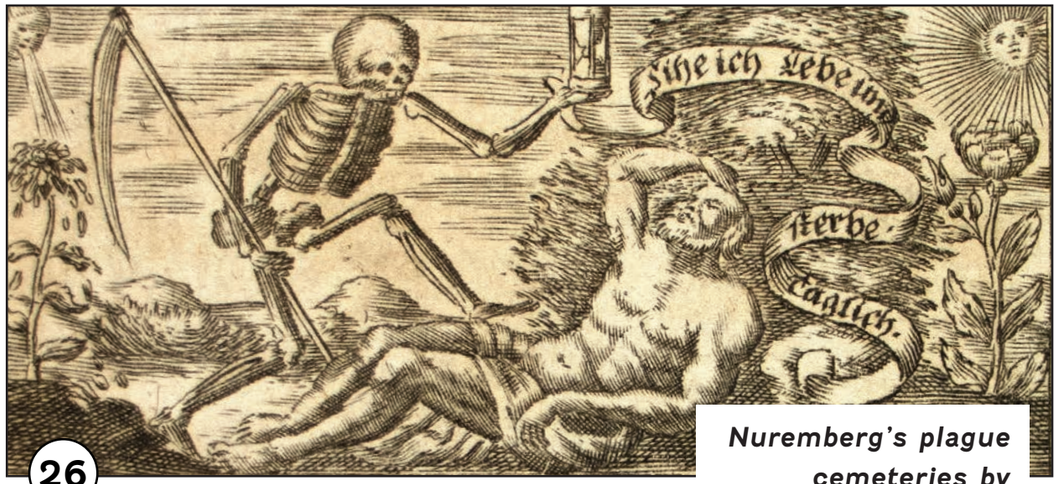
mens & efficax videatur affectus, qvo ipsum caput è qvo sapientia nasci-
tur, nobis infundi rogamus. Et certè omnis doctrina ad hoc feratur opor-
tet, qvo patrem, qvi caput omnium est, imbibamus, ut eum primùm magnâ
festinatione in alto volumine qværamus; qvo vitam hauriamus & salu-
tem, & summa perfundamur voluptate. Hauriamus ergò, juxta Jesaiæ va-
ticinium, aqvas in gaudiô fontibus salutis. Confer eundem Goropium
d. l. pag. 141. &c. De *Gimel*, qvæ littera ipsi itidem est, qvasi Himel, seu cœ-
lum: ubi & ferè eandem habet figuram.

Sequitur jam altera mantissa:

MANUS ALPHABETARIA:

EX hâc *Grammaticâ* Manu, non tantùm discere licet genuinum seu usi-
tatum ordinem Litterarum; sed etiam fermè post-liminiò conjicere;
unde dispositio qvinq; vocalium, seu distributio earundê inter consonan-
tes, dependeat: Nim: voluerunt fortè antiqvi *Manuductione* tali, qvalis
hêic prostat, 5. vocales, per apices seu acinos 5 digitorum collocare, & illis
certas consonantes subjungere. Qvid? qvod digitorum nomina incipi-
ant, ab eôdem Elementô, summitati singulorum inscriptô? ut sint Ἀλυκτικὴ:
Ἐμπληκὴς: Infamis: Ὠaris: Virginalis, propter parvitatem seu Venereus (pu-
tà, dum antiqvitùs *Auricularis Veneri* cesserit.) Nota præterea, qvòd indicio

qva-



26

Nuremberg's plague cemeteries by a curious enthusiast

Christoph Friedrich Gugel; Johann Azelt [frontispiece]

Norischer Christen Freydhöfe Gedächtnis

Nürnberg [Nuremburg]: In Verlegung Leonhard Loschge / Druckts Christian Sigmund Froberg, 1682. First Edition. Quarto (21cm); contemporary vellum boards with manuscript titling in ink on spine, all edges speckled; [viii],321[i.e. 265],[xi],188,[xii]pp. (pp 217-272 omitted in pagination), collated complete; engraved frontispiece by Johann Azelt, with two vignette tailpieces and occasional typographic representations of more elaborate markers. Modern ownership signature of a Sigmund G. (?) Haffner in red pen on front free endpaper. Split to vellum at top of front joint across spine with exposure, but binding holding soundly; general soiling and smudging to surface, with spine titling dulled. Brief tear along bottom gutter to frontis. Marginal note with in-text ink corrections on p. 308 else interior unmarked. Very Good overall.

Indexed record of monuments, epitaphs, and gravestones in Nuremberg's Johannisfriedhof (St. John's) and Rochusfriedhof (St. Rochus) cemeteries, with an impressively skeletal frontispiece by Nuremberg engraver Johann Azelt. Both cemeteries were established outside the Old Town walls during plague outbreaks in the 1510s, with St. John's expanded from the existing leper's cemetery dating back to the 13th century. One notable St. John's resident is painter and printmaker Albrecht Durer, whose marker is typographically rendered on p. 95. St. Rochus, established as a dedicated plague cemetery, takes its name from the 14th century Majorcan confessor and patron saint of invalids (and dogs) who was said to have cured many plague victims throughout Italy with a Sign of the Cross and was said to have survived it himself. Gugel (1648–1706), son of nobleman and chief lower court assessor Christoph Hieronymus Gugel, studied in Leiden and travelled before returning to Nuremberg, busying himself with chronicling the monuments herein as well as a family history.

Eighteen copies via OCLC at time of writing, chiefly in Germany, but just two in the US, at Harvard Divinity School and the Pennsylvania Office of Commonwealth Library. None in the UK.

Price: $2,000




Para satisfacer curiosidad de nuestros lectores, vamos a hojear los más famosos GRIMORIOS (así se llaman los libros de brujerías antiguos) y los mejores tratados de magia modernos, y copiando de unos y otros aquellos filtros más inocentes, pero muy eficaces, según la tradición, llegaremos a formar el más selecto "Formulario del Amor", sin menoscabo de la salud y de la moral más estricta.
—301—

"Whatever I see in the book, I do. Nothing else has any value"

27

Emilio Fabregat

La Ultima Palabra de la Magia y del Ocultismo [*The Last Word on Magic and Occultism*] [Biblioteca Ciencias Ocultas]

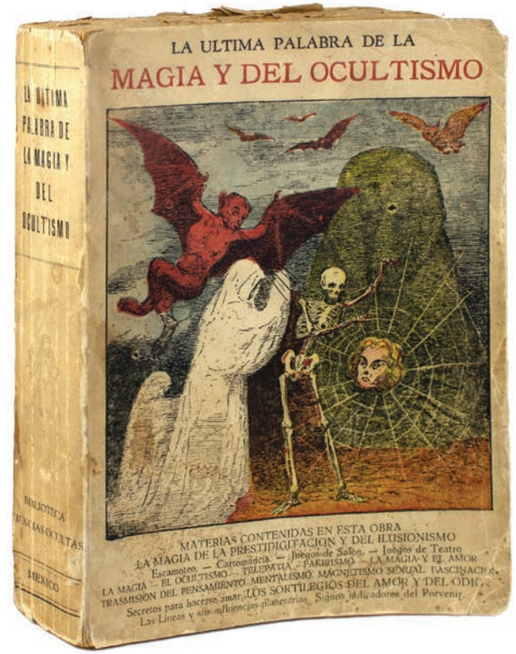
Mexico, D.F.: Editorial Bolivar, 1947. First Mexican Edition, One of 5000 copies. Octavo (21.5cm); illustrated paper wraps; [2]-456pp.+7 index; illustrations throughout. Many pages unopened. Covers edgeworn with a few shallow tears and some general foxing and smudging. Pages uniformly toned, with some showing shallow chips and tears in margins, and a few tears from hasty opening crossing but not losing text. Binding sound and pages unmarked. Very Good overall. Text entirely in Spanish.

Flagship title in the Biblioteca Ciencias Ocultas series, which was published by a handful of houses in Mexico, Argentina, and elsewhere in South America. The cover promises a farrago of topics—"The Magic of Sleight of Hand and Illusionism: Sleight of Hand, Card Magic, Parlor Tricks, Stage Magic, Magic, Occultism, Telepathy, Fakirism, Magic and Love, Thought Transmission, Mentalism, Sexual Magnetism, Fascination, Secrets for Winning Love, Love and Hate Spells, Lines and Their Planetary Influences, Signs Indicating the Future..."—with an equally eclectic illustration of a very proud skeleton showing off the severed head he caught in a spider's web to a ghost, a ghost child, and a bat-winged whistling monkey creature in front of a sphinx.

While the series was apparently rather popular in South America, we only find a few title hits in OCLC with an edition issued as late as 1999—two copies possibly matching this edition—and only one endorsement, albeit a rousing one, for its content: In his book *The Highest Altar: Unveiling the Mystery of Human Sacrifice,* Patrick Tierney describes a meeting with Maximo Coa, an Aymara yatiri (shaman) in Peru:

"While dismissing other 'brujitos [little sorcerers]' for running around with cheap, deceptive tricks, [Coa] said 'But not me'...pulling two old books, wrapped in brown paper, out of his bundle. One of them was *The Great Book of San Cipriano;* the other I'd never seen before. It was entitled *La ultima palabra de la magia y del ocultismo*... 'Whatever I see in the book, I do. Nothing else has any value.'"

Price: $750



28

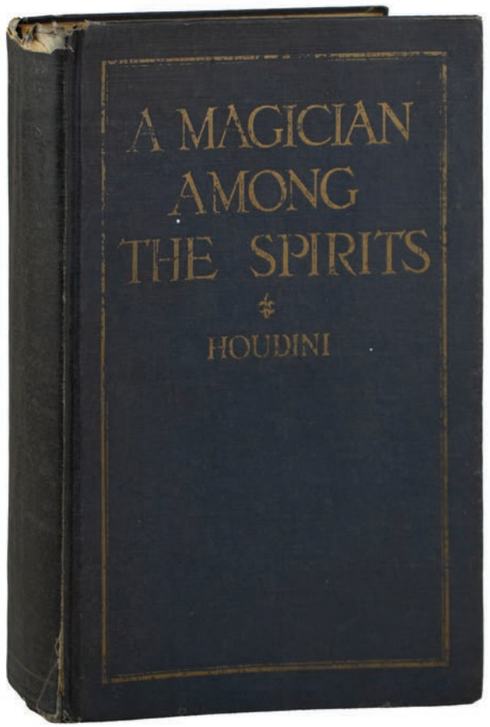
Harry Houdini

A Magician Among the Spirits [Signed to Dr. William McDougall]

New York and London: Harper & Brothers, 1924. First Edition, stated with publisher's C-Y code (March 1924). Octavo (24.5cm); publisher's blue cloth with gilt lettering and border; [xxiv],294pp; photo plates and a few vignette illustrations, all present. Missing dust jacket. Decent bow to front board, with heavy chipping at head of spine and splitting to cloth along tail at joint; some scuffs and dulling to gilt, with spine lettering largely rubbed away; scratches and scattered soiling to cloth, mostly to rear board. Opens easily between gatherings but binding is holding soundly. Pages a touch toned, with a one or two dog-eared and a few with scattered light spotting or foxing, not obscuring text. Ownership stamp of Louisiana State psychologist T.L. McCulloch to rear free endpaper with his name penciled at top of front pastedown, else interior unmarked.

Signed by Houdini to friend and Scientific American Psychic Committee colleague Dr. William McDougall (1871–1938) on front free endpaper with inscription "To my good friend Prof William McDougall. Best Wishes, Houdini. Dec 11-1925. Signed at Worcester Mass." In January of 1923, *Scientific American* issued a $2,500 challenge to anyone who could give proof of psychic ability under controlled conditions, with Houdini and McDougall on board along with four other researchers to investigate the claims. Houdini briefly describes this committee and a couple of their early cases in this book's chapter on Arthur Conan Doyle, the Sherlock Holmes author and spiritualism true-believer who claimed that Houdini's established skepticism necessarily biased the impartiality of the entire project.

The date of this copy's inscription coincides with a lunch meeting between Houdini, McDougall, and psychologist Carl Murchison at the Bancroft Hotel. Murchison writes, "Professor McDougall and Mr. Houdini, though the best of friends, did not seem to be in entire agreement concerning certain matters that have become of wide social interest because of newspaper emphasis. Half jokingly and half in earnest, I suggested that they and other representatives thrash out the entire matter in a public symposium to be held at Clark University. The suggestion struck both of them with great force, and the three of us worked together in the lobby for more than two hours, planning the form of the symposium as well as we could at that early date." The symposium was held almost exactly a year later with Houdini slated as the closing night speaker, though, perhaps in a point scored for the skeptics, his death on Halloween ultimately prevented him from appearing.

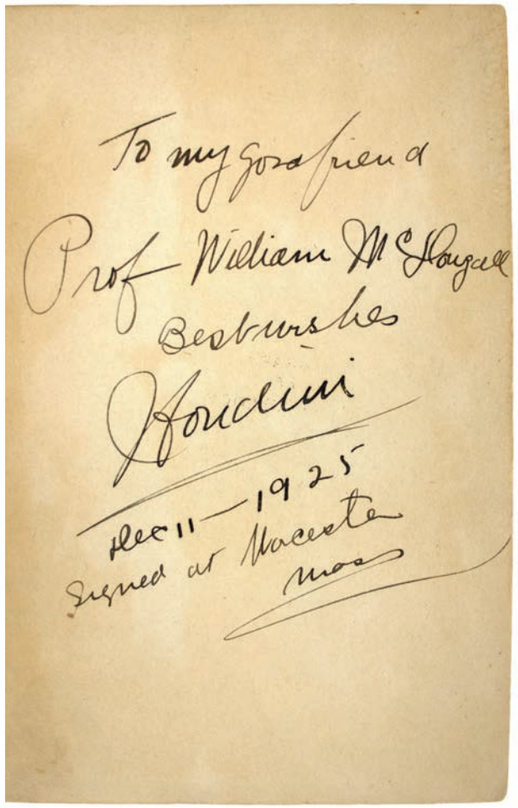


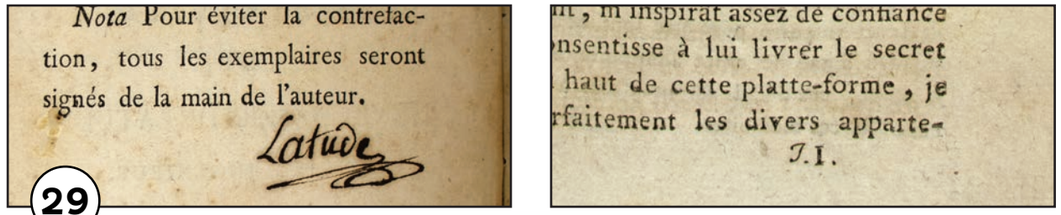
Houdini's final book, chronicling his experiences debunking supposed psychics, spiritualists, and mediums. McDougall would go on to establish the Parapsychology Laboratory at Duke University, now the independent Rhine Research Center.

See Murchison's preface to *The Case For and Against Psychical Belief* (1927)

Price: $8,000

Presentation copy inscribed to Houdini's friend and fellow Scientific American Psychic Committee investigator




Nota Pour éviter la contrefaction, tous les exemplaires seront signés de la main de l'auteur.

Latude

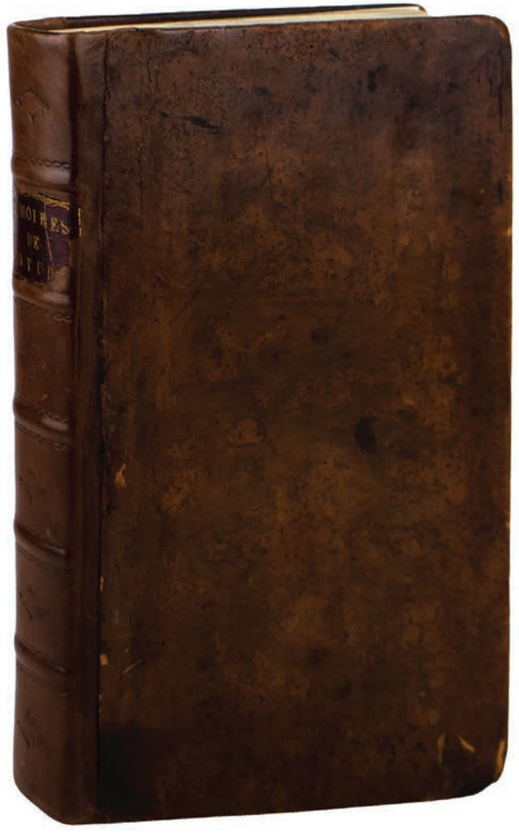
nt, il inspirat assez de confiance
nsentisse à lui livrer le secret
haut de cette platte-forme, je
rfaitement les divers apparte-
T. I.

29

[Jean] Henri Masers de Latude; Thomas Jefferson [former owner]

Mémoires de Henri Masers de Latude, Ancien Ingénieur, Prisonnier pendant trent-cinq années à la Bastille et à Vincennes, sous le nom de Daury; a Charneton sous celui de Danger; et à Bicêtre, sous celui de Jedor [Signed by Latude] [Thomas Jefferson's Copy]

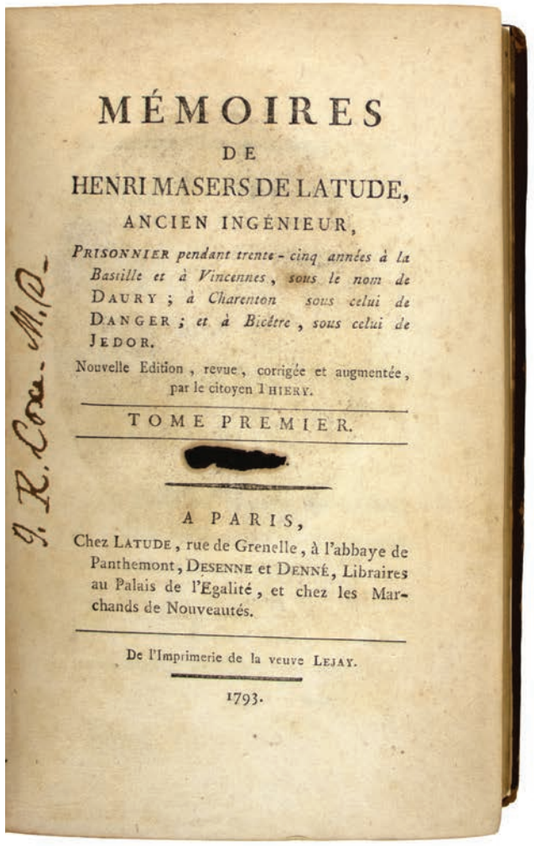
Paris: Chez Latude, rue de Grenelle, à l'abbaye de Panthemont, Desenne et Denne, Libraires au Palais de l'Egalité, et chez les Marchands de Nouveautés. De l'imprimerie de la veuve Lejay, 1793. Nouvelle Edition, revue, corrigée et augmentée, par le citoyen Thiery.



Octavo (20cm); two volumes bound in one; full contemporary tree calf recently rebacked to style retaining original red gilt spine label, new endpapers; xvi,265,[1]; 187pp.; engraved portrait frontispieces of Latude and Mme. Legros at head of each volume respectively (collated complete). Boards a bit worn at corners, else a clean and sound example expertly restored. Signed by Latude on pp. [ii] beneath a note stating that all copies will be signed by the author to deter the dissemination of pirated copies.

Provenance: The copy of Thomas Jefferson with his cursive "T" in front of the "I" signature on p. 129 of Vol. I. With the slightly later (ca. 1830) ownership signature of John Redman Coxe, M.D. (1773–1864).

The popular and highly entertaining memoirs of Jean Henri Latude (1725–1805), who famously spent thirty-five years languishing in prison, escaping, getting caught, and being thrown back in. Latude got into his first and most famous scrape as a young man, in 1749. In a misguided attempt to solicit the favors of the Marquise de Pompadour, the young engineer sent her a box of poison, followed by a letter from Latude warning the Marquise of the plot against her life. For his troubles the Marquise threw him into the Bastille. "He was later transferred to Vincennes, whence he escaped in 1750. Retaken and imprisoned in the Bastille, he made a second brief escape in 1756. He was transferred to Vincennes in 1764, and the next year made a third escape and was a third time recaptured. He was put in the madhouse at Malesherbes in 1775, and discharged in 1777 on condition that he should retire to his native town. He remained in Paris and was again imprisoned." Eventually, a Madame Legros, whose portrait graces the head of Vol. II of this edition, having read Latude's early memoirs, took up the cause and secured his indefinite release in 1784. "He was extolled and pensioned during the Revolution, and in 1793 the convention compelled the heirs of Mme de Pompadour to pay him 60,000 francs damages" (the *Encyclopedia Britannica,* 11th Edition). This money probably allowed Latude to self-publish this updated edition of his *Memoires,* which was printed by the Widow Lejay.


MÉMOIRES
DE
HENRI MASERS DE LATUDE,
ANCIEN INGÉNIEUR,
Prisonnier pendant trente-cinq années à la Bastille et à Vincennes, sous le nom de DAURY; *à Charenton sous celui de* DANGER; *et à Bicêtre, sous celui de* JEDOR.
Nouvelle Edition, revue, corrigée et augmentée, par le citoyen THIERY.
TOME PREMIER.
A PARIS,
Chez LATUDE, rue de Grenelle, à l'abbaye de Panthemont, DESENNE et DENNÉ, Libraires au Palais de l'Egalité, et chez les Marchands de Nouveautés.
De l'Imprimerie de la veuve LEJAY.
1793.

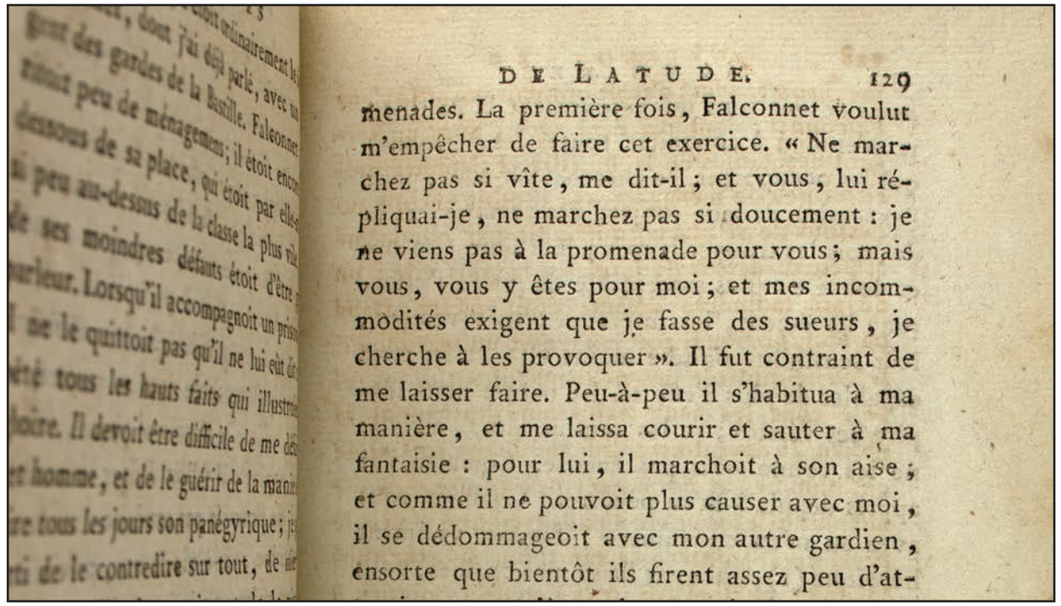
Thomas Jefferson first became aware of this intriguing figure in 1786 when he was serving as the United States' Minister to France, a post he held from 1784 to 1789. The earliest reference Jefferson makes to his friendship with Latude can be found in a 1786 letter addressed to Maria Cosway: "De Latude comes sometimes to take family soupe with me, and entertains me with anecdotes of his five and thirty years imprisonment. How fertile is the mind of man which can make the Bastille and Dungeon of Vincennes yield interesting anecdotes. You know this was for making four verses on Mme. de Pompadour. But I think you told me you did not know the verses. They were these. 'Sans esprit, sans sentiment, Sans etre belle, ni neuve, En France on peut avoir le premier amant: Pompadour en est l'epreuve.' I have read the memoir of his three escapes." Evidently Latude failed to mention to Jefferson about the box of poison. As the *Encyclopedia Britannica* cattily estimates, "[Latude's *Memoires*] is full of lies and misrepresentations, but had great vogue at the time of the French Revolution."

It is not quite clear when exactly Latude gave this copy of his *Memoires* to Jefferson. In an 1805 letter that appeared at auction in 2013 Jefferson describes receiving the *Memoires* shortly before Latude's death that same year: "Poor old Latude, who passed more than a third of the last century in dungeons and in irons, whom I believe you knew, died about a month ago. Not long before his death he left with me two of his books, containing the memoirs of his captivity and two prints of his picture, requesting that I should forward the whole to you. I think that you should present one of them to Congress. I thereby comply with one of the last and most earnest desires of this singular old man. It may be of some importance to

humanity, under our mildest and best of governments, to know that there has existed a government in the old world equal to confining a man 35 years, without being regularly judged and condemned and at the same time to behold the resemblance of the man, who was capable of undergoing such a punishment without any decay of either health or spirits."

There also exists, however, a letter from Jefferson to Benjamin Rush, a leading medical doctor and fellow signer of the Declaration of Independence. The letter provides evidence that Latude actually gave this volume to Jefferson as early as 1802 when Jefferson loaned the volume to Rush to use for his research on the diseases of the mind. (Rush's text was not completed until 1812.) In 1815 Jefferson famously sold his library to found the Library of Congress, though this volume was absent from the sale, presumably because of the personal nature of its presence in his library. The census of Jefferson's retirement library lists this on p. 10, item 84. After Jefferson's death his library was auctioned off to appease his creditors and Latude's Memoires appears in the auction catalog as item 80. The volume was then purchased by medical doctor and professor of medicine at the University of Pennsylvania John Redman Coxe (1773–1864), who had studied under the aforementioned Benjamin Rush. An avid bibliophile in his own right, Coxe built one of the largest private libraries in the country boasting 15,000 volumes. When he died in the inopportune year of 1864, his library was auctioned off and this copy of Latude's *Memoires,* with such an esteemed association, got lost in the mayhem of the Civil War. The *Dictionary of American Biography* notes that many of the volumes from Coxe's library were purchased by another esteemed medical doctor and bibliophile, Samuel D. Gross, who then left his library to the Philadelphia Academy of Surgery, now part of Drexel University. However, we find no evidence that this copy ever made its way there. There are no further auction records of this copy to trace provenance after Coxe's death. It has only now just resurfaced out of a private Maryland collection, the Jefferson provenance unknown to the former owners until we collated it.

Price: $50,000

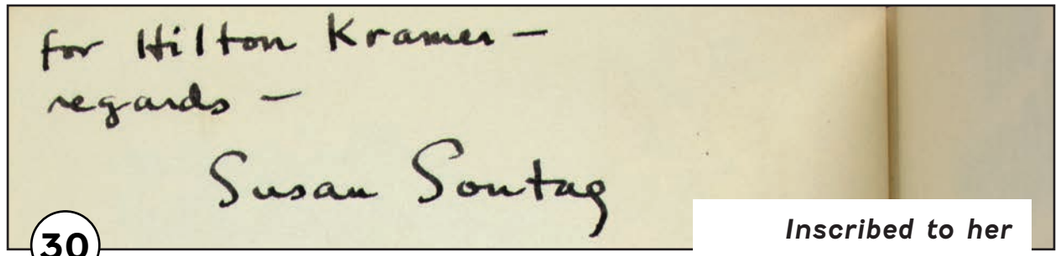


DE LATUDE. 129

menades. La première fois, Falconnet voulut m'empêcher de faire cet exercice. « Ne marchez pas si vîte, me dit-il; et vous, lui répliquai-je, ne marchez pas si doucement : je ne viens pas à la promenade pour vous; mais vous, vous y êtes pour moi; et mes incommodités exigent que je fasse des sueurs, je cherche à les provoquer ». Il fut contraint de me laisser faire. Peu-à-peu il s'habitua à ma manière, et me laissa courir et sauter à ma fantaisie : pour lui, il marchoit à son aise; et comme il ne pouvoit plus causer avec moi, il se dédommageoit avec mon autre gardien, ensorte que bientôt ils firent assez peu d'at-



Thomas Jefferson's copy, given to him by his friend the author



30

Inscribed to her professional nemesis

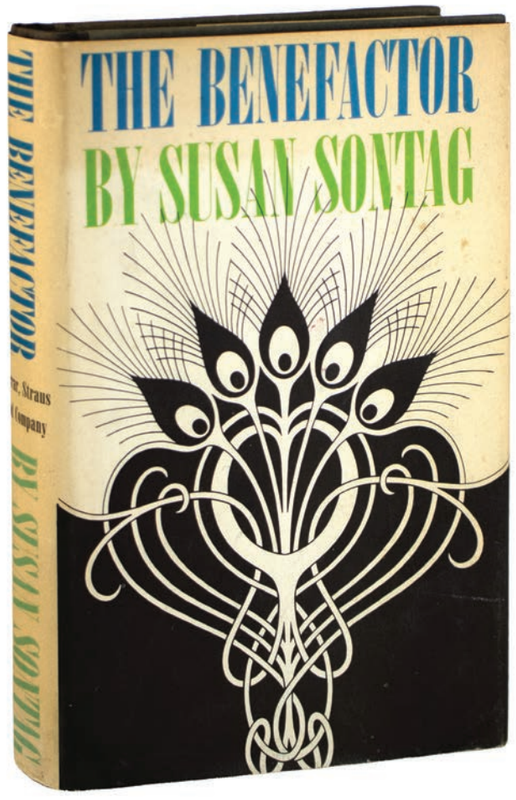
Susan Sontag

The Benefactor: A Novel
[Inscribed and Signed to Hilton Kramer]

New York: Farrar, Straus and Company, 1963. First Edition, First Printing Stated. Octavo (21cm); publisher's cloth-backed boards, dark blue topstain, in pictorial dust jacket by Janet Halverson retaining original price ($4.50); ix,[3],273pp. White portions of dust jacket toned, light foxing more noticeable on jacket verso, green endpapers unevenly faded, else Very Good and sound. Inscribed and signed on front free endpaper verso, "for Hilton Kramer - Regards - Susan Sontag." Compliments card additionally laid in.

Tremendous association copy of Sontag's first book, inscribed at the beginning of her fiction-writing career to the critic who would become her greatest and most insistent adversary. Hilton Kramer (1928–2012) and Sontag worked together on the staff of the Commentary. What was probably a cordial relationship seems to have gone sour after the publication of her 1964 essay "Notes on Camp," Sontag's first contribution to the Partisan Review. As Sontag's biographer Benjamin Moser writes, "Hilton Kramer felt this did nothing less than open the floodgates to the 'spiritual bankruptcy of the post-modern era.' He thundered that Sontag's 'severed the links between high culture and high seriousness that had been a fundamental tenet of the modernist ethos. It released high culture from its obligation to be entirely serious, to insist on difficult standards, to sustain an attitude of unassailable rectitude'...He never forgave her" (Benjamin Moser, *Sontag: Her Life and Work,* pp. 232-3). Kramer would go on to criticize Sontag's work and politics for decades to come.

Price: $1,500



31

William Morris

The Roots of the Mountains Where Is Told Somewhat of the Lives of the Men of Burgdale Their Friends Their Neighbours Their Foemen and Their Fellows in Arms
[Limited Edition]

London: Reeves and Turner, 1890. First "Superior" Edition, Limited to 250 copies. Small quarto (21cm); publisher's full pictorial printed chintz after a design by Morris, gilt-lettered spine, deckled edges; [8],424pp. Small spot of loss to spine foot, cloth a bit faded, though contents remain clean and sound. A Very Good example overall.

Morris's exploration of an early English pre-socialist community. This unselfconscious deluxe limited edition allowed the author the opportunity to show off one of his most splendid floral textile designs of bluey-green foliage, speckled vines, and red and white flowers. Each copy's binding is subsequently unique as each was bound from a slightly different square of the design.

Le Mire A-48.01

Price: $3,000



In the leafy publisher's binding



32

Steamboat decoupage

[Decoupage]

Original American Wallpaper and Decoupage Band Box

United States: ca. 1830. Original blue and yellow hand-made paper-covered band box (29x25x10cm) decorated with decoupage. Margins worn with exposure of original stitching beneath, some of the decoupage a bit dulled and starting to chip, else a Very Good, still bright example.

Beautiful American band box decorated with sixteen pictorial pieces of decoupage, including patriotic American and fashionable French imagery, crests, and book illustrations. Date based in part on the presence of a woodcut illustration of the steamboat the Franklin, which was launched in 1827, "the paramount Lake Champlain steamer in both luxury and engineering" (from the *Lake Champlain Maritime Museum* blog).

Price: $650



33

Nath'l [Nathaniel] B. March

Original Miniature Trunk / Letter Box

Portsmouth, NH: Nath'l B. March, n.d., ca. 1820. Small leather and wood trunk (25.5x11x12.5cm) adorned with brass rivets, scalloped edges to leather on lid, retaining original brass latch and handle, engraved ownership brass buckle of the original owner Jeremiah Emery of Shapleigh, Maine (1790–1838); interior lined with the original white paper with a lovely blue polka dot design, maker's label illustrated with a woodcut horse affixed inside of lid. Leather a bit dried and cracked, some light dustiness and a couple small damp stains to lid, else an excellent example.

Small portable letter trunk manufactured by Nathaniel B. March (1783–1862), "Saddle, Harness and Trunk Maker" located at State-Street in Portsmouth, New Hampshire. His manufacturer's label further notes, "Also Fur Caps, & Curled Hair Mattresses." A lovely survival and an excellent example of American craftsmanship and paper design.

Price: $1,250



Cheerful example of American craftsmanship

34

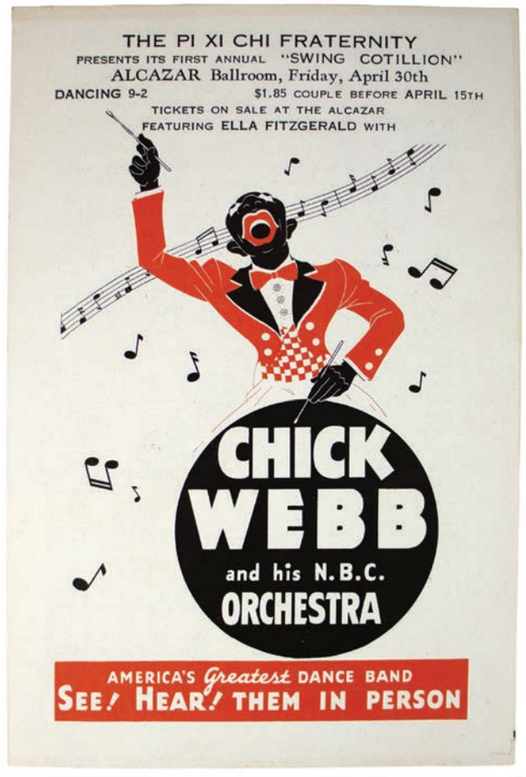
Chick Webb; Ella Fitzgerald

Chick Webb and his N.B.C. Orchestra Featuring Ella Fitzgerald [with ticket to Alcazar Ballroom event]

Baltimore, MD: s.i., [1937]. Illustrated broadsheet (23x15cm) promoting Chick Webb and his N.B.C. Orchestra which featured a 20-year-old Ella Fitzgerald who began singing with the band in 1935. Verso prints an "Open Letter to Dance Lovers of this City" promoting Webb's band for combining "hot stomp music and sweet melodies." Light rubbing and toning to edges of broadsheet; ticket clean and unmarked; Very Good or better.

Offered with a printed ticket (5x9cm) listing Fitzgerald as one of the performers. Fitzgerald herself vaulted to fame with "A-Tisket, A-Tasket" the next year and became bandleader after Webb's untimely death in 1939. Two rare survivals celebrating the Baltimore-born bandleader's return to his hometown and a snapshot of Ella Fitzgerald's early career on her way to becoming the "Queen of Jazz."

Price: $750





Early Ella Fitzgerald appearance

35

[Martin Luther King, Jr.] Edwin C. Berry and Edgar H.S. Chandler [chairmen]

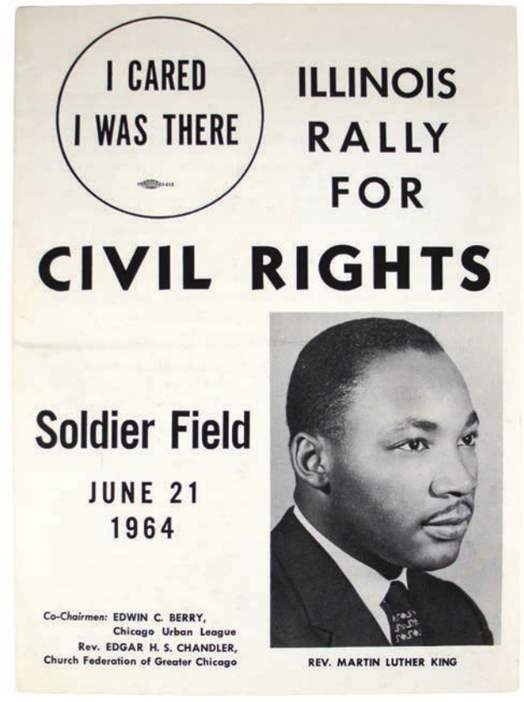
I Cared I was There: Illinois Rally for Civil Rights, Soldier Field, June 21, 1964

[Chicago, IL]: [Rally Program Committee], 1964. First Edition. Octavo three-paneled brochure (21cm); halftone portrait of Martin Luther King, Jr. to upper panel. Previous folds; fortunately for the cause, though unfortunately for this example, the top half of the rear panel, which featured an order blank to "Pledge to Work for Civil Rights and Human Dignity for All Americans" was removed and hopefully filled out by the original owner. Still, Good and sound overall, despite this rather substantial loss.

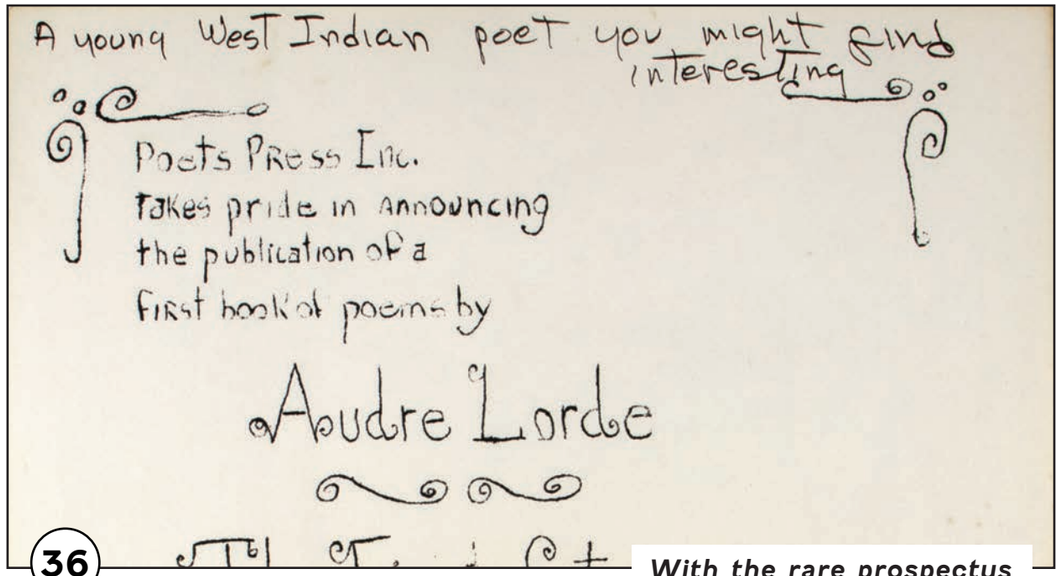
Exceptionally scarce promotional brochure to what would be one of the largest civil rights rallies, second only to the 1963 March on Washington. The rally opened with two hours of jazz and gospel music, as well as a 5000-voice choir conducted by Mahalia Jackson. Speakers included MLK, whose portrait adorns the upper panel, James Farmer, James Foreman, and Roy Wilkins, among many others. About ten days later, on July 2nd, President Lyndon B. Johnson signed into law the Civil Rights Act of 1964.

OCLC locates just one example as of July, 2026, at Notre Dame. Additional information provided by the University of Notre Dame Archives article "Illinois Rally for Civil Rights 1964," retrieved online.

Price: $1,250



One of the largest Civil Rights rallies on record



36

With the rare prospectus

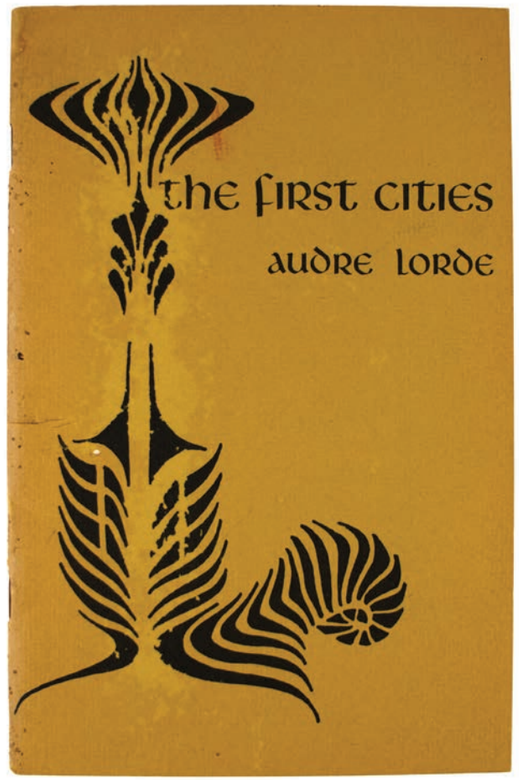
Audre Lorde; Diane di Prima [intro.]

The First Cities [publisher's prospectus laid in]

New York: The Poets Press, Inc., 1968. First Edition. Octavo; publisher's pictorial staplebound wrappers; [32]pp. Light spotting and fading to wraps, principally along spine; binding sound. $1.50 price written in marker at half title, creasing to a couple leaves (apparently a production flaw); Very Good.

The author's first book; publisher's printed promotional prospectus laid in with manuscript header, "A young West Indian poet you might find interesting." Scarce in commerce and exceptionally rare with the flyer.

Price: $1,800



Unrecorded?

37

[Computer-Generated Art - Benjamin Franklin] Franklin Institute

The Univac Computing Center of the Franklin Institute Laboratories

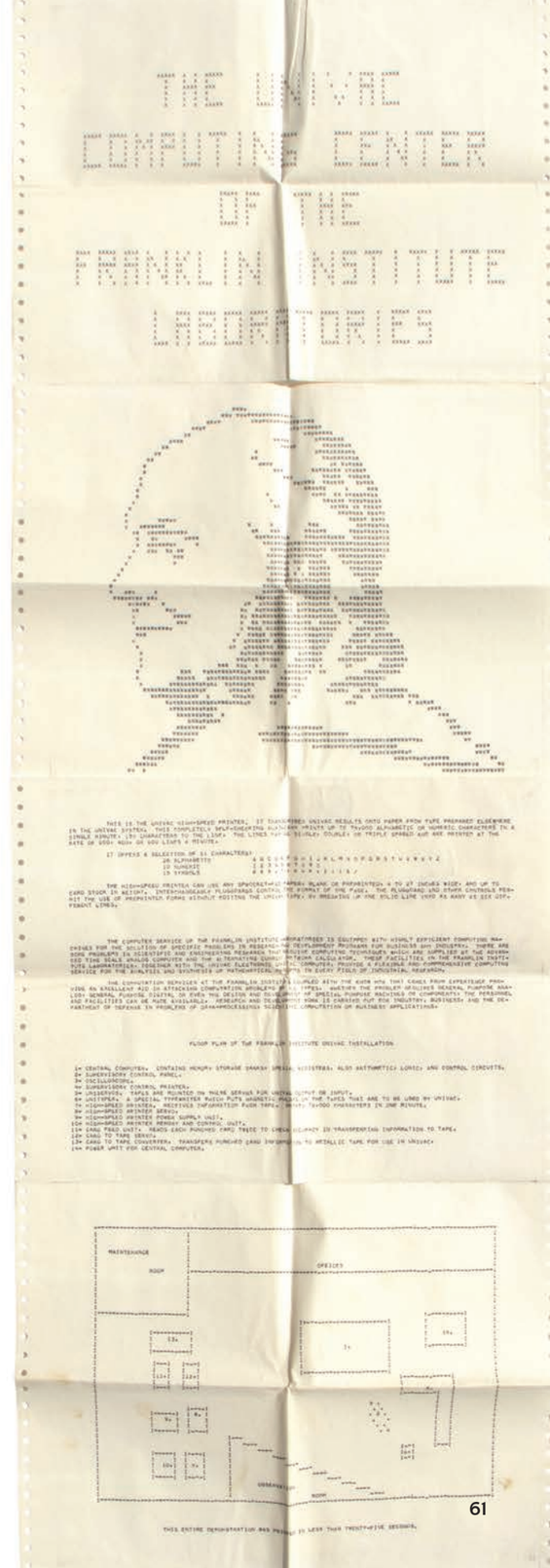
Philadelphia: The Franklin Institute, n.d., ca. 1960. Large computer printed dot-matrix portrait of Benjamin Franklin (37.5x108cm) on conjoined printout paper. Accompanied by a small pictorial souvenir palm card titled "The Automaton" in original Franklin Institute envelope. Print-out folded with brief splitting along the perforation of two segments, else a Very Good example.

Possibly unrecorded souvenir printout portrait of Benjamin Franklin using exclusively &s and Ws at the Univac Computing Center at the Franklin Institute. The Universal Automatic Computer was purchased by the Institute in 1956, occupying an entire floor of the premises and used both for research and as a public exhibition.

This printout was likely a souvenir for the exhibition, the portrait accompanied by an explanation of the laboratories, "equipped with highly efficient computing machines for the solution of specific problems in research and development programs for business and industry..." This is followed by a detailed floorplan of the Univac installation, complete with observation room for the public. At the bottom of the print out: "This entire demonstration was printed in less than twenty-five seconds."

No examples traced in the auction record, the trade, or OCLC as of July, 2026.

Price: $1,500





38

Pre-Pop

Andy Warhol

[Offset Lithograph and Watercolor] *Happy Butterfly Day*

New York?: ca. 1955. Offset lithograph of Andy Warhol's "Happy Butterfly Day." Print measures 32x45cm; in frame: 43x56.5cm. The piece utilizes blotted-line technique and shows the artist's early interest in the repetition of the same or similar image. Half of the butterflies colored in watercolor with an uncharacteristically subtle and muted palette mixture of yellows, greens and tans. Light wear to edges and a couple creases to print including long vertical crease along middle (as is usually the case); Very Good or better. Recently re-framed under glass.

Not signed or dated, but likely from circa 1955–56 during the days when Warhol was employed in the advertising sector.

Provenance: From the inventory of the late bookseller Alan Zipkin's Derringer Books. In his description, Zipkin noted that this came directly from the estate of a family once closely connected to the women's fashion and print advertising industry of the 50s and 60s. A fetching work from Warhol's pre-pop days.

Price: $6,500

39

[Horace] Quintus Horatius Flaccus

Horatii Flacci Lyrico[rum] Poetarum praestātissimi Omnia opera cūm quattuor comentariis novissime recognita...

Venetiis [Venice]: Augustinum de Zannis [Agostino Zani], 1514. Folio (29.5cm); full contemporary cats-paw calf, gilt spine in six compartments, maroon and tan gilt spine labels, all edges stained red; CCLXVI,[2] ll. (collated complete); twenty-eight woodcut illustrations including title page vignette, woodcut initials throughout. Minor scuffing at corners and spine ends, brief spot of stripping to rear cover, occasional contemporary ink smears to a few leaves, else Very Good and sound. Imprint located on leaf CCLVXI.

Early illustrated edition of the works of Horace with commentaries by Mancinelli, Pseudo-Acro, Landino and Pomponius Porphyrio. This copy with occasional ownership marginalia to title page and a few leaves, notable for the original owner's rather squeamish and over-zealous censorship of the illustration on leaf CXXVIII which accompanied "Ode prima dicolos distrophos ad venere" in Book Three. The woodcut depicts four nudes, two men and two women. The privates of all four have been blacked out, as well as the women's faces. The women's bare breasts have been left alone.

Well-represented in European institutions, though OCLC locates just one copy in the United States, at Northwestern. USTC 835857 adds a copy at Johns Hopkins.

Adams 861; Kletsch 13

Price: $2,800



Squeamishly censored

40

Rene Descartes; Louis Elzevir [printer]

Renati Des Cartes Meditationes De Prima Philosophia [Two Volumes in One]

Amstelodami [Amsterdam]: Apud Ludovicum Elzevirium, 1650. Tertia editio prioribus auctior & emendatior. Quarto (20cm); 18th-century maroon morocco over marbled paper-covered boards, elaborate gilt spine in six compartments, marbled endpapers; [12],168,191pp. (collated complete, but please see note); woodcut publisher's Minerva emblem on title page, woodcut initials throughout. Some scuffing to extremities with brief exposure at corners, else a Very Good, internally fresh and sound example.

The second volume issued with the title page *Appendix, Continens Obiectiones Quintas & Septimas in Renati Des-Cartes Meditationes,* Amstelodami: Apud Ludovicum Elzevirium, 1649.

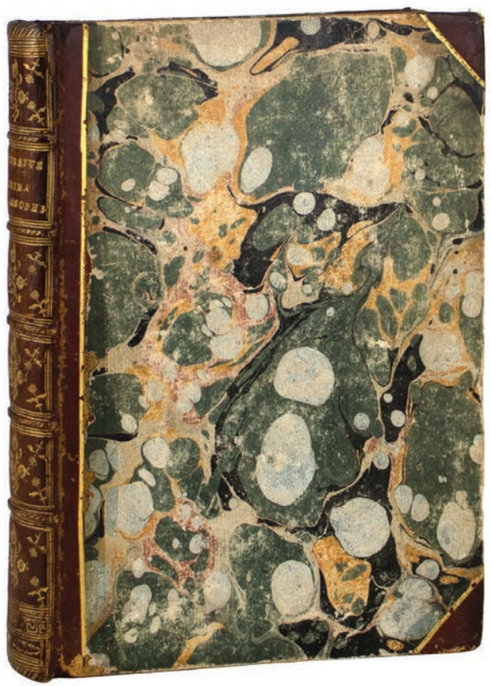
The third edition of Descarte's *Meditations on First Philosophy,* published shortly after his death in February, 1650. The contents include his six Meditations as well as the seven objections from the author's contemporaries, each followed by his response.

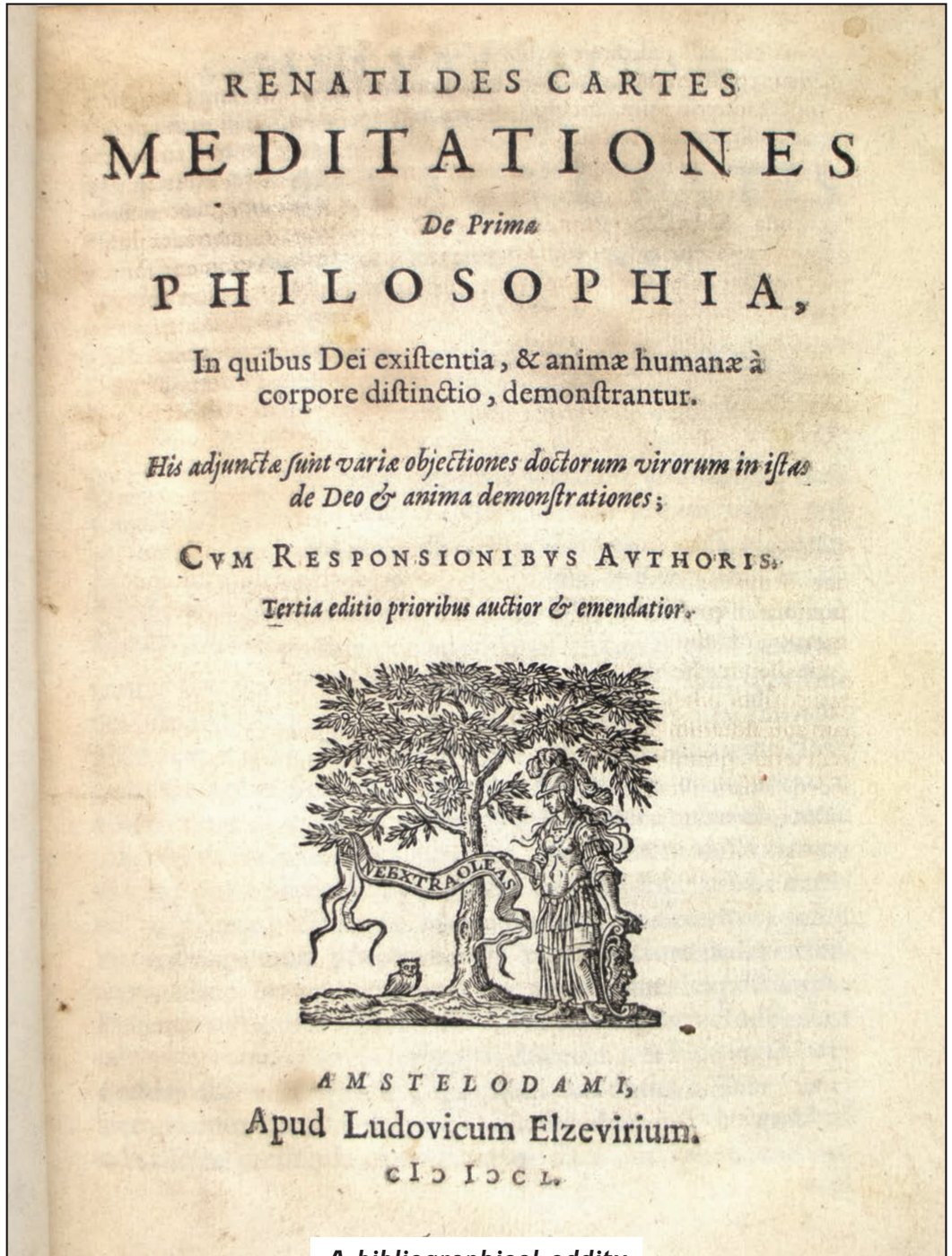
This copy is a bibliographical peculiarity, the pagination and collation differing from all the other copies described in OCLC, Willems, and Library Hub. The standard pagination for all other copies of this third edition (and the four subsequent Elzevir editions that followed) is: [12],191,164, usually followed by the 88pp. *Epistola,* with a collational formula: *4 **2 A-Z4 Aa4 a-v4 x2 aa-ll4.

This copy is issued without the *Epistola* and the pagination and collation are otherwise nearly identical, but in a different order: *4 2*2 A-X4 a-v4 x2 Y-2A4. According to the bibliographical listing of the copy at St. Andrew's, "The Elzevirs printed Descartes' philosophical works in quarto format six times between 1644 and 1677, and the parts of each ed. were sold together and separately, in many different combinations." However, this does not explain away the inconsistencies in the pagination or why there are no other examples that conform to this collation. A curious example, worthy of further research.

See Willems 1107, describing this as the first edition in quarto format

Price: $1,500




RENATI DES CARTES

MEDITATIONES

De Prima

PHILOSOPHIA,

In quibus Dei exiſtentia, & animæ humanæ à corpore diſtinctio, demonſtrantur.

His adjunctæ ſunt variæ objectiones doctorum virorum in iſtas de Deo & anima demonſtrationes;

CVM RESPONSIONIBVS AVTHORIS.

Tertia editio prioribus auctior & emendatior.

VEBXTRAOLEA

AMSTELODAMI,

Apud Ludovicum Elzevirium.

CIↃ IↃC L.

A bibliographical oddity

41

Jacques Du Bosc; Maria Basadonna Manin [trans.]; Jean Joseph Marie Sixte de Marliave [former owner]

La Donna Onesta [Two Copies]

Padova: Nella Stamperia del Seminario, 1742. First Italian Edition. Two copies of the same title (see below). Octavos; [12],203,[7]pp. (both copies evidently lacking half title page, otherwise collated complete).

Copy A: 19.5x13cm. Bound in original stitched thick rustica wrappers, spine titling in contemporary manuscript. Light soil to wrappers, the textblock appears to have been recently trimmed and re-titched into the binding, though contents remain fresh and sound. A Very Good or better example of the work in its original state.

Copy B: 21.5x14cm. From the library of the late French sculptor Jean Joseph Marie Sixte de Marliave-Toulouse (1918–1999) with his pictorial ex libris laid in. Bound in modern blue cloth, black gilt spine label, Victorian-era illustrations pasted to both covers, that to upper cover hand-colored; marbled endpapers with collage elements to front flyleaves. Additionally adorned with Marliave's ink and watercolor illustrations on pp. 41, 129, 167, 169, 171, 176, and 177. Largish loss at top fore-edge corner of pp. 145/6 with brief loss of text, otherwise a Very Good copy depending on how you look at it.

Fascinating pair of volumes and an excellent example of the term, to quote Allie Alvis quoting the internet, "To be loved is to be changed." The work in question is Maria Basadonna Manin's exceptionally rare Italian translation of Franciscan priest Jacques Du Bosc's foundational treatise on female comportment, first published in 1632 as *L'Honnête Femme,* serving as both a continuation of and response to Nicolas Faret's work *L'Honnête Homme.* In his work, Du Bosc "defines the cultivation of reason and learning as key elements of women's honnêteté…then examines the depictions of women deploying their judgment socially through correspondence" (Wolfgang and Nell).



However, by the mid-18th century, when this Italian translation first appeared, the expectations of "honnêteté" in men and women had vastly diverged, the expectation for reasoning and education in women largely atrophying in favor of an emphasis on chastity and modesty above all else. This is the only work we can attribute to Maria Basadonna Manin, who perhaps took up its translation as a means of pushing back on this troubling trend away from women's autonomy and education.

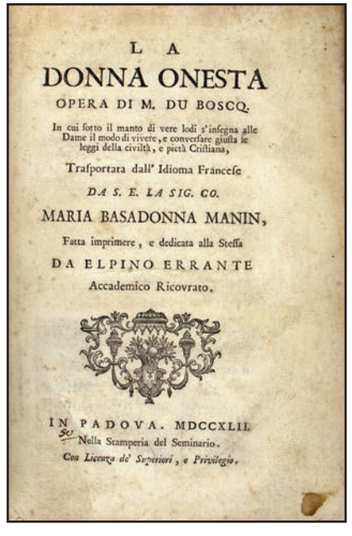
The two copies, laid side by side, provide an excellent portrait of the importance of copy specific study, the one very nearly perfectly preserved in its original state, the other commandeered by a 20th century artist into a sketchbook and scrapbook, showcasing a detailed link between the text and the reader's often comic imagination—the chapter on chivalry featuring an aristocratic man doffing his cap, while the section on jealousy shows a heavily bearded man hiding behind the wall of text with his pistol drawn as he observes a couple canoodling on the facing page.

This edition exceptionally scarce, with no copies in the trade or auction record, and just three located in U.S. institutions, at UCLA, U. Chicago, and Princeton as of July, 2026.

Reference:

Aurora Wolfgang and Sharon Diane Nell, "The Theory and Practice of Honnêteté in Jacques Du Bosc's *L'Honnête Femme* and *Nouveau Receuil de lettres des dames de ce temps*" (2014)

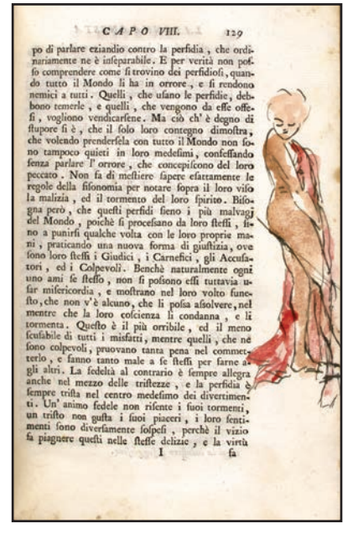
Price: $3,500



L A
DONNA ONESTA
OPERA DI M. DU BOSCQ.
In cui sotto il manto di vere lodi s'insegna alle Dame il modo di vivere, e conversare giusta le leggi della civiltà, e pietà Cristiana,
Trasportata dall' Idioma Francese
DA S. E. LA SIG. CO.
MARIA BASADONNA MANIN,
Fatta imprimere, e dedicata alla Stessa
DA ELPINO ERRANTE
Accademico Ricovrato.
IN PADOVA. MDCCXLII.
Nella Stamperia del Seminario.
Con Licenza de' Superiori, e Privilegio.



41
CAPO PRIMO.
Della Lettura, con alcune osservazioni per quello di questo Libro.
NON v'è dubbio, che la Lettura, la Conversazione, e la Meditazione non fieno tre cose le più belle, e le più utili del Mondo. Colla lettura conversiamo coi morti, colla conversazione coi vivi, e colla meditazione con noi stessi: La Lettura arricchisce la memoria, la Conversazione pulisce lo spirito, e la Meditazione cagiona un retto discernimento. Ma tra queste nobili occupazioni dell' animo per definire qui qual sia la più importante, bisogna confessare, che la Lettura soccorre le due altre, e che senza di essa la Meditazione è senza frutto, e la Conversazione senza piacere.
Essa è necessaria a tutte le Dame per qual si voglia spirito, che potessero avere, perchè aggiugne maggiore splendore a quelle, che l' anno eccellente, e diminuisce di molto l' imperfezione di quelle, che ne anno poco. Essa rende queste meno spiacevoli, e le altre degne di ammirazione. Ed in fatti la lettura mostra molte cose, che la sola ragione non potrebbe giammai discoprire:
fa



CAPO VIII. 129
po di parlare eziandio contro la perfidia, che ordinariamente ne è inseparabile. E per verità non posso comprendere come si trovino dei perfidiosi, quando tutto il Mondo li ha in orrore, e si rendono nemici a tutti. Quelli, che usano le perfidie, debbono temerle, e quelli, che vengono da esse offesi, vogliono vendicarsene. Ma ciò ch' è degno di stupore si è, che il solo loro contegno dimostra, che volendo prenderseła con tutto il Mondo non sono tampoco quieti in loro medesimi, confessando senza parlare l' orrore, che concepiscono del loro peccato. Non fa di mestiere sapere efattamente le regole della fisonomia per notare sopra il loro viso la malizia, ed il tormento del loro spirito. Bisogna però, che questi perfidi fieno i più malvagi del Mondo, poichè si procciano da loro stessi, fino a punirli qualche volta con le loro proprie mani, praticando una nuova forma di giustizia, ove sono loro stessi i Giudici, i Carnefici, gli Accusatori, ed i Colpevoli. Benchè naturalmente ogni uno ami se stesso, non si posiono essi tuttavia usar misericordia, e mostrano nel loro volto funesto, che non v'è alcuno, che li possa assolvere, nel mentre che la loro coscienza li condanna, e li tormenta. Questo è il più orribile, ed il meno sculabile di tutti i misfatti, mentre quelli, che ne sono colpevoli, provano tanta pena nel commetterlo, e fanno tanto male a se stessi per farne a gli altri. La fedeltà al contrario è sempre allegra anche nel mezzo delle tristezze, e la perfidia è sempre trista nel centro medesimo dei divertimenti. Un' animo fedele non risente i suoi tormenti, un trifto non gusta i suoi piaceri, i loro sentimenti sono diversamente sospesi, perchè il vizio fa piagnere questi nelle stesse delizie, e la virtù
I fa

Two vastly different copies of the same feminist treatise

42

John Stuart Mill

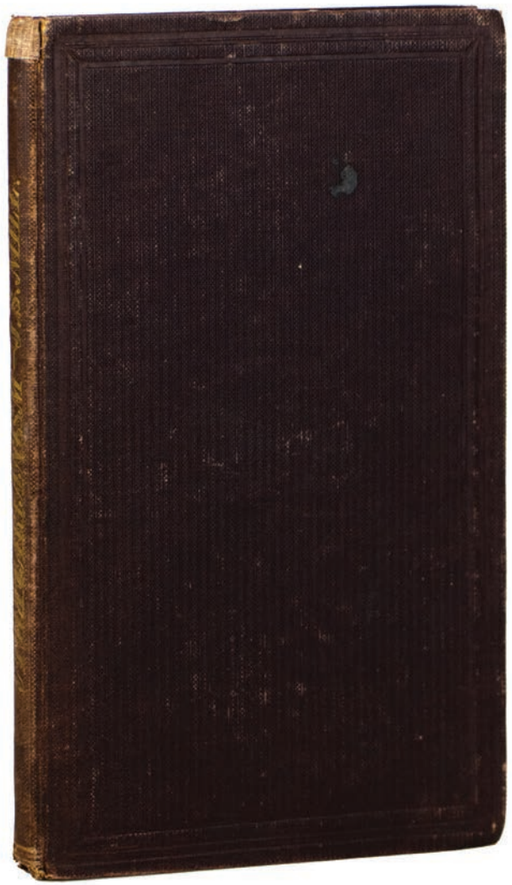
Utilitarianism

London: Parker, Son, and Bourn, 1863. First Edition. Slim octavo; publisher's brown cloth, gilt-lettered spine, brown coated endpapers; [4],95,[1],4pp. Cloth margins rubbed and a bit worn at spine ends and corners with smallish chip at spine crown, contemporary ownership signature of a William Eyre to front free endpaper verso and later signature of a W.D. Stainer at head of title page. Still an About Very Good, unsophisticated copy of this fragile volume, contents clean and sound.

The author's succinct classic defense of utilitarian ethical theory, originally serialized in three parts in *Fraser's Magazine.* Mill explains the controversy around the concept of utilitarianism as being in direct opposition to pleasure and happiness, poking holes in "the ultimate sanction of the principle of utility" before concluding with the chapter on "the only real difficulty" of Utilitarianism, "On the Connexion Between Justice and Utility."

Price: $8,500

First book edition of Mill's defense



43

Thorstein Veblen

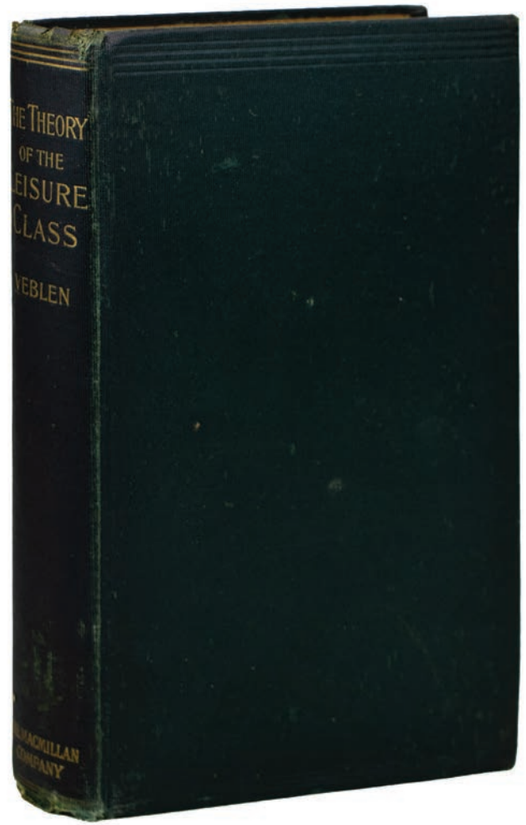
The Theory of the Leisure Class: An Economic Study of Institutions

New York: The Macmillan Company, 1899. First Edition. Octavo; publisher's dark green cloth, top edge gilt, gilt-lettered spine; viii,400,[2]pp. Spine ends and corners a bit rubbed with brief fraying to former, spine slightly cocked and front hinge discreetly reinforced, contemporary Sydney bookseller ticket to front pastedown and contemporary rubberstamp of a public free library council on pp. 5 and 25 (otherwise free of any library markings), some very brief scattered soil to textblock. A Very Good and sound example.

The first book of the American nonconformist *enfant terrible* Thorstein Veblen (1857–1929) published when the author, the son of Norwegian-born farmer emigres, was a lowly lecturer at the University of Chicago. The work, an examination of the effect of wealth and class on social structures and behavior, was an overnight success, introducing into the Gilded Age zeitgeist the concepts of both "conspicuous consumption" and "conspicuous leisure."

Further reading: Robert L. Heilbroner, *The Worldly Philosophers.*

Price: $6,500



Putting a finger on "conspicuous consumption"

44

Frantz Fanon; Jean-Paul Sartre [preface]

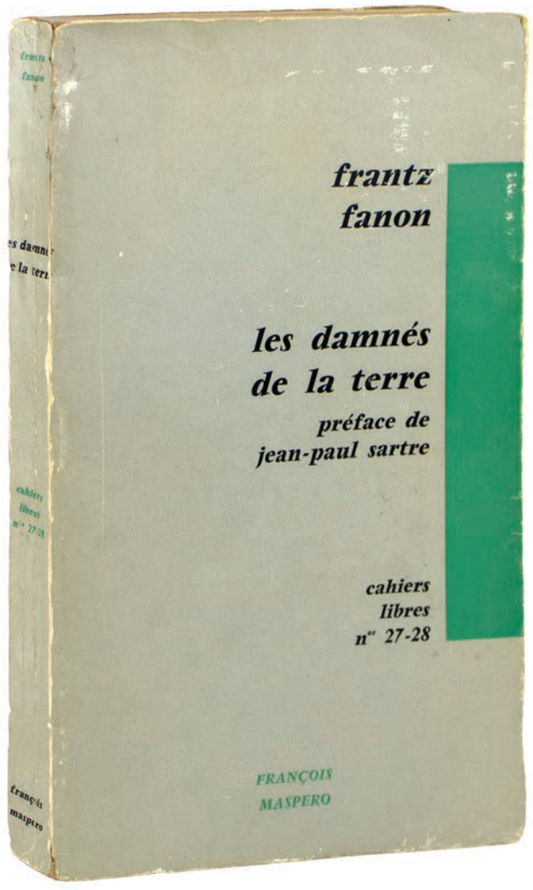
Les Damnes de la Terre [*The Wretched of the Earth*]

Paris: Francois Maspero, 1961. First Edition with October 1961 printing noted in colophon, likely from a print run of 5000 with "5 mille" to rear wrap. Octavo; printed wraps; 242,[6]pp. Wraps scuffed and edge-worn with some creasing. Binding sound though with a slight lean. Contemporary ownership inscription to preliminaries erased though dated December 18th, 1961. Extensive evidence of use to first 100 pages, principally underlining and marking in pen with a couple relevant commentaries in Spanish, one reading, "Reformism is impossible, it would leave the colonial structure standing, untouched!" (our translation).

Overall an About Very Good copy of Fanon's hugely influential anti-colonial work. Blockson calls it "a book of superlative genius which defied every canon of criticism." He continued, "This, his most famous manifest was written against the background of his Algerian and African experience. He stated that 'he wrote not for Europe but for the Third World.'" We find no copies in auction records or currently in retail; we locate 17 copies in U.S. institutions, with the 1962 second printing being more common.

Blockson 101, Number 92 pp. 66-67

Price: $2,500



"a book of superlative genius which defied every canon of criticism" - Blockson



45

The amateur who crashed MoMA

Henry Michael Sarason

Images [Portfolio of Ten Mounted Photographs]

[New York]: Henry Michael Saranson, 1969. Ten original black and white photographs (ca. 9x11cm) tipped to card mounts with tissue guard and clear acetate protectors, each tissue guard printed with a different line by a literary figure (Edgar Allan Poe, D.H. Lawrence, etc). Together with dedication leaf ("This portfolio is dedicated to Mortimer Shapiro in friendship and gratitude Thursday, November 27, 1969"). Photographs are loosely housed as issued in a brown leatherette clamshell box lettered in gilt. Clamshell box worn at margins and spine edges, while contents remain in Fine condition.

Collection of ten small but beautiful snapshots by the New York City medical doctor and amateur photographer Henry Michael Sarason (1896–1979) who, according to one *New York Times* reviewer, "Crashed the Museum of Modern Art photography collection." As well as having his works featured in MoMA's 1958 exhibition "Photographs from the Museum Collection," Sarason also had works exhibited at the New School where he made a splash for his double negative technique which allowed him to overlay one image onto another to great artistic effect. The technique is on full display here.

Biography provided by Annex Galleries

Price: $2,500









46

U.S. Department of Agriculture and Forest Service

Smokey Bear Collection

From posters to pins and salt & pepper shakers

This eclectic Smokey Bear collection speaks to the sheer breadth of material produced with the famous bear's image. The collection includes 8 posters (most 47x33cm) printed on cardstock with memorable Smokey images, including one with Snoopy dressed up like Smokey and reminding readers to not play with matches; a set of 16 full-color Rudolph Wendelin prints (31.5 x 37cm); 11 bookmarks, thirteen pins, nine pieces of miscellaneous ephemera, three stamps, three bandanas, three sew-on patches, three vinyl records, six Little Golden books, two pieces of sheet music, three comic books, four litterbags, a t-shirt, a coloring book, a salt-and-pepper set, an (irony-free?) ash tray, and a 1960s Smokified plastic bubble bath bottle produced by Palmolive and Colgate-Smokey's signature hat is the bottle cap. A complete and detailed list is available upon request.

Rudolph Wendelin, a United States Forest Service employee, was the main artist behind Smokey campaigns from 1946 until 1973. He helped humanize Smokey so his message would be better received by audiences. He is credited as "the mastermind behind Smokey Bear's signature ranger hat and blue jeans," according to the USDA Forest Service. The illustrations in this set show a very human-like Smokey with a kind face, often helping his cubs. "The eyes are probably the most important feature of the bear to me," Wendelin told a *Washington Post* reporter in 1995, likely around the time this undated collection of prints was issued. A remarkable cache of material documenting one of the most successful PSA campaigns in US history.

References:

The National Museum of Forest Service History

"Smokey Bear Caught on like Wildfires," *The Washington Post,* November 30, 1995

Price: $1,500











Espousing sex education, public health, and the vote

47

[Just Government League of Maryland] Edith Houghton Hooker [ed.]; Virginia Berkley Bowie, Florence Kelley [contribs.]

Maryland Suffrage News [Broken run of Seventeen issues]

[Baltimore, MD]: Just Government League of Maryland, 1915–1917. Seventeen folio issues (35cm); printed in two columns; each issue 8pp.; illus., maps, and pictorial ads throughout. Horizontal mail folds and mail labels addressed to Mrs. R.E. Root (Mary Keziah Batchellor-Root (1880–1965) of Annapolis, MD); edgewear and minor chipping; a couple issues with perished staples, occasional splitting at folds, and a couple covers detached, but on the whole clean and bright and printed on quality paper; Good to Very Good.

Maryland Suffrage News ran from 1912 to 1920, established and edited by Edith Houghton Hooker (1879–1948), a social worker by training. Her research on prostitution and public health eventually led to her promoting sex education as well as the women's suffrage movement. One article here discusses disease and sex work involving the US Army during the Pancho Villa Expedition, and another asks, "Shall Prostitution Follow Our Maryland Boys?" published a month after the U.S entered World War I.

Also included in these issues are several issues promoting "Gilman Week," which saw Charlotte Perkins Gilman come to the newspaper's headquarters and deliver a series of six lectures on "The Larger Feminism." An article published here provide a brief synopsis of Gilman's appearances. A wonderful collection of a rare Suffragist newspaper.

Full list of issues includes:

1915: Vol IV - Nos. 19- 21, 31

1917: Vol V - Nos. 44, 46-50, 53; Vol VI - Nos. 1, 3-7

Price: $1,800





48

Raleigh W. Holden

Herbarium Archive from Central New York, 1894–1899

Honeoye Falls, Syracuse, Lima, Phoenix, Jamesville, NY: 1894–1899. Substantial archive consisting of 165 leaves of mounted floral, woody, and herbaceous specimens, nearly all captioned in ink by Holden including place and date gathered, as well as the Latin and the common name of the specimen. Sixty-five of the plant samples were gathered in May, 1894, and mounted to leaves measuring 29x21cm; the latter hundred specimens were gathered in 1899 and mounted to leaves measuring 42x29.5cm. The entire archive housed in two archival Hollinger boxes (47x33.5x8.5xcm). Some mild deterioration of a few specimens, else an excellent collection in Very Good to Near Fine condition.

Beautifully preserved archive of plant specimens gathered by young Raleigh Holden (1878–1919) in the years 1894 and 1899 when he was sixteen and twenty-one years old. The captions provide a detailed map of where each specimen was gathered, like the common chestnut found in Mr. Fred Hubbell's yard in Honeoye Falls; jonquil found in A.M. Holden's yard; or pussy willow found in a "moist bog" near Lima. Some were even gathered from more domestic sources, like a sample of Dutchman's Breeches that Holden nicked from a flower basket.

The latter hundred samples were nearly all gathered in Syracuse and its environs, including smooth leaf honeysuckle from the tamarack swamp south of Eastwood; redberried elder in Jamesville; hobble bush in Phoenix; colts foot found on the east side of the Onondaga Valley; yellow adder's tongue in Dorwin Spring; and common horsetail found on a roadside leading into Syracuse.

The samples are all expertly mounted, Holden showing a special knack for unearthing and preserving the plant still attached to much of its root system, something we've rarely seen on other herbariums handled.

Price: $3,500

An extensive record of New York State flora




May 24th 1894.
Field near Lima N.Y.
R.W. Holden.
Crusiferae
Sisymbrium officinale
Common Hedge Mustard.


May 5th 1894
Allen's Woods
Honeoye Falls N.Y.
R.W. Holden.
Saxifragaceae
Mitella diphylla
Two leaved Mitrewort.
Richards coll.

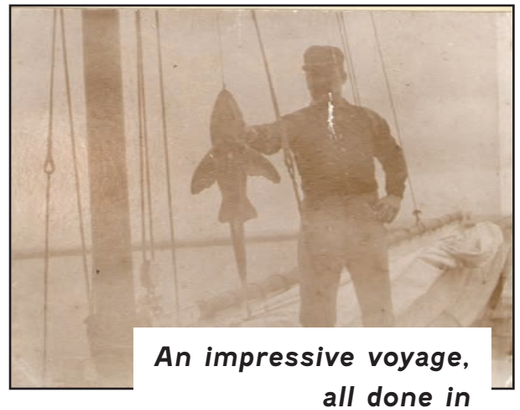





April 23th 1894
"The Gully"
Lima N.Y.
R.W. Holden.
Umbelliferae
Cicuta maculata
Water-Hemlock.







An impressive voyage, all done in mutton chop sleeves

49

Elizabeth K. Metcalf

[Original Photo Album] *U.S.A. & Honolulu*

Hawaii, California, et al: ca. 1895. Oblong quarto; black cloth crudely rebacked with linen, sheep corners, upper cover lettered in gilt ("Photographs") with added manuscript paper label, "Elizabeth K. Metcalf / U.S.A. & Honolulu"; [25] stiff card leaves to which are mounted a hundred and thirty-three (133) photographs, nearly all silver gelatin, though the final three images are cyanotypes. Boards rubbed and leather corners dried and partly perished; photographs often blurry and sometimes poorly fixed, though the collection still remains an excellent record of Gilded Age American travel westward and beyond. Date of voyage based on a small notice in the *Honolulu Star Adviser* announcing the family's arrival on April, 9, 1895.

Photographic record of an extensive voyage made by Elizabeth K. Metcalf with her family, including her father William Metcalf (1838–1909), the Pittsburgh steel baron who made his fortune selling armaments to the Union during the Civil War. The volume opens with a two-page manuscript key to the first 112 photographs, with lengthy stops in Florida, California, Hawaii, and Yosemite and Yellowstone National Parks. The majority of the photographs were taken out of doors, though one unusual shot shows the three women of the family party sitting in their private train car from Florida to Chicago, reading the *Chicago Tribune.*

Photos capture stops along the way at an ostrich farm in Coronado, California; shark fishing and views of Chinese emigrant fishermen; the Old Mission in Santa Barbara; and the San Miguel Mission, Pasadena. The family then voyaged to the Republic of Hawaii, where they stayed at the Royal Hawaiian Hotel, going for swims and visiting the "mausoleum where all the Hawaiian kings are buried." Other shots capture Nu'uanu Pali; the city of Hilo; coral and lava beds; and street scenes of "natives selling leis" and making fans and bells.

The family then moved on to Yosemite, with photographs taken of Mirror Lake, Cascade Falls, Bridal Vail Falls, and Cathedral Spires. There also include photos of Redwood Forest before the family moved on to Yellowstone Park where they visited Minerva Terrace, Grotto Geyser, and picnicked beside Old Faithful. A wonderful collection of an extensive journey, all the more impressive for having been undertaken while wearing heavy ankle-length mutton sleeved-dresses.

Price: $1,500




WM G. IRWIN & CO. LTD.
LOCAL AGENTS. FORT ST. HONOLULU.



50

Documenting the months following the Allied occupation of the Philippines

"Earl"

Vernacular Photo Album of the Philippines Campaign

Philippines: 1944–45. Oblong octavo photo album (17.5x25.5cm); black boards bound with string, handwritten slip reading "Earl's Navy Pictures" mounted at front with tape; [35]pp. to which are mounted one hundred and fifty-six (156) black-and-white photographs. A number of images have come loose and many more have been reinforced with tape. Boards bumped and scuffed. Binding tender. Interior pages chipped and flaky. Laid-in at front are fifteen (15) centavos bills, the fiat currency issued by occupying Japanese forces during World War II. Good only.

Vernacular album full of unpublished photography of the 1944–45 Philippines campaign. Japan occupied the Philippines from 1942–1945; in 1944, American military forces, along with Filipino, Australian, and Mexican, began their effort to expel the Imperial Japanese forces. The capital city of Manila was liberated some months later, in March 1945, but combat continued until the end of the war.

Of the photographs in this album, around half are images of the Filipino landscape, including monuments, temples, and fields. The other portion are portraits and street scenes depicting locals and Americans alike. They include several striking shots of everyday Filipino life, and occasionally show the two groups interacting. One disturbing image shows a group of locals carrying a severed head tied to a large stick.

Though images in this archive appear to have been taken throughout the country, many are identifiable as the capital city of Manila. There are several images of the historic Legislative Building, which was destroyed during the month-long Battle of Manila. There are also photographs of Douglas MacArthur and Japanese military officials convening in the capital to discuss the terms of surrender.

Price: $850





51

Lovely Katey, the Gay Old Hag, and everyone in between

Peter Brereton [printer]

Bound Collection of Twenty-Three Irish Street Ballad Broadsides

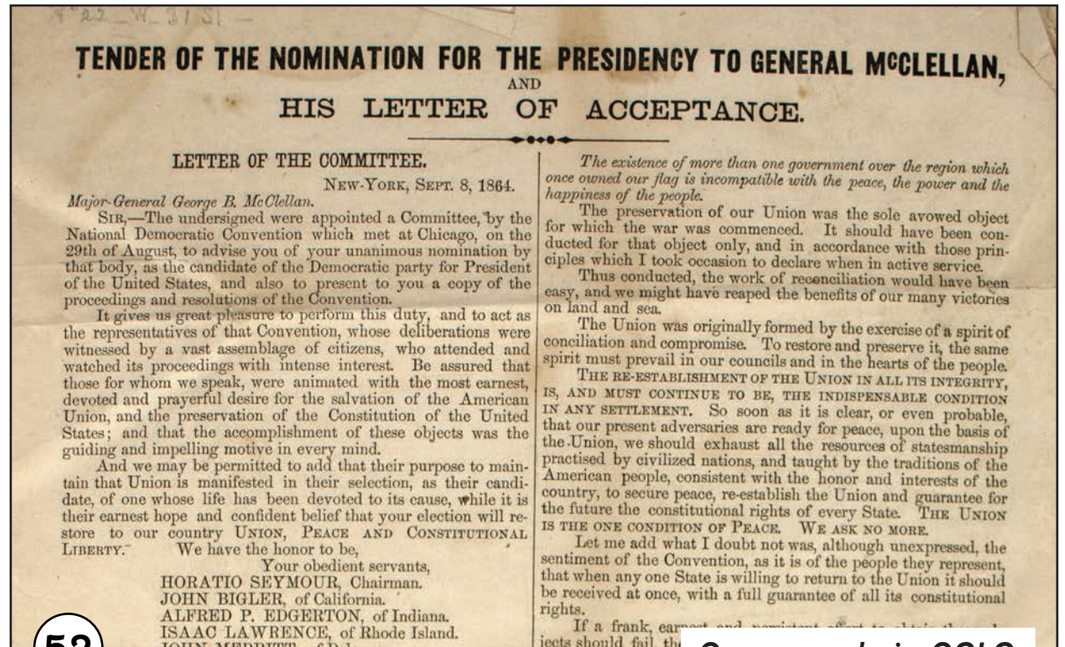
Dublin: P. [Peter] Brereton, ca. 1860s. Folio (41.5x23cm); modern sprinkled calf over boards, spine in five compartments with black gilt-lettered spine label. Tipped in collection of twenty-three (23) broadsides (approx. 11x28cm) each decorated with a woodcut illustration at the head of the leaf. Broadsides have mild wear and toning to edges, one ballad (Schoolmaster & Labourer) has loss of text at bottom edge. Mild shelfwear and rubbing to boards. Binding sound. Overall, Very Good. Fifteen of the ballads have the P. Brereton imprint on the bottom margin or have woodcuts found on the broadsides identifying Brereton as the printer.

Brereton printed dozens of these Irish Street Ballads, which were cheaply and carelessly printed, riddled as they are with errors. "A closer investigation reveals the blemishes of composition—inverted letters, multiple type-faces, broken sorts, uneven leading, etc. Clearly, neither the printer nor reader cared much for these minor details. The broadsheets were printed quickly and inexpensively" (Kuhn). A lovely survival of Irish street literature highlighting the connection between the country's print trade and its robust oral tradition.

Reference: Andrew Kuhn, "Reading Room Log: Brereton Broadsides." From the *John J. Burns Library Blog,* accessed online.

Complete list of broadsides available on our website or by request.

Price: $2,000


TENDER OF THE NOMINATION FOR THE PRESIDENCY TO GENERAL McCLELLAN,
AND
HIS LETTER OF ACCEPTANCE.
LETTER OF THE COMMITTEE.
NEW-YORK, SEPT. 8, 1864.
Major-General George B. McClellan.
SIR,—The undersigned were appointed a Committee, by the National Democratic Convention which met at Chicago, on the 29th of August, to advise you of your unanimous nomination by that body, as the candidate of the Democratic party for President of the United States, and also to present to you a copy of the proceedings and resolutions of the Convention.
It gives us great pleasure to perform this duty, and to act as the representatives of that Convention, whose deliberations were witnessed by a vast assemblage of citizens, who attended and watched its proceedings with intense interest. Be assured that those for whom we speak, were animated with the most earnest, devoted and prayerful desire for the salvation of the American Union, and the preservation of the Constitution of the United States; and that the accomplishment of these objects was the guiding and impelling motive in every mind.
And we may be permitted to add that their purpose to maintain that Union is manifested in their selection, as their candidate, of one whose life has been devoted to its cause, while it is their earnest hope and confident belief that your election will restore to our country UNION, PEACE AND CONSTITUTIONAL LIBERTY. We have the honor to be,
Your obedient servants,
HORATIO SEYMOUR, Chairman.
JOHN BIGLER, of California.
ALFRED P. EDGERTON, of Indiana.
ISAAC LAWRENCE, of Rhode Island.
The existence of more than one government over the region which once owned our flag is incompatible with the peace, the power and the happiness of the people.
The preservation of our Union was the sole avowed object for which the war was commenced. It should have been conducted for that object only, and in accordance with those principles which I took occasion to declare when in active service.
Thus conducted, the work of reconciliation would have been easy, and we might have reaped the benefits of our many victories on land and sea.
The Union was originally formed by the exercise of a spirit of conciliation and compromise. To restore and preserve it, the same spirit must prevail in our councils and in the hearts of the people.
THE RE-ESTABLISHMENT OF THE UNION IN ALL ITS INTEGRITY, IS, AND MUST CONTINUE TO BE, THE INDISPENSABLE CONDITION IN ANY SETTLEMENT. So soon as it is clear, or even probable, that our present adversaries are ready for peace, upon the basis of the Union, we should exhaust all the resources of statesmanship practised by civilized nations, and taught by the traditions of the American people, consistent with the honor and interests of the country, to secure peace, re-establish the Union and guarantee for the future the constitutional rights of every State. THE UNION IS THE ONE CONDITION OF PEACE. WE ASK NO MORE.
Let me add what I doubt not was, although unexpressed, the sentiment of the Convention, as it is of the people they represent, that when any one State is willing to return to the Union it should be received at once, with a full guarantee of all its constitutional rights.
If a frank, earnest and persistent effort to obtain the
jects should fail, th

52

One example in OCLC

George B. McClellan

Tender of the Nomination for the Presidency to General McClellan, and His Letter of Acceptance

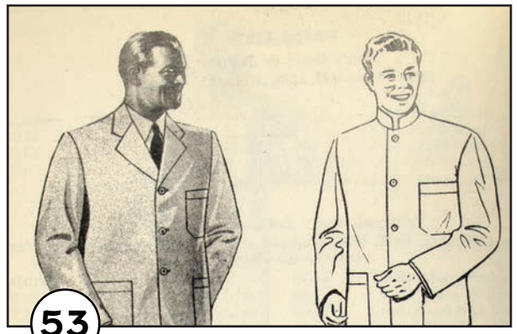
New York?: 1864. Large quarto bifolium (30x23.5cm); text printed in double columns on first and fourth panels only. Stock rather chipped and worn with a few closed tears and small losses touching text without loss of meaning, faint soil and old horizontal fold. Good and sound overall.

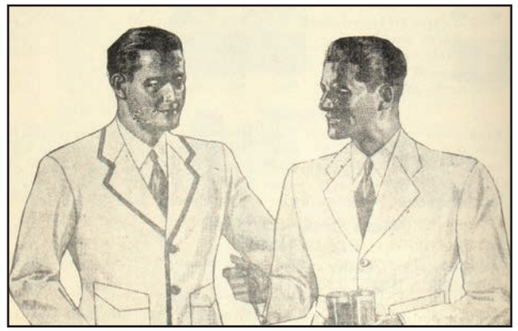
Quite rare piece from the 1864 presidential election, including the letter from the Committee of the National Democratic Convention nominating George B. McClellan at their meeting in Chicago, followed by McClellan's letter of acceptance dated Orange, New Jersey, Sept. 8, 1864. The verso provides McClellan's Platform, written in the form of a letter addressed to President Abraham Lincoln.

George B. McClellan (1826–1885) was briefly Commanding General of the United States Army in the early years of the Civil War, from November, 1861, to March, 1862, though he was fully removed from command in November, 1862. His presidential campaign was largely unsuccessful in great part due to his bizarre platform of continuing the war and maintaining the Union but not abolishing slavery. "In prosecuting the war, all private property [i.e. enslaved persons] and unarmed persons should be strictly protected, subject only to the necessity of military operations."

No copies in the trade or auction records as of July, 2026, and just one example in OCLC, at the Abraham Lincoln Presidential Library.

Price: $1,500





53

Linwood Company

Linwood Company Catalogue No. 2 - 1940–1941

Vancouver, British Columbia, Canada: Linwood Company, 1940. Octavo (24cm); publisher's red photo-illustrated staplebound wrappers; [12],16pp.; illus. throughout including halftone photographs, thirty-four (34) fabric samples mounted to early leaves, advertisement for Pei Yang Ginseng Co. of Shanghai, China, printed on rear wrapper. Some rubbing and tiny chips to wrapper margins, else Very Good and sound. Order blank with accompanying envelope laid in. Text in Chinese and English.

Rare Chinese-Canadian trade catalog issued by Linwood Company, silk importers and specialists both in Chinese embroidery, custom-made outfits, and uniforms. The preliminary leaves describe different fabrics and styles entirely in Chinese, including hosiery, linens, dress shirts, and embroidered casual and evening wear. The latter half of the volume, targeted at a white clientele, provides instructions on ordering in English with different types and cuts for sleepwear and uniforms for maids, nurses, and members of the restaurant service industry. Interestingly, all the models photographed appear to be of European descent.

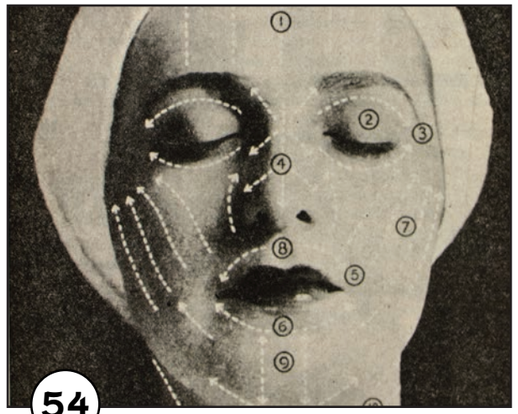
OCLC locates a single Linwood catalog (no. 9) as of July, 2026, at U. Alberta.

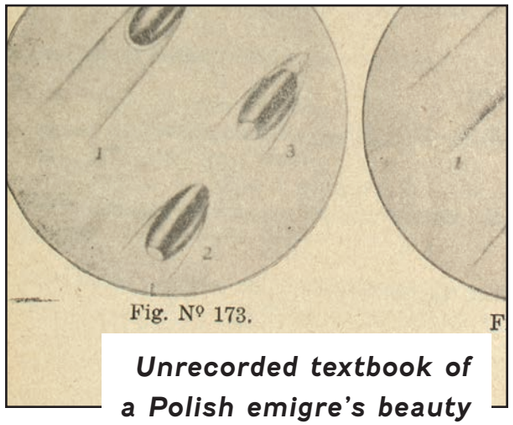
Price: $1,250



Rare WW2-Era
Chinese-Canadian trade catalog







54

Unrecorded textbook of a Polish emigre's beauty school in Mexico

Isaak Budnik

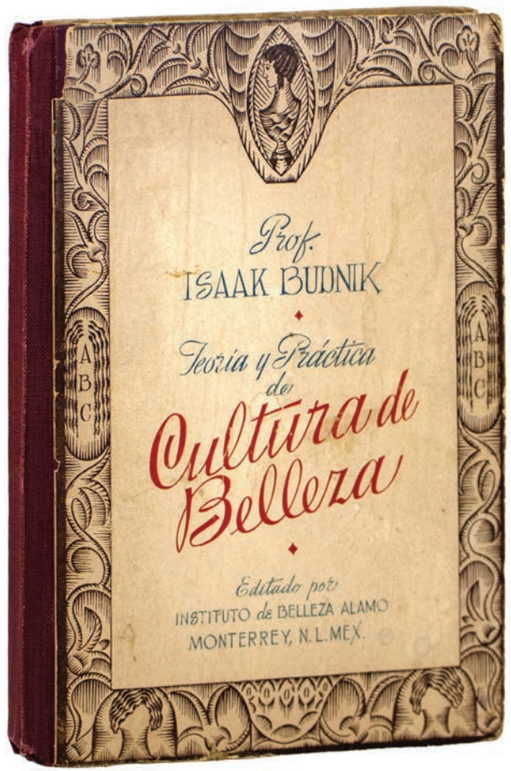
Teoria y Practica de Cultura de Belleza

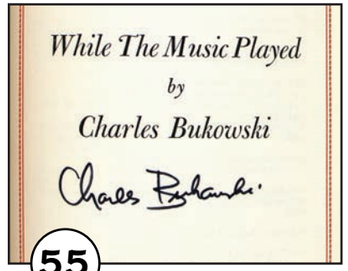
Monterrey, Mexico: Instituto de Belleza Alamo, n.d. [ca. 1945]. Octavo (22.5cm); cloth-backed pictorial paper-covered boards; 196pp.; halftone photographs throughout. Boards a bit worn with exposure at margins, corners and spine ends softened, textblock lightly toned, else a Very Good, internally clean and sound copy. Date of publication based on contemporary ownership inscription of an Ilara Madrid, a student at the Instituto between 1946 and 1947.

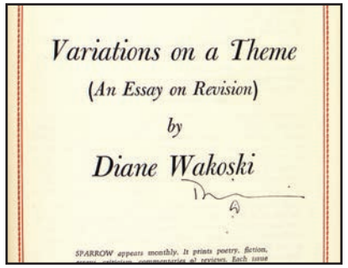
Unrecorded textbook issued by the beauty school of Isaak Budnik, a Polish emigre and the manager of a cosmetic laboratory in the city. Preliminary leaves provide reproductions of Budnik's own diploma from an art school in Warsaw, followed by an example of a diploma from this beauty school that he established in Monterrey. Chapters cover hair treatment and shampoos, styling and curling, massage, tanning beds, eye makeup, pedicures and manicures, all accompanied by elaborate illustrations. The final section provides "formulas diversas," recipes for at-home beauty products.

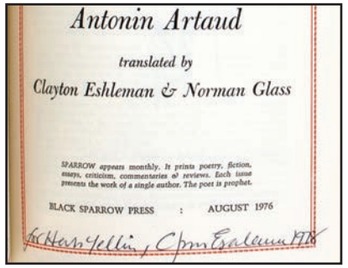
No copies in the trade or OCLC as of July, 2026.

Price: $1,250









55

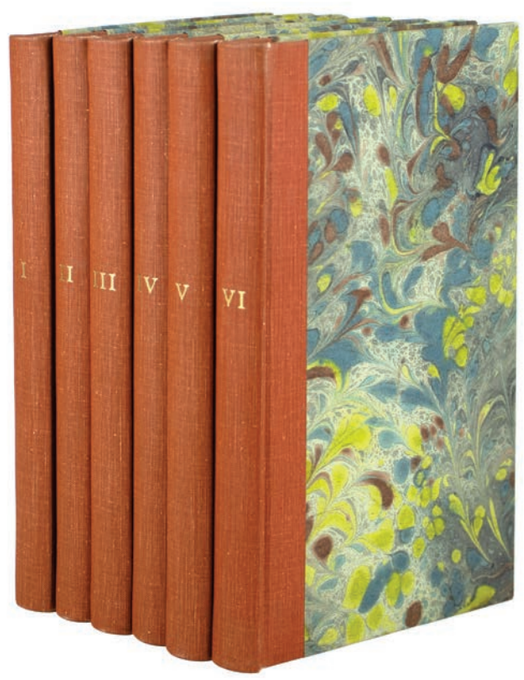
John Martin [ed.]; Charles Bukowski, Diane Wakoski, Joyce Carol Oates, Robert Creeley, Charles Olson et al [contribs.]

Sparrow 1 – 72 [Six Volumes Complete] [Signed by Sixteen Contributors] [Herb Yellin's set]

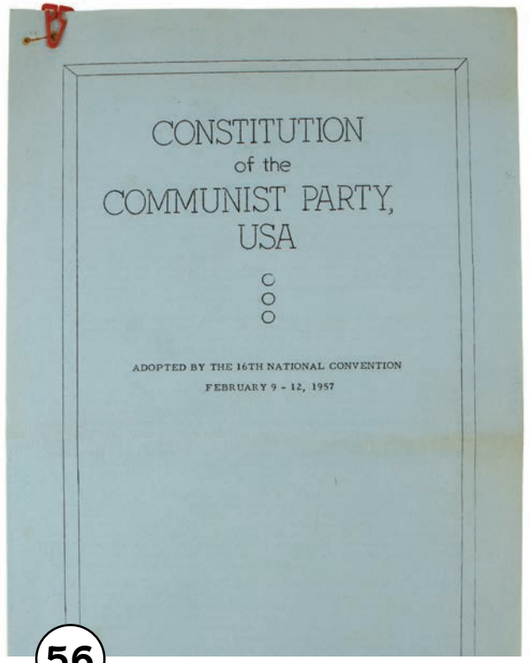
Los Angeles and Santa Barbara, CA: Black Sparrow Press, 1973–1978. Seventy-two chapbooks bound in six octavo volumes (24cm); bespoke marbled paper-covered boards with brick cloth spine and gilt volume number; unpaginated. Boards sturdy and square with occasional very light rubbing at spine ends. Bindings sound and pages unmarked.

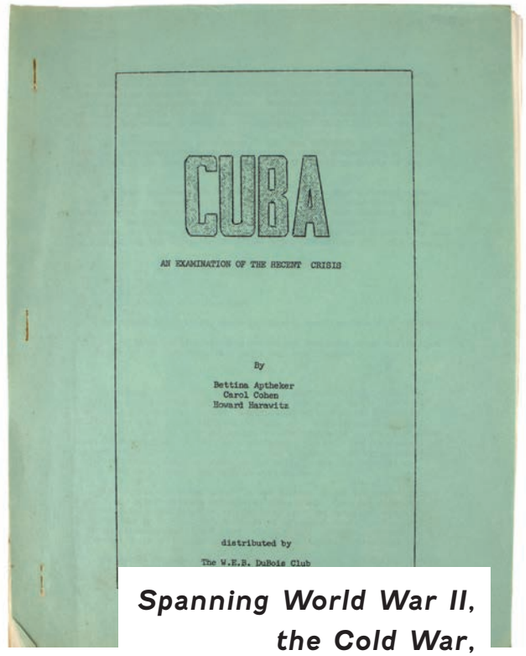
Thirty of the issues signed by 16 contributors (some signing multiple), including Robert Kelly (x4), Clayton Eshleman (x7), Charles Bukowski (x2), Robert Creeley (x2), Joyce Carol Oates (x3), Diane Wakoski (x2), and others. Eshleman's signature accompanied in six instances across volumes by the inscription "for Herb Yellin," the dedicatee being founder and publisher of the fellow-California-based Lord John Press, established toward the end of the Sparrow pamphlet series' run. Given the placement of the Eshleman inscriptions and the bindings being more in the Lord John Press style, we presume these were Yellin's copies that he had bound rather than a rebinding of Black Sparrow's Autograph Edition of the same volumes. Full list of signed issues available on request.

Price: $2,000



Herb Yellin's set in his bespoke bindings





Spanning World War II, the Cold War, and Reaganomics

Communist Party USA

Archive of Bay Area Communist Party Materials

San Francisco: 1939–1991. Sixteen pieces of material related to the CPUSA, including pamphlets, flyers, and periodicals. Several items toned and creased; a few instances of foxing. Very Good.

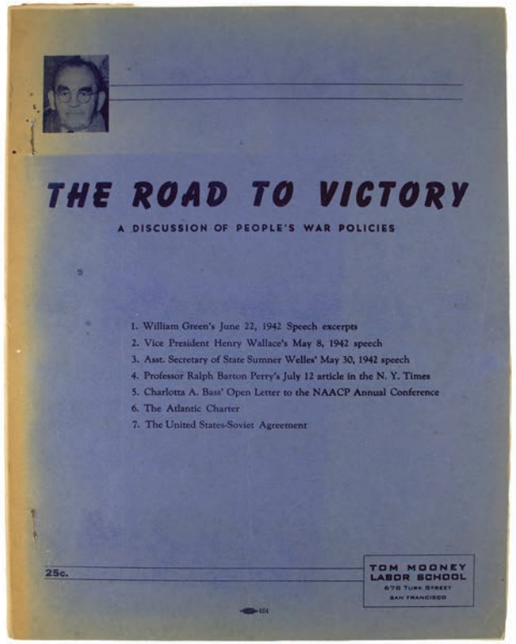
Small archive reflecting several decades of Communist Party activity in California's Bay Area, including during the McCarthy Era. The earliest items in this lot are copies of the *Fillmore Spotlight,* an unrecorded hyper-local newspaper distributed by the Communist Party in San Francisco's Fillmore District. A "Special Election Campaign Edition" of the paper urges readers to cast ballots for Communist-endorsed candidates. Also present are two translated articles originally published in Pravada, the official newspaper of the Communist Party of the Soviet Union.

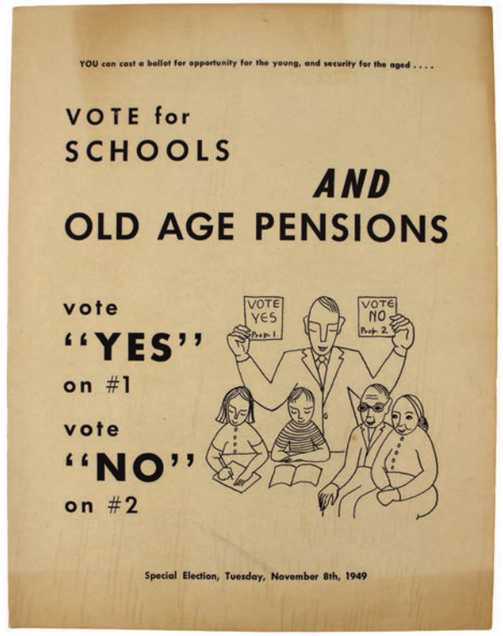
Other materials are associated with the California Labor School (née Tom Mooney Labor School) (1942–1957), a grassroots continued education institution in San Francisco. Modeled after early twentieth century labor colleges, the School's attendance declined after it appeared on Attorney General Tom C. Clark's List of Subversive Organizations, which targeted communist fronts. Despite widespread skepticism and hostility towards the Communist Party during the late 40s and throughout the 50s, this archive offers evidence that the Party remained active and engaged.

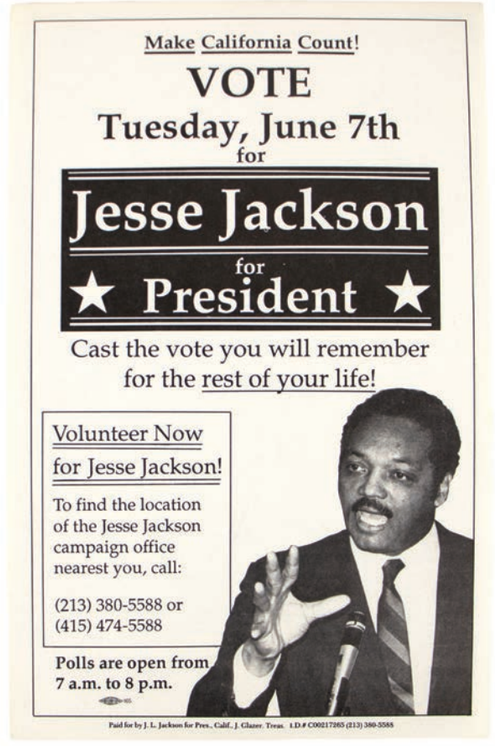
Several items scarce in OCLC, a few not separately recorded.

Detailed inventory available upon request.

Price: $850











57

Ulli Beier and Prithvindra Chakravarti [eds.]; Georgina Beier, Kambau Namaleu [illus.]

Collection of 24 titles from the influential Papua Pocket Series

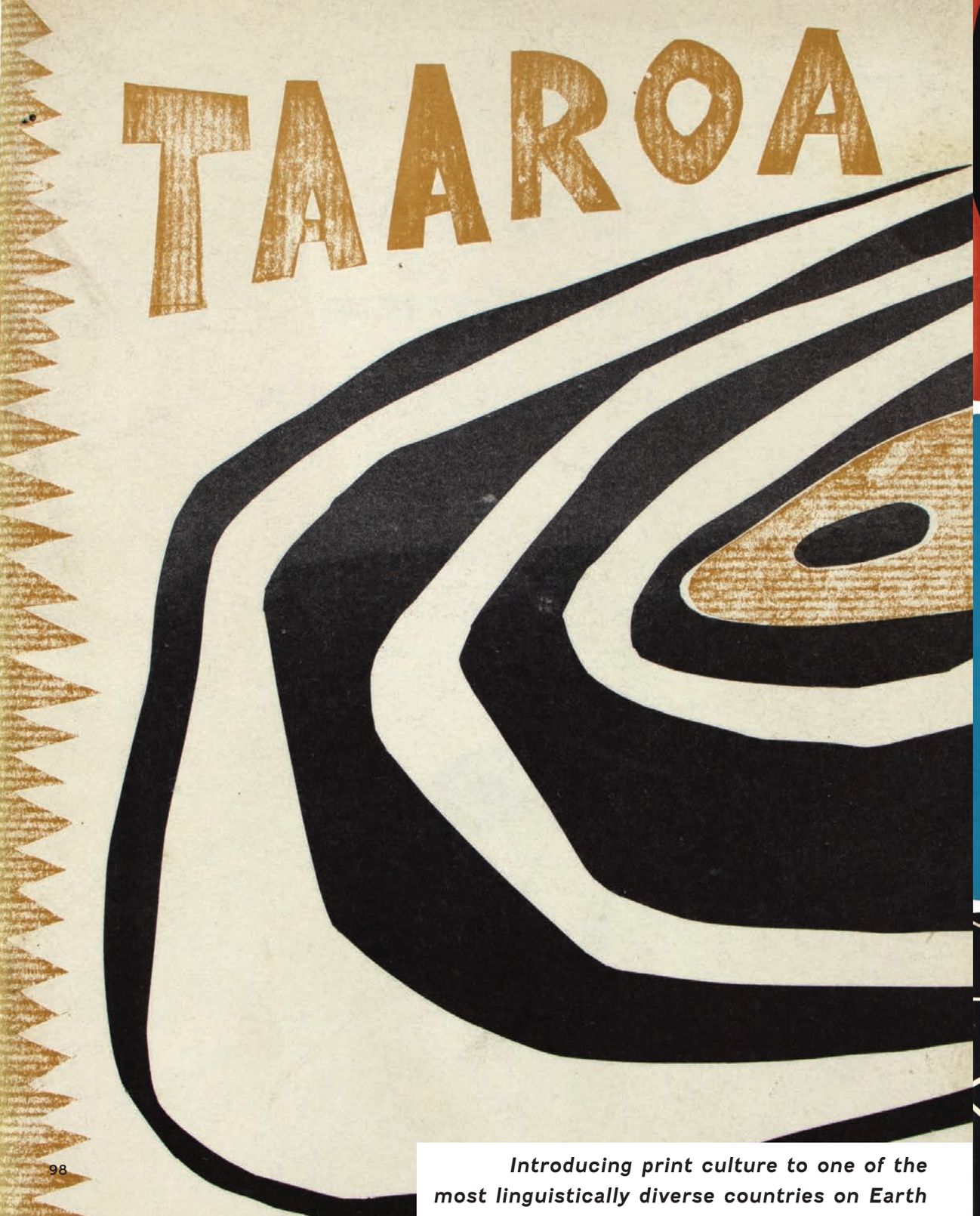
Port Moresby, Papua New Guinea: Papua Pocket Poets Series, 1967–1973. Collection of Twenty-Four titles from the influential and significant Melanesian poetry series. 12mos; original screen-printed wrappers, all but one designed by Georgina Beier. Mild edgewear; a couple issues with staining but overall a clean and well-preserved collection, Very Good or better.

The Papua Pocket Series constitutes the first major creation of Papua New Guinean written literature, a notable fact given the country is one of the most ethnically and linguistically diverse on earth, with several hundred distinct tribes and over 800 living languages spoken. Fostered by the German editor Ulli Beier and illustrated with silk-screen covers by his wife, English artist Georgina Beier, the Papua Pocket Series began when Ulli Beier sent his students to their villages, "equipped with a tape recorder... they had to record and translate some oral literature in their village: a love song, a magic formula, a ballad, a myth or whatever they wished."

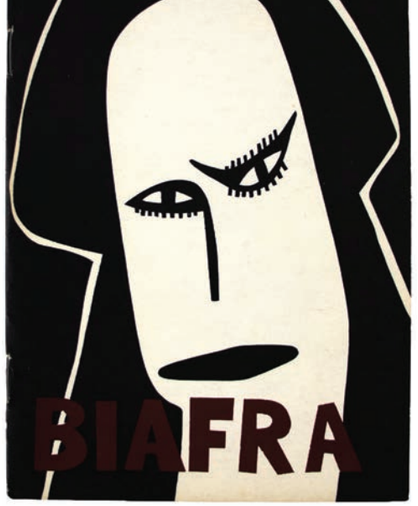
The students transcribed and compared the various regional oral traditions, eventually also producing their own poetry. Beier tells of a student initially translating a Montuan sentence that described a sunrise as "and dawn broke," but urged him to remain faithful to the original, which was then translated as, "And light swam into darkness." Beier began to publish these cheaply produced booklets to further encourage the students, and a significant portion of the original 25 titles published by Beier himself are represented here. All are uncommon in retail and extensive runs such as this are increasingly hard to find.

Complete list available by request.

Price: $7,500













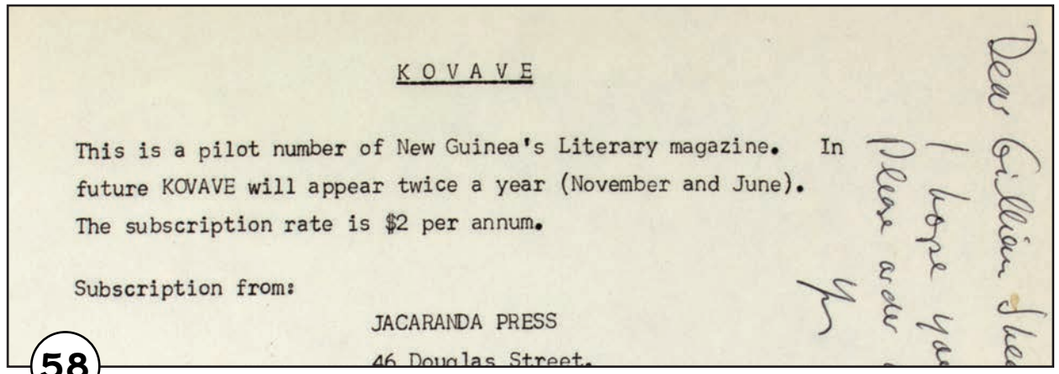








Introducing print culture to one of the most linguistically diverse countries on Earth



KOVAVE

This is a pilot number of New Guinea's Literary magazine. In future KOVAVE will appear twice a year (November and June). The subscription rate is $2 per annum.

Subscription from:

JACARANDA PRESS
46 Douglas Street.

Dear Gillian She
I hope ya
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Yr

58

Ulli Beier [ed.]; Georgina Beier [illus.]

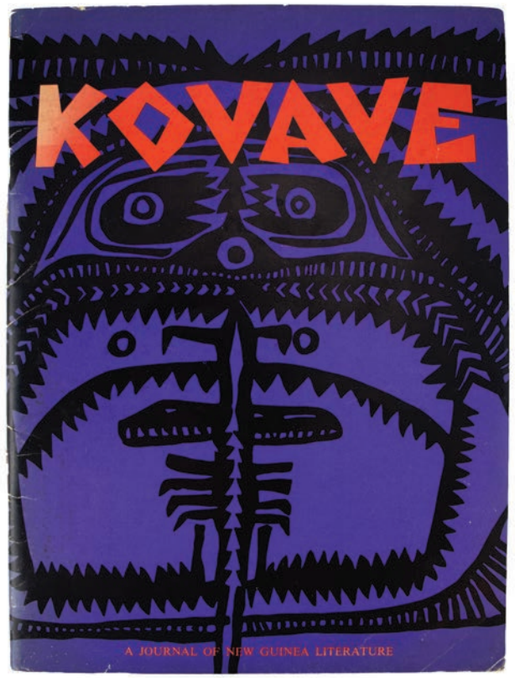
Kovave: A Journal of New Guinea Literature
[pilot issue with prosectus signed by Ulli Beier laid in]

Milton, Queensland, Australia: Jacaranda Press, [1968]. First Edition. Quarto (24.5cm); illustrated wraps; 56pp. Prospectus laid in, noting this as a pilot issue and featuring a brief signed hand-written note from Ulli Beier. Light wear and creasing to wraps; curling to corners; binding sound; pages unmarked; Very Good.

Rare pilot issue of Beier's important periodical, published contemporaneously with the Papua Pocket Poet series, each of which featured many of the same authors who were students at the time and would go on to lead the nation in independence. Included here are works by Vincent Eri, who later served as the country's Governor-General, and Albert Maori Kiki, who became Papua New Guinea's first Deputy Prime Minister in 1975.

Kovave was named after the first initiation ceremony of the Orokolo people, and this, New Guinea's first literary magazine, was to encourage young Papuan and New Guinean writers and thinkers, an important creative vehicle in one of the most ethnically and linguistically diverse regions in the world. All issues of *Kovave* rather uncommon.

Price: $750



The rare pilot issue of the first New Guinea literary magazine

59

John Kasaipwalova; Georgina Beier [cover illustration]

Reluctant Flame

Ife, Nigeria: PPP [Pan African Pocket Poets], 1971. First African Edition, also published the same year in Papua New Guinea under the Papua Pocket Poet imprint, with no known priority. 12mo (19cm); illustrated stapled wraps featuring a screen-printed design from Georgina Beier; [7]pp. Rubbing to wraps; binding sound; Very Good or better.

A rousing anti-colonial call to arms from the Papua New Guinea poet here issued as part of Ulli Beier's Pan African Pocket Poets series. *Reluctant Flame* was the most radical and political work published by Beier at the time: "it was a poem inspired by the negritude poets and by Frantz Fanon, but it was the kind of healthy, exuberant, explosive exposure of colonialism that Papua New Guinea surely needed at the time."

Kasaipwalova walked the walk as well: in 1973 he became a leader of the Kabisawali Movement on his home island of Kiriwina. Inspired by indigenous systems of reciprocity, the movement liberated the island from colonialist structures, replacing them with their own courts, bank, and hotel, and largely living autonomously until the police intervened and eventually the experiment collapsed. Uncommon and notably bridging post colonial thought and revolutionary fervor between West Africa and Melanesia.

Ulli Beier. *Decolonising the Mind* (2005), pp. 49

Price: $500



Anti-colonial call to arms

60

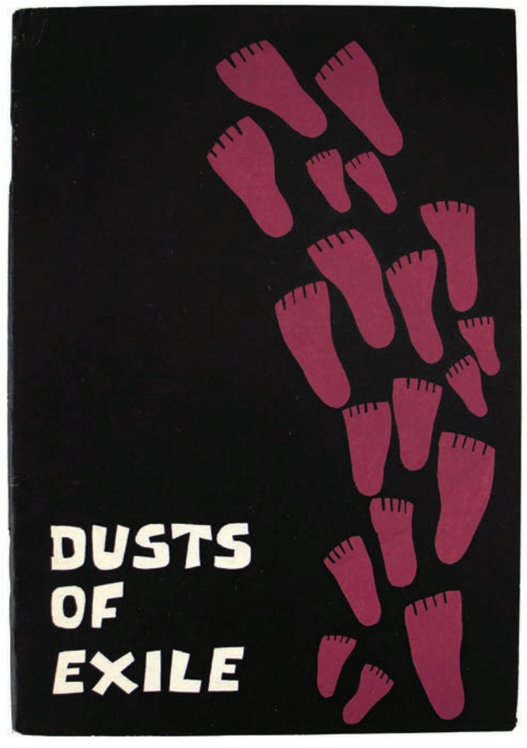
Okogbule Wonodi; Georgina Beier [cover illustration]

Dusts of Exile

Ife, Nigeria: PPP [Pan African Pocket Poets], 1971. First Edition. 12mo (18.5cm); illustrated stapled wraps featuring a screen-printed design from Georgina Beier; [22]pp. Rubbing to wraps; binding sound; Very Good or better.

Alternating between tenderness and violence, this collection from the Ikwerre poet evokes the sights, sounds, and feeling of the Niger Delta while not shrinking away from the horrors of colonialism. One of five volumes from Ulli Beier's Pan African Pocket Poets series, produced after his return to Nigeria from Papua New Guinea, where he had edited the Papua Pocket Series, done in the same format and also featuring cover illustrations done by his wife, the English artist Georgina Beier. Titles in either series scarce in retail.

Price: $500



Paean to the Niger Delta

61

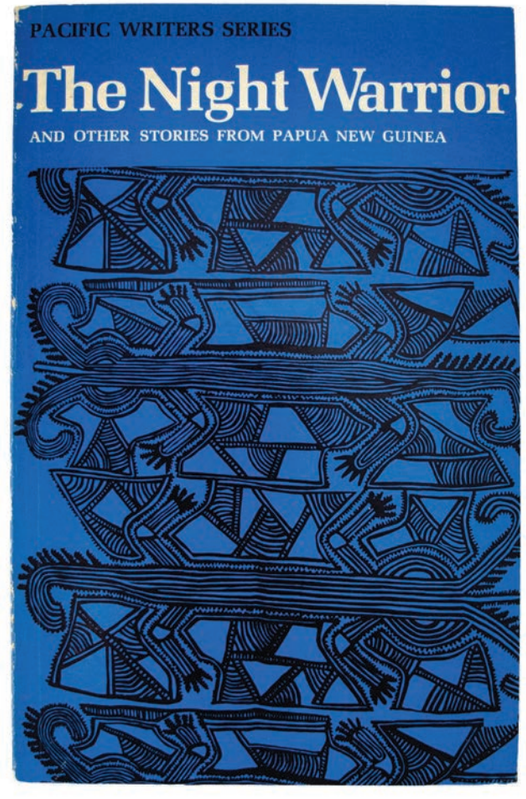
Ulli Beier [ed.]; Wauru Degoba, Kumalau Tawali, John Kasaipwalova et al. [contribs.]

The Night Warrior and Other Stories from Papua New Guinea

Milton, Queensland, Australia: The Jacaranda Press, 1972. First Edition. Octavo (21cm); illustrated wraps; 90pp. Light wear to edges; separation at front hinge but textblock secure; interior unmarked; a Very Good copy.

Short story collection from Beier's Pacific Writers Series featuring many authors from his Papua Pocket Poets series. This volume includes "Betel Nut is Bad Magic for Airplanes" by Kasaipwalova; "A Glimpse of the Abyss" by Russell Soaba; and "Race" by Meakoro Opa among many others. Uncommon collection of early Papua New Guinean written literature, published just five years after the launch of the Papua Pocket series.

Price: $400



Betel Nut is Bad Magic for Airplanes



62

John James Audubon

The Birds of America, from Drawings Made in the United States and Their Territories [Seven Volume Set]



New York: V.G. Audubon. Roe Lockwood & Son, 411 Broadway, 1859. Third Octavo Edition. Seven large octavo (27.5cm) volumes; publisher's full blind-embossed brown morocco, gilt-lettered spines in six compartments, all edges gilt, marbled endpapers; five hundred (500) hand-colored plates lithographed by J.T. Bowen, collated complete. Leather a bit scuffed and scratched, especially along spines, some rubbing to joints, spines uniformly darkened, scattered foxing to textblocks and plates, else a Very Good set. Contemporary ownership ex libris of R.E. Carr to front pastedowns.

"The legacy of Audubon's work must be judged by a dual standard—as art and as science...Where Audubon was interested in a bird he would lavish its representation a microscopic detail satisfying to the most critical scientist...His passion for representing birds in violent action had obvious advantages and defects, but it bears witness to the fact that he studied and painted birds in life, not stuffed in museum cases" *(Dictionary of American Biography).*

Price: $20,000

1.

2

Complete with all five hundred hand-colored plates



63

John James Audubon and John Bachman

The Quadrupeds of North America [Three Volume Set]

New York: V.G. Audubon, 1856. Second Edition. Three large octavo (27.5cm) volumes; publisher's full blind-tooled brown morocco, gilt-lettered spines in six compartments, all edges gilt, marbled endpapers; a hundred and fifty-five (155) hand-colored plates lithographed by J.T. Bowen, collated complete. Leather a bit scuffed and scratched, especially along spines, some rubbing to joints, spines uniformly darkened, scattered foxing to textblocks and plates, else a Very Good set. Contemporary ownership ex libris of R.E. Carr to front pastedowns of Vols II and III.

Splendid example of the late collaboration between American ornithologist John James Audubon (1785–1851) and his friend and associate the Reverend John Bachman (1790–1874)—indeed, Audubon's two sons were married to Bachman's two daughters. Though Audubon, already a cause célèbre for his monumental *Birds of America* was awarded lead billing on the title page, Bachman wrote and edited the majority of the text.

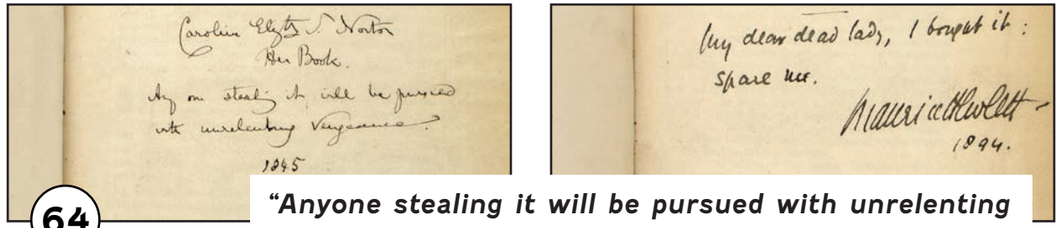
Price: $7,500







Complete with all hundred and fifty-five hand-colored plates



64

"Anyone stealing it will be pursued with unrelenting vengeance" / "My dear dead lady. Spare me'

Hans Christian Andersen; Mary Howitt [trans.]; Caroline Norton and Maurice Hewlett [former owners]

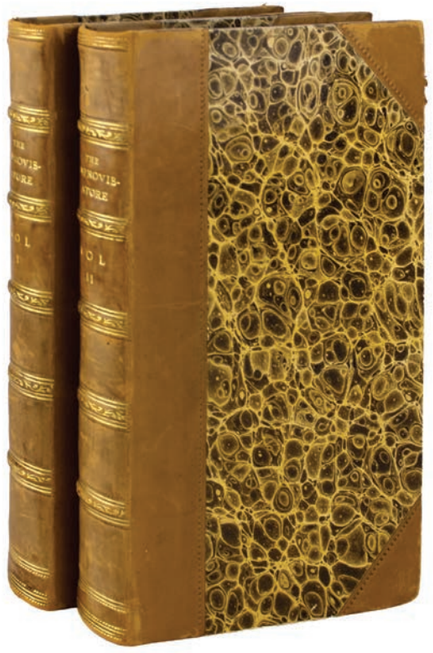
The Improvisatore: or, Life in Italy [Two Volume Set]

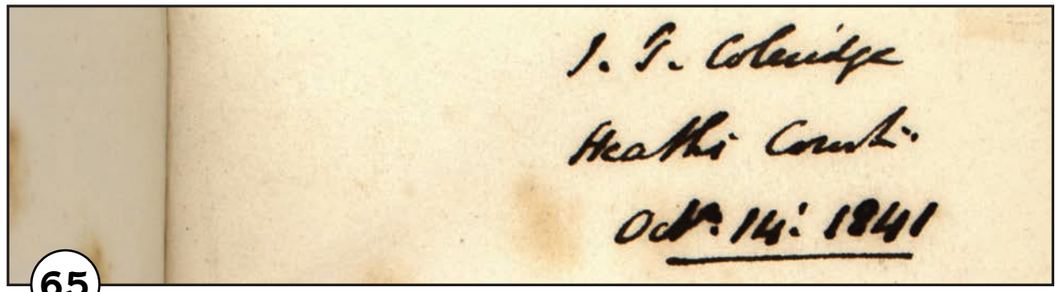
London: Richard Bentley, 1845. First English Edition. Two 12mo volumes (19.5cm); slightly later tan calf over marbled paper-covered boards, gilt spines in six compartments, marbled endpapers; [4],316; [2],331pp. Some rubbing and brief peeling to leather margins, previous owner (perhaps Norton herself) has neatly pasted in portraits from a periodical of Mary Howitt and her husband William to serve as frontispieces at the head of each volume. A Very Good, bright and sound copy.

The author's autobiographical novel, dwarfed by the lasting endurance of his fairy tales like "The Little Mermaid," "The Snow Queen," "The Princess and the Pea," and "The Ugly Duckling." This edition capably translated by the author and women's rights advocate Mary Howitt, herself a successful author of tales for youth, who also translated Andersen's collection *Wonderful Stories for Children* in 1847.

Provenance: Both volumes with the ownership inscription of the novelist Caroline Norton (1808–1877), whose difficult divorce dogged her reputation for much of her life, leading to a career in promoting marriage reform. She also famously captivated fellow-author Mary Shelley, who, confused by her feelings for Norton, wrote in a private letter to a friend, "Had I been a man I should certainly have fallen in love with her." On the front flyleaf of both volumes Norton has written, "Caroline Elizbth. S. Norton / Her Book. Anyone stealing it, will be pursued with unrelenting vengeance / 1845." In the second volume, below her threat, the subsequent owner has added "My dear dead lady, I bought it: spare me. Maurice Hewlett, 1894." Hewlett (1861–1923) was himself the author of dozens of historical novels. Additional engraved ownership ex libris of an Antoinette Brett to front pastedowns.

Price: $950





65

Dante Alighieri; Henry Francis Cary [trans.]

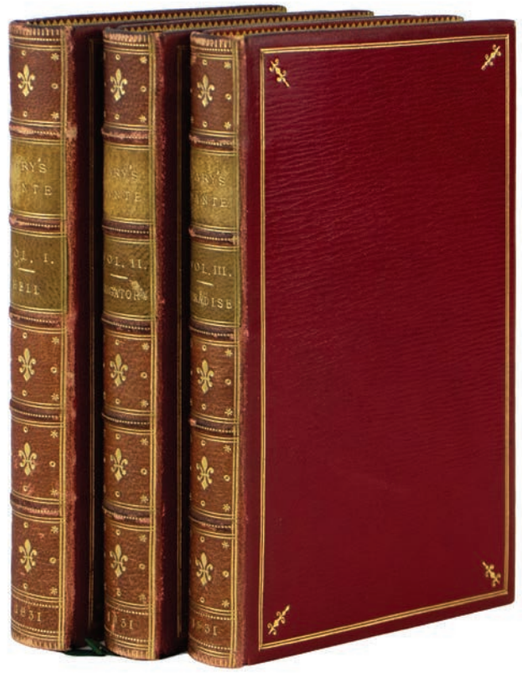
The Vision; or Hell, Purgatory, and Paradise [John Taylor Coleridge's Set]

London: Printed for John Taylor, 1831. Third Edition, with the Life of Dante, Notes and an Index. Three small octavo (17.5cm) volumes; contemporary crimson straight-grained gilt-tooled morocco, gilt spine in six compartments repeating a fleur-de-lis motif with green gilt spine labels, top edges gilt, marbled endpapers. Light wear to leather at corners and spine edges, spines uniformly sunned scattered foxing to text blocks, else a Very Good, bright and sound set.

Ownership signature to front flyleaf of each volume of J.T. Coleridge (1790–1876), at Heath's Court, Oct. 14, 1841. John Taylor Coleridge, an English judge, was nephew of poet Samuel Taylor Coleridge, champion of this translation, and cousin (and later also brother-in-law) of novelist Sara Coleridge.

A distinguished set of Dante's Divine Comedy, first translated and published into blank verse by Henry Francis Cary in 1814 at his own expense, his 1805 translation of the Inferno having been a commercial failure. *The Vision,* as it was titled, appeared to very little notice until Samuel Taylor Coleridge himself publicly praised the work and an article was read about its literary merits at the Royal Institution. A second edition appeared in 1819. A total of four editions were brought out in the translator's lifetime.

Price: $2,500



A Coleridge family copy

66

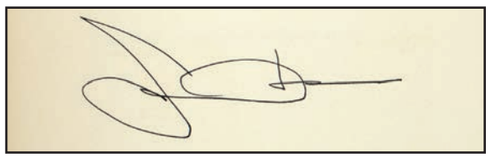
Joan Didion

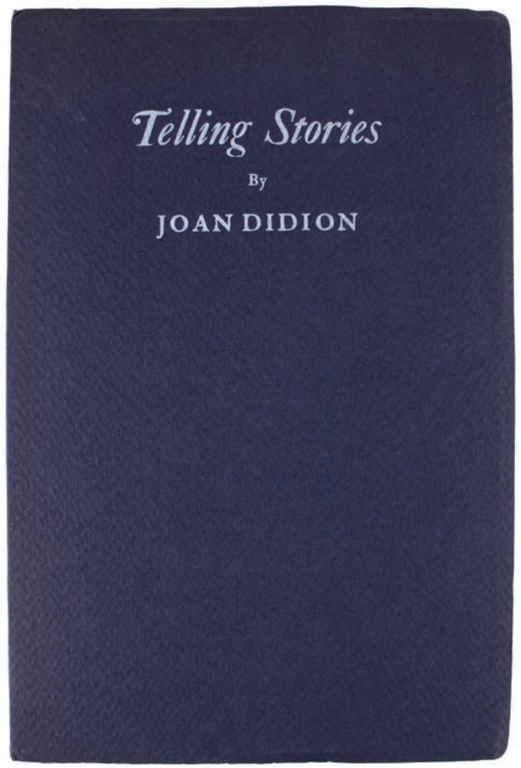
Telling Stories [Signed]

Berkeley, CA: The Friends of the Bancroft Library, University of California, 1978. First Edition. Octavo; publisher's blue textured card wrappers printed in light gray; 51pp.; adorned with two photographs of Didion from 1964 and 1977 and a reproduction of one page from the manuscript of *A Book of Common Prayer.* Light rubbing to edges of wraps; binding sound; pages unmarked; Very Good or better. Signed by Joan Didion without inscription at title page.

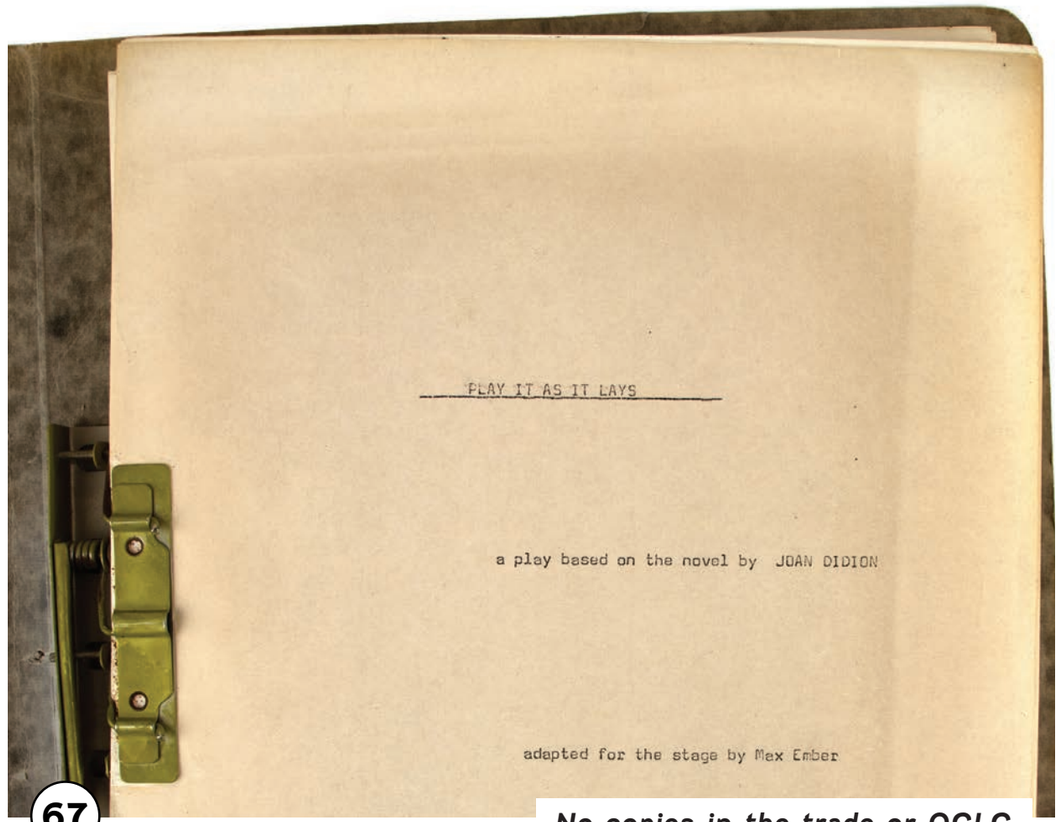
Published as Number 26 in a series of Keepsakes for the Friends of the Bancroft Library, this compilation includes "Coming Home," "The Welfare Island Ferry," and "When Did Music Come This Way? Children Dear, Was It Yesterday?" as well as the title story. Uncommon signed.

Price: $1,500





Uncommon signed



67

No copies in the trade or OCLC

Joan Didion; Max Ember [adaptation]

Play It as It Lays: A Play Based on the Novel by Joan Didion

New York: Max Ember, ca. 1970s. Quarto (29.5cm); post-bound mottled gray card wrappers; [1],68,50,26ll. printed mimeograph on rectos only. Light wear and toning to wrapper margins, chiefly at spine foot, front wrapper separating from metal binding clasp and first leaf slightly askew, uneven toning to textblock; overall Very Good and sound.

Stage script for an adaptation of Joan Didion's 1970 novel, which had already been adapted into film in 1972. This version for the stage was presumably written later in the 1970s, when Ember's career started to take off after writing the Broadway adaptation of *It's a Wonderful Life* in 1976 and directing a revival of *Death of a Salesman* in 1977.

While we haven't found contemporary press, Ember shared with us that the production—featuring a white box set, heavy use of projectors, costumes all in white for easy projection, etc.—was staged in Manhattan.

No copies in the trade or OCLC as of July, 2026.

Price: $750



68

Jackson Mac Low; Holley Cantine; Dachine Rainer

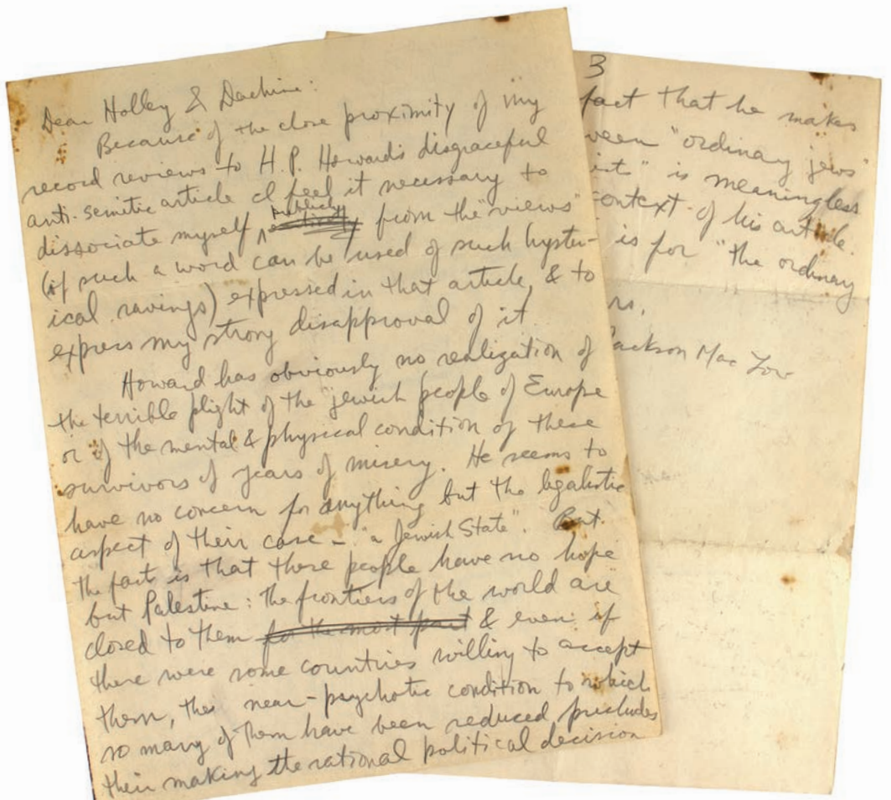
Archive of Correspondence between Jackson Mac Low and Retort magazine co-editors

New York City / Bearsville, NY / Kingston, NY: 1943–1960. Archive of approximately forty pieces of correspondence between Dachine Rainer, Holley Cantine, and Jackson Mac Low. The majority of correspondence occurs between 1946 and 1955. Combination of handwritten and typewritten letters and postcards, several on *Retort* stationary. Some letters from Mac Low are duplicated as handwritten drafts and annotated typewritten manuscripts. Much toning and creasing. Very Good.

Contents include eleven handwritten letters, four retaining original envelopes; twenty-one typewritten letters, three retaining envelopes; three typewritten postcards; one illustrated holiday card; one Notice to Consignee of Goods on Hand; and one sealed, seemingly empty, hand-addressed envelope.

From 1946 to 1960, Rainer and Cantine co-habitated and co-edited *Retort,* an anarchist quarterly magazine notable for its early publication of writers such as Kenneth Patchen, Saul Bellow, and Robert Duncan. From his self-built home in Bearsville, NY, Cantine set, printed, and bound the publication by hand. Though a writer in her own right, Rainer saw middling success during her lifetime. She is memorialized instead as a peer and correspondent of such authors as W.H. Auden, Rebecca West, and Ezra Pound (whom she refers to as "ole Ez" in this archive).

The great majority of the letters compiled here are addressed to Jackson Mac Low, a founding member of Fluxus, an influential participant in Language poetry, and a regular contributor to *Retort*. Several of these letters solicit music reviews from Mac Low,

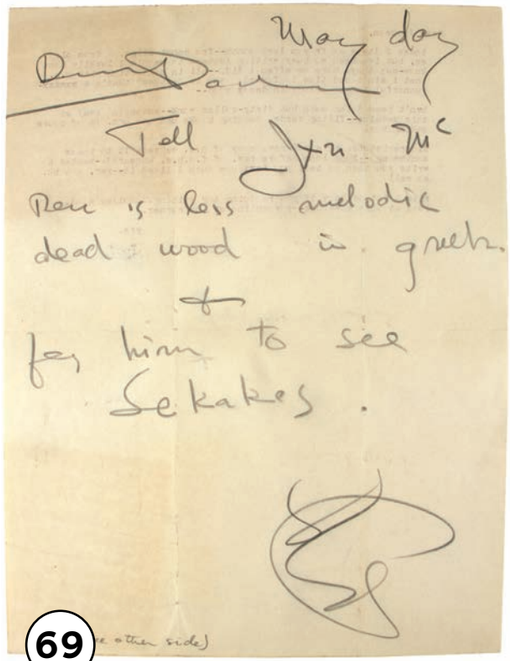


though just as many inform him that his work was not included, or had to be significantly shortened, for publication. He complains to Cantine in November 1946 that "the lack of space precluded really serious analyses" and volunteers advice for narrowing the magazine's margins in order to accommodate his work. While much of the communication in this collection is professional, there is an apparent familiarity between the letter-writers.

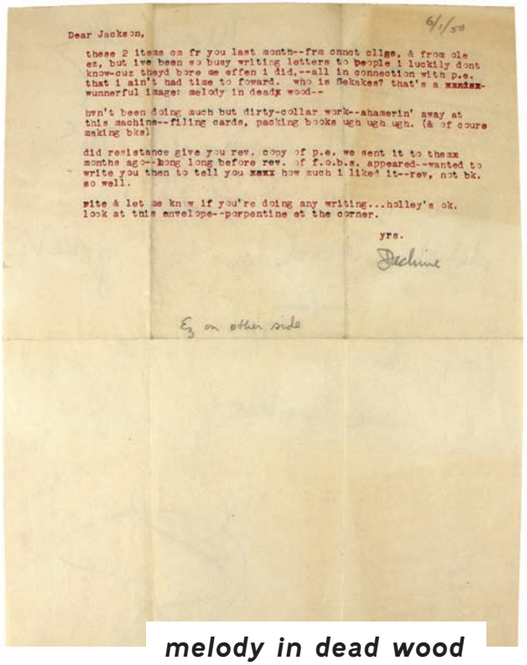
Amidst more mundane exchanges about health and homebuying, one uncovers a dispute between Mac Low and his conjoint correspondents. Rainer and Cantine evidently allowed Mac Low to reside in the Bearsville house for a period of time (a few letters detail instructions for maintenance: turning on the water pipes, purchasing coal in nearby Woodstock, dealing with trespassers—"please use the rifle on the wall in the printshop"). When the pair returned, however, they discovered a mess so extreme that Cantine questioned Mac Low, "what did you use the towels for, anyhow?" Rainer expressed similar outrage at their guest's "violations of our privacy, time, and personal possessions" in a March 1948 letter. The trio's communication slows during this period, though their exchanges eventually resumed with regularity and warmth.

Alongside interpersonal communication between writers, this collection provides insight into the state of the independent American press during the late 1940s and 1950s—other independent publications referenced throughout correspondence include Cleaners' Press of Galveston, TX and Libertarian Press of Glen Gardner, NJ.

Price: $750



69



melody in dead wood

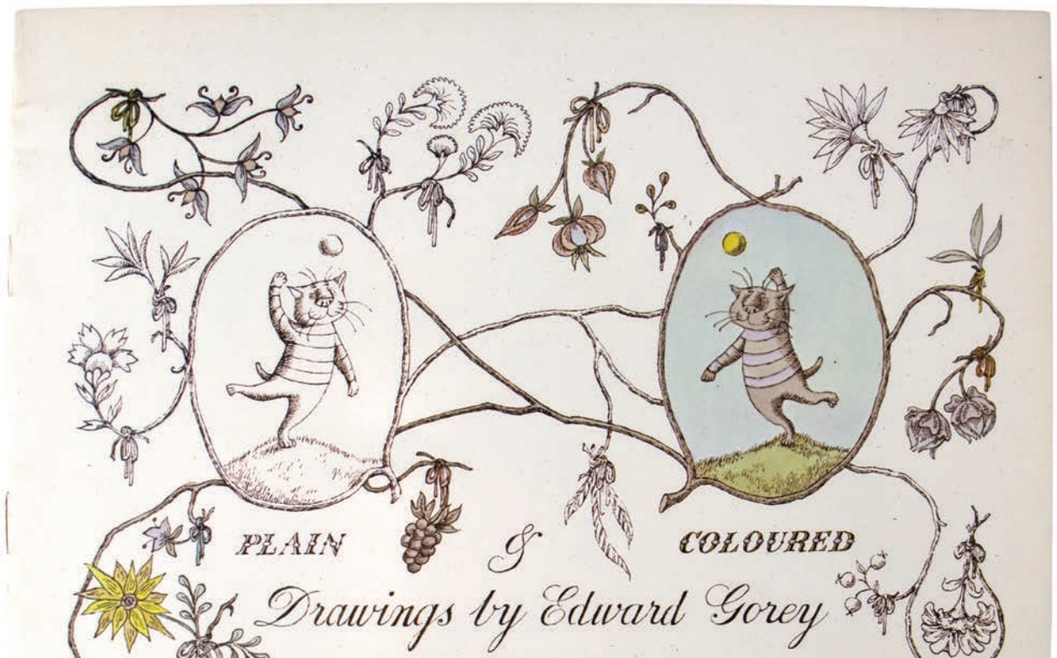
[Jackson Mac Low] Ezra Pound and Dachine Rainer

Autograph Note Signed from Ezra Pound to fellow poet Dachine Rainer; TLS from Rainer to Jackson Mac Low to verso [Single sheet]

[St. Elizabeth's Hospital, Washington, DC]: 1950. Single page autograph letter signed from Ezra Pound to fellow poet Dachine Rainer, dated May Day and reading "Dear Dachine / Tell Jxn Mc there is less melodic dead wood in greek. / & for him to see Sekakes." To the verso is Rainer's typewritten note to Jackson Mac Low noting the letter "from ole ez" and remarking, "who is Sekakes? that's a wunnerful image: melody in dead wood," before continuing on to personal and literary matters. Mail folds; age toning; Very Good; no envelope.

Two intriguing letters linking the three poets while Pound was in the DC Mental Hospital following his descent into anti-semitism, espousal of fascist views, and eventual commitment to St. Elizabeth's after being declared unfit to stand trial for treason. However, Pound's influence on the literary world was on display upon his release in 1958. A member of the campaign, Robert Frost, wrote at the time "I feel authorized to speak very specially for my friends, Archibald MacLeish, Ernest Hemingway and T. S. Eliot. None of us can bear the disgrace of letting Ezra Pound come to an end where he is."

Price: $1,500



70

"Not that I have anything against long-haired cats"

Edward Gorey

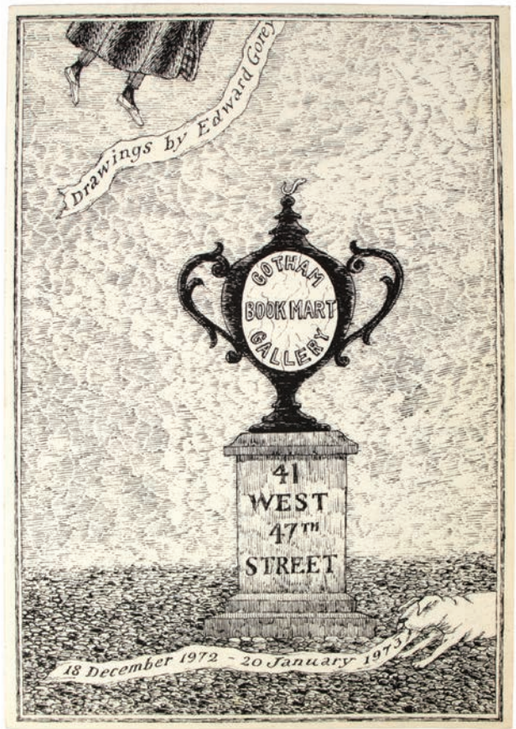
Archive of material related to Edward Gorey and Gotham Book Mart

New York: ca. 1970s. Binder with around fifty pieces of ephemera related to the illustrator Edward Gorey and the bookseller / publisher Gotham Book Mart. Boards bound in brown wax cloth; "GOREY MISC" label at spine. Spine cracked, though binding remains sound. Several items toned or creased due to previous folding. A few items duplicated. Overall Very Good.

Contents included Gorey-illustrated book covers, newspaper clippings, blank postcards, and promotional material. There is also a small cache of ephemera related to the 1977 production of *Dracula,* for which Gorey designed the set and won a Tony. Gotham Book Mart, the Manhattan bookstore that was also active as a publisher and venue for events and exhibitions, is credited with launching Gorey's career in the early 1970s. The material in this archive reflects their fruitful relationship.

Provenance: This collection was compiled by Daniel Lauffer, a New York-based small press publisher, psychologist, and sometimes-pen pal of Gorey's. One item in this archive is written in Gorey's hand—a brief, undated postcard that reads, "No to both questions. Not that I have anything against long-haired cats—it's just I never happen to have owned one, or even know any for that matter. / E. Gorey."

Price: $750

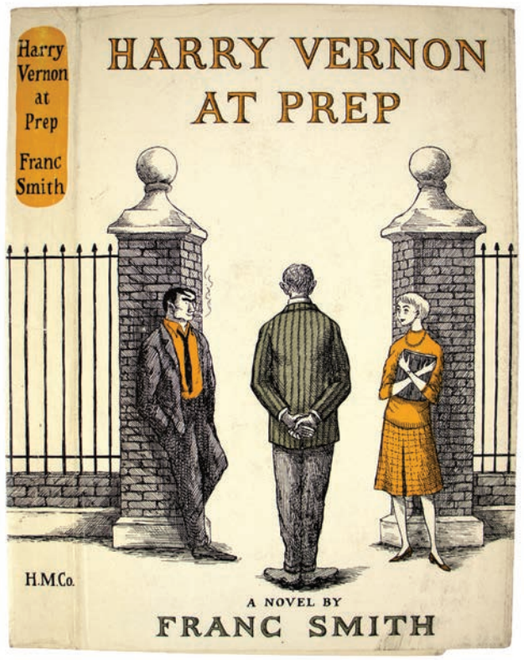


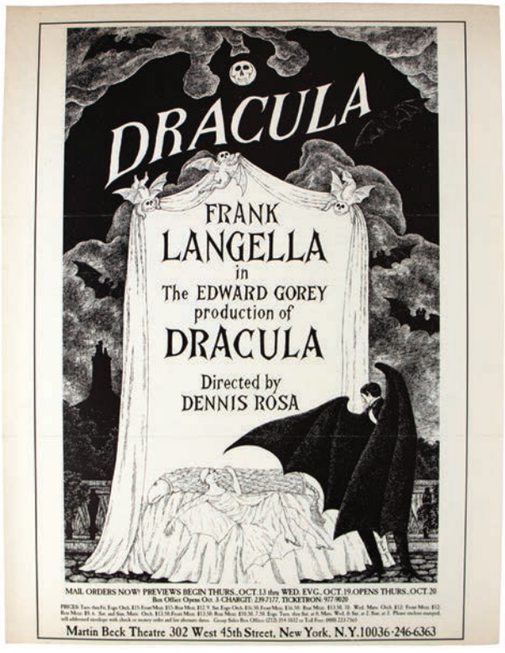


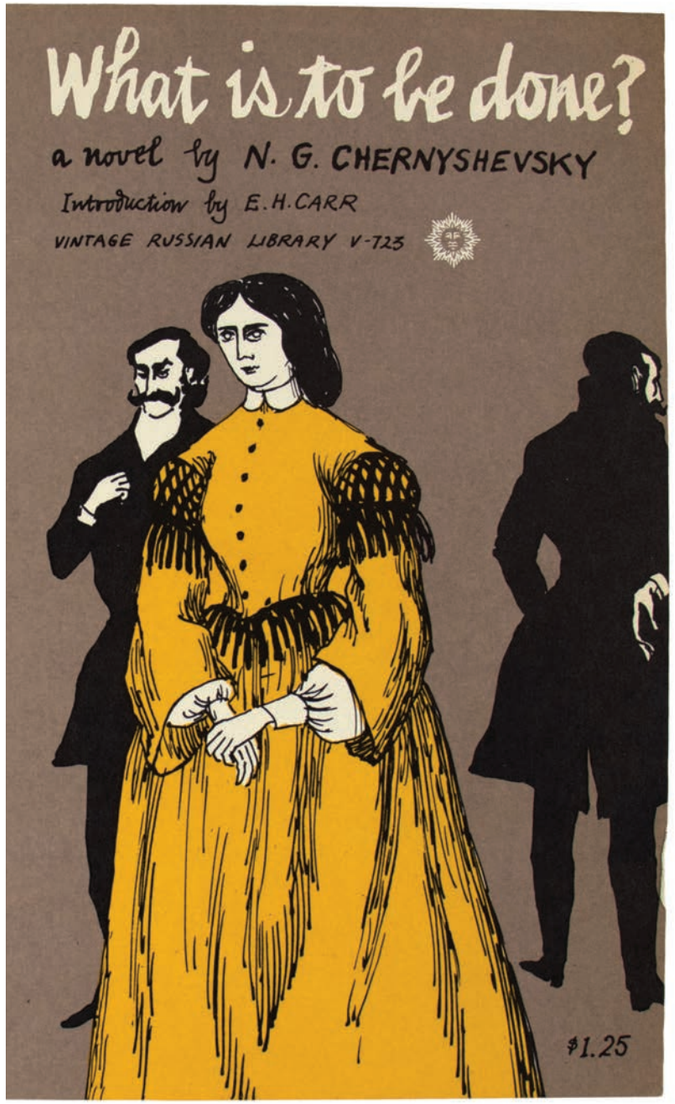
No to both questions. Not that I have anything against long-haired cats — it's just I never happen to have owned one, or even known any for that matter.

E. Gorey

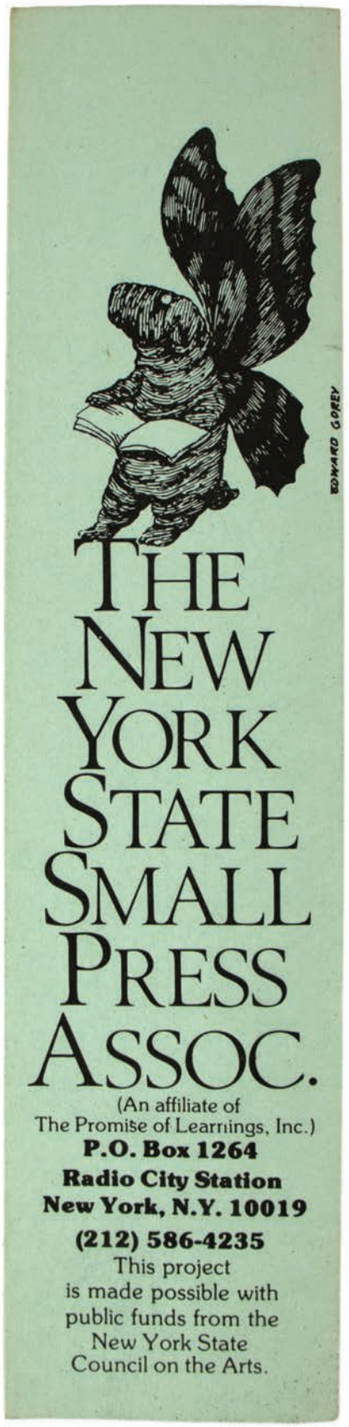







What is to be done?
a novel by N. G. CHERNYSHEVSKY
Introduction by E. H. CARR
VINTAGE RUSSIAN LIBRARY V-723
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EDWARD GOREY
THE NEW YORK STATE SMALL PRESS ASSOC.
(An affiliate of
The Promise of Learnings, Inc.)
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Council on the Arts.


In the words of an old ballad, Otherwise completely lost:
Life's a recipe-less salad That's forever being tossed.
ADDÉE GORRWY, The Postcard Poetess

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Item #62



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