

Capitol Hill Books

Catalog 2024

Houdini!



Get
that feeling
of satisfaction
Open an **ACCOUNT!**
TO-DAY!



Dies.

Hora.

Minu.

20.

73.

58.

Februarij



1554

1555

1556

1558

Dies. hora. minu. Dies. hora. minu. Dies. hora. minu. Dies. hora. minu.

8. 14. 15. 4. 14. 33. 16. 13. 54. 2. 12. 8.

Decembris.

Iunii.

Novembris.

Aprilis.



1559

1560

1562

1563

Dies. hora. minu. Dies. hora. minu. Dies. hora. minu. Dies. hora. minu.

16. 5. 6. 11. 16. 42. 15. 15. 41. 5. 9. 2.

Martii.

Februarij.

Iunii.

Decembris.



Item #21

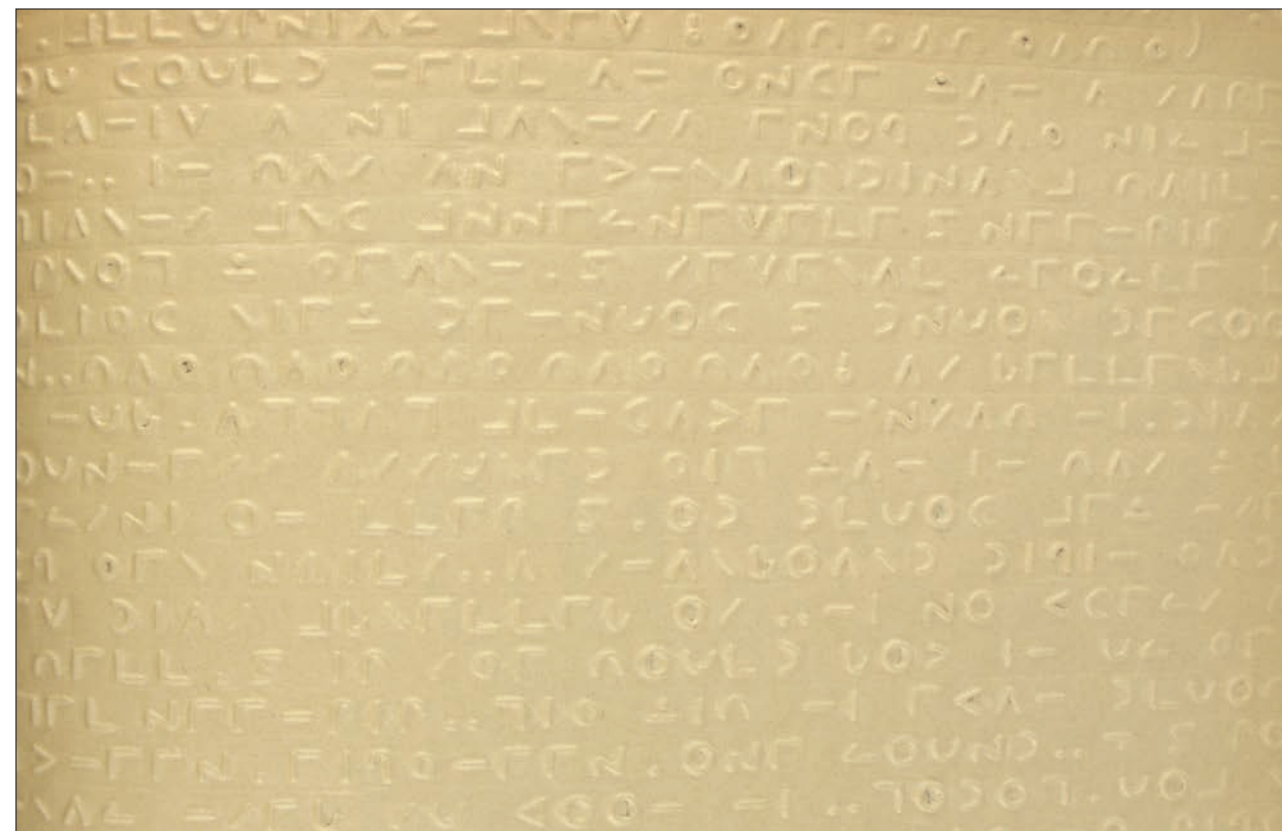
Capitol Hill Books

Please find in the following pages our sophomore annual print catalog. As with our first effort last fall we aim at a generalist, rather than a thematic, selection of fine, interesting, and unique material. That being said, it is impossible while putting this together, from scouting and cataloging, all the way to photography and lay out, not to find themes and connect the dots between items. Something simple like Lewis Carroll's *Alice in Wonderland* (no. 5) leads to *Alice in Wonderland* figurines (no. 6), Leanora Carrington's surrealist homage *The Hearing Trumpet* (no. 8), and the croquet craze of the 1860s (no. 26). That sporting young woman adorning the cover of an American croquet manual leads us to the sporting young women playing jump rope and badminton on the cover of a French manual on child rearing and education (no. 27) and together those two items lead us to girls playing basketball at summer camp (no. 28). Because those summer camp girls were photographed by Jesse Tarbox Beals we start thinking about New York photographers and next thing we know we're in the messy construction pit of the first branches of the New York City subway system with the Pullis brothers and their photography crew (no. 55). And so on. You get the idea. The end result of connecting these dots may not be the crude outline of Scrooge McDuck, but it does give the reader a taste of what the CHB Rare Book Department has been up to the last twelve months and what we hope to continue doing for many years to come. Thanks for looking.

Capitol Hill Books, ABAA/ILAB
 657 C St SE
 Washington, DC 20003
www.capitolhillbooks-dc.com

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Designed for students who lost their vision in adulthood

1

Moon Society / National Institute for the Blind

Moon Christmas Annual 1938 [AND] The Gospel According to St. Mark [Two Volumes Issued by the Moon Society]

London: Moon Society (a Branch of the National Institute for the Blind), 1938. Presumed Mixed Editions (see below). Two volumes; large oblong folios (28.5 x 34.5 cm); publisher's limp brown boards, printed paper spine labels; each volume begins with the alphabet leaf titled "A Simplified System of Embossed Reading for the Use of the Blind Invented by William Moon, L.L.D, &c." Individual descriptions as follows:

1. *Moon Christmas Annual 1938* [title taken from spine label]. [86]ll. of embossed text. Some light soil to boards, faint vertical crease across upper cover, some brief curling to board margins, textblock uniformly toned and slightly brittle, a contemporary owner has added some occasional transliteration of the text in pencil Roman lettering, else a Very Good, sound example. Gift bookplate mounted to front pastedown from the Moon Society surrounded by a large contemporary ink ownership signature. No copies of this *Christmas Annual* in OCLC as of August, 2024, though there are three copies of the 1937 Annual listed (Indiana U., Western Washington University, and Oxford).

2. *The Gospel According to St. Mark*. [92]ll. of embossed text. Ex-Wayne County Library (Detroit, MI) with their contemporary check-out sleeve mounted to rear pastedown, otherwise free of library markings; boards rather worn, joints starting to split, some small damp-spots, textblock uniformly toned and brittle, else a Good to Very Good example. Gift bookplate to front pastedown of the Library of Congress. This edition not located in OCLC as of August, 2024, though an 1858 edition with different pagination is located at Princeton.

The typography for the Simplified System of Embossed Reading was first designed by William Moon (1818–1894) for his blind pupils at the school he had founded in Brighton in the 1840s. Moon himself had lost his eyesight completely by the time he reached his mid-20s, the result of a severe case of childhood scarlet fever. Rather than pursuing his holy orders, he founded a school for the blind and the deaf-mute.

Moon originally relied on the Frere system of embossed reading, but he discovered that his students, many of them elderly and having lost their vision in adulthood, struggled to learn the system with its heavy use of contractions. The Moon system instead is a simplified system of Roman lettering for which type was designed and procured with the aid of friends of the school. The works issued using the Moon System were primarily religious, Moon's most ambitious undertaking being the publication of the Bible in monthly parts. The present volume of the *Gospel According to St. Mark* is most certainly a later edition of the original installment. The volume appears to be contemporaneous with the Christmas annual offered alongside it: the library rubber-stamps in the rear date from 1939 to 1942.

According to the *Oxford Dictionary of National Biography* William Moon and his Society published a fairly prodigious output, though few examples remain either on the market or in institutions. The Moon System evidently did not endure against the increasing use of braille, and while both volumes here are substantial, the binding and paper materials are flimsy and would easily fall apart with over-use, giving them an almost ephemeral quality.

Price: \$2,500

4

Sol Haber [printer]

Yiddish Eye Chart

[Philadelphia]: [Sol Haber], n.d. [ca. 1920s]. Large linen broadside (87 x 49 cm); printed offset in Yiddish using the Hebrew alphabet. Old fold lines, very light soil, else a Very Good to Near Fine, fresh example.

Clever device by South Street-based Philadelphia printer Sol Haber advertising his services. While masquerading as a seeing-eye chart (the lines are even interspersed with the reader's vision score), the linen broadside reads when translated, "American Textile / Sol Haber / Printer, Type-Binder / South Street / Philadelphia, PA." Evidently the ploy was not a success: searching for other works published by Sol Haber in OCLC yields nothing but another copy of this chart (U. Penn only).

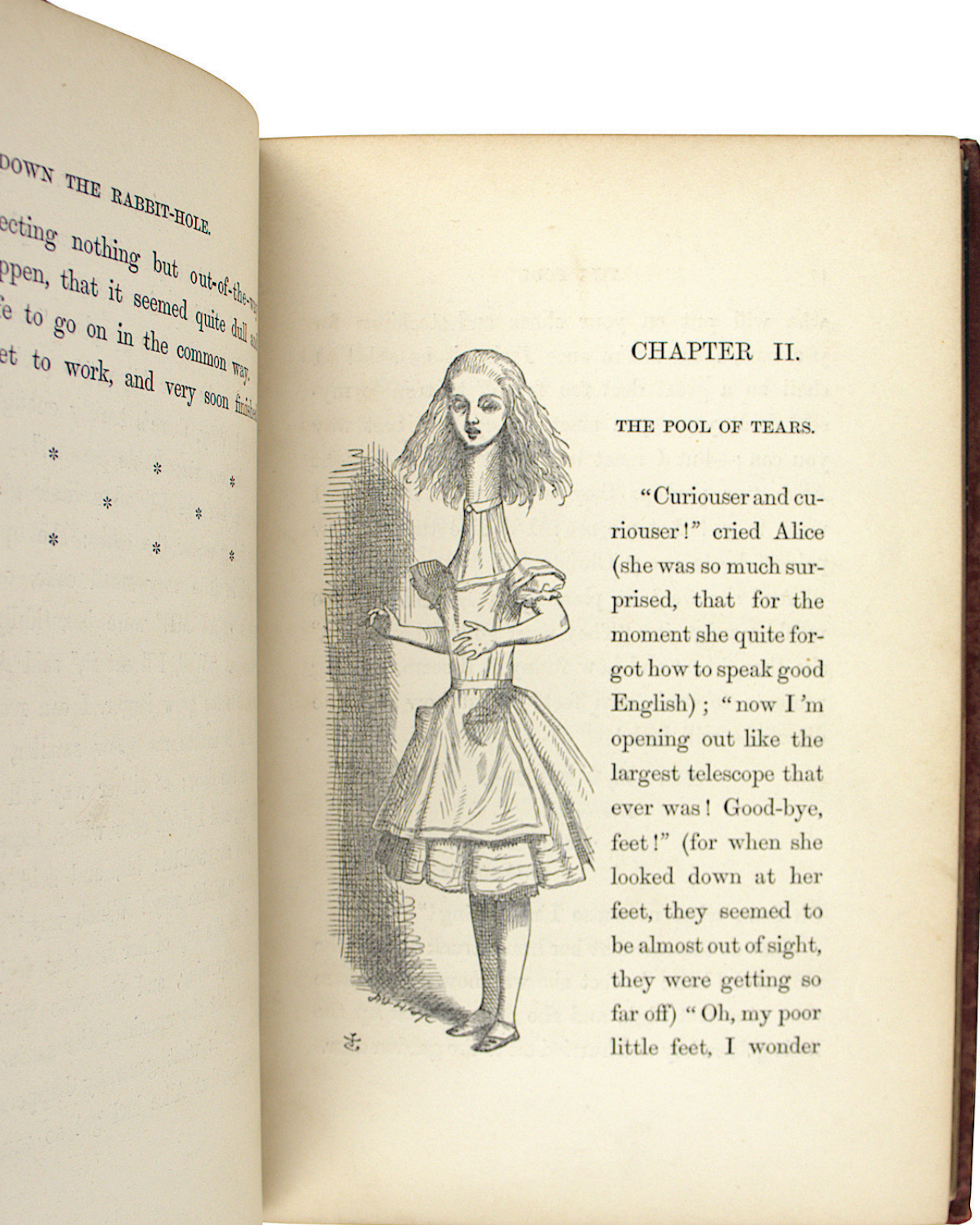
An attractive and beautifully-preserved relic from Philadelphia's bustling Jewish shopping center of South Street, a hub and home for the community of Eastern European Jewish immigrants who arrived in the United States in the last and first decades of the 19th and 20th century. Unfortunately Haber does not appear in the directory of the South Street Business Men's Association around this time—he would have been their only printer had he been.

Transliteration provided by OCLC no. 272397423

Price: \$2,000



Eye-catching



The First American Edition, published from the sheets of the First U.K. Edition, originally destined for the wastebasket

5

Lewis Carroll [pseud. Charles Lutwidge Dodgson]; John Tenniel [illus.]

Alice's Adventures in Wonderland

New York: D. Appleton and Co., 1866. First American Edition, first printing from the 1865 London sheets with first state of the Appleton cancel title page. Octavo (20 cm); original full red pictorial cloth stamped in gilt, all edges gilt, dark teal endpapers; [xii],192pp.; forty-two (42) text illus. (colated complete). Recently rebacked with original spine laid down, brief ink stains to boards, most notably to rear cover; small flaws to endpapers and page edges, occasional thumbsoil (silly kids) to text; Very Good. Housed in modern cloth clamshell box.

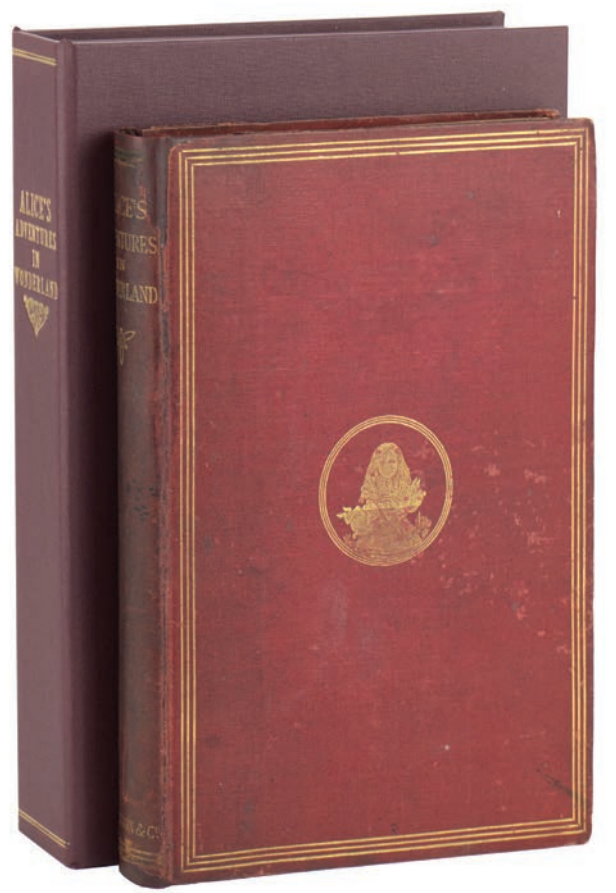
Known as the "Appleton Alice," this is one of the around 2,000 unbound copies of the 1865 London Macmillan printing bought by the American publishing firm. The Macmillan edition, which had been printed at Dodgson's personal expense, had been removed from public distribution at Tenniel's urging—the illustrator found the print quality so loathsome that he insisted it be scrapped and the type and illustrations reset by a new printer. Dodgson agreed to this though the decision brought him great financial discomfort. Eventually, rather than allow the sheets to languish and be used for waste paper, he gave Macmillan permission to sell them to the American publisher Appleton. The copies were bound with their edges gilded and provided with the Appleton title page but are otherwise identical to the first, suppressed London printing. Copies that remain in the simple but sweet publisher's binding are remarkably uncommon today.

Provenance: Ownership inscription dated 1867 of Charles Stebbins (1789–1873), politician and acting lieutenant governor of New York in 1829. References:

W.H. Bond, "The Publication of Alice" in the *Harvard Library Bulletin*, Autumn, 1956

WILLIAMS & MADAN 44

Price: \$15,000



6

[Lewis Carroll] [Cecily Peele] The Alley Workshops

Collection of Wooden Hand-Painted Alice in Wonderland Figurines

[Oxford]: [The Alley Workshops], n.d. [ca. 1920s]. Collection of nine wooden hand-painted figurines depicting characters from Lewis Carroll's *Alice in Wonderland*; ca. 7.5 to 9.5 cm tall, 4 to 8 cm wide, all 1 cm thick. It goes without saying that the Queen of Hearts is the tallest and the widest of them all. Some very brief chipping to paint, most notably to the face of the March Hare, else a Very Good, bright set. "The Alley Workshop" rubberstamp (often faint) on verso of all but two of the figurines.

Lovely collection from the small Oxford gift shop of Cecily (born Beatrice Cecilia) Peele (1893–1984). Located off of St. Giles and Pusey Lane, the small workshop first opened around Christmas Time in 1922 as a place to buy gifts marketed to the students of the newly founded Oxford Women's Colleges. Evidently Evelyn Waugh also wandered in, the shop's collection of figurines inspiring a cartoon he published in the January, 1923, issue of the undergraduate magazine *The Isis* ("Suggestions for Alley Workshops Toy: Mr. Pares, Editor of *The New Oxford*").

As well as being a fun Christmas shopping destination, Alley Workshops was also the vehicle for which its founder Cecily Peele could flex her illustrative powers. Her collection *Encyclopedia of British Bogies* appeared under the Workshop's imprint in 1924 and she also designed and published a colorful *Map of Oxford's History* in the 1930s.

References:

The Oxford Sausage (blog)

Charles E. Linck, Jr. "Works of Evelyn Waugh, 1910 to 1930," in *20th Century Literature*, Vol. 10, no. 1, April, 1964

Price: \$650

Sold by Cecily Peele for Oxford
co-eds (and Evelyn Waugh)



7

[Anne Bannerman]

Tales of Superstition and Chivalry

London: Printed for Vernor and Hood, Poultry, by James Swan, Angel Street, Newgate Street, 1802. First Edition. Small octavo (17 cm); publisher's blue paper-covered boards, printed paper spine label; [8], 144pp. (collated complete); steel engraved frontispiece, three leaves of plates. Boards a bit scuffed at margins with bumping and brief exposure at corners, front joint starting to crack but holding, spine label toned and slightly chipped, brief soil to textblock, else a Very Good, still quite fresh and sound copy in the original publisher's binding.

mystical and too abrupt; yet if it be the purpose of this kind of ballad poetry powerfully to excite the imagination, without pretending to satisfy it, few persons have succeeded better than this gifted lady, whose volume is peculiarly fit to be read in a lonely house by a decaying lamp."

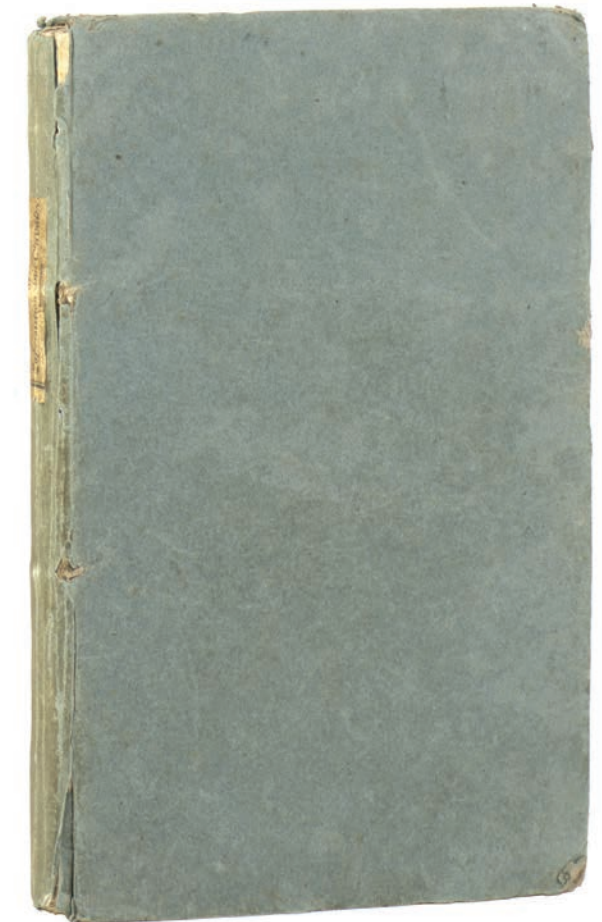
Reference: *Oxford Dictionary of National Biography*

Price: \$1,500

This collection of ten Gothic poems was the second work published by the Scottish poet Anne Bannerman (1765–1829), preceded by the simply-titled *Poems* published in 1800. An updated edition of her *Poems* appeared by subscription in 1807 in an attempt to save the author from destitution—these three volumes comprise her entire published output.

The present work, while critically acclaimed, gained some notoriety for its frontispiece plate, "The Prophecy of Merlin," which features a full-length female nude. Bannerman herself asked the publisher to have it removed, though this remains one of the copies to retain the plate in question.

Bannerman died in penury in 1829, though a year later she was memorialized as the only female author to be mentioned in Walter Scott's *Essay on the Imitations of the Ancient Ballad: Of her Tales of Superstition and Chivalry* Scott wrote: "They were perhaps too



The Murcian Cavalier.

"peculiarly fit to be read in a lonely house by a decaying lamp" - Walter Scott

Leonora Carrington; Pablo Weisz-Carrington [illus.]

The Hearing Trumpet [Inscribed and Signed by the Author]

San Francisco: City Lights Books, [1985]. First City Lights Edition. Octavo (20 cm); publisher's purple illustrated card wrappers; [4], 158pp.; illus. throughout. Light shelf wear to wrapper margins, faint crease along spine edge of upper wrapper, occasional faint pencil marginalia throughout, else a Very Good and sound copy. Inscribed and signed on half title "Penelope & Franklin / from / Leonora / 1989."

The Surrealist artist and author's only full-length novel, an occult Grail-quest romp headed by 92-year-old Marian Leatherby, who has been committed by her family to an institution for the aged. Leonora Carrington (1917–2011), raised as a young girl in rural Lancashire on a diet of consumerism, Catholicism, and Lewis Carroll, had early on rejected all but the last of these tenets for a life committed to the Surrealist, and later the Women's Liberation Movement in her adopted Mexico, both of which are beautifully married in this narrative.

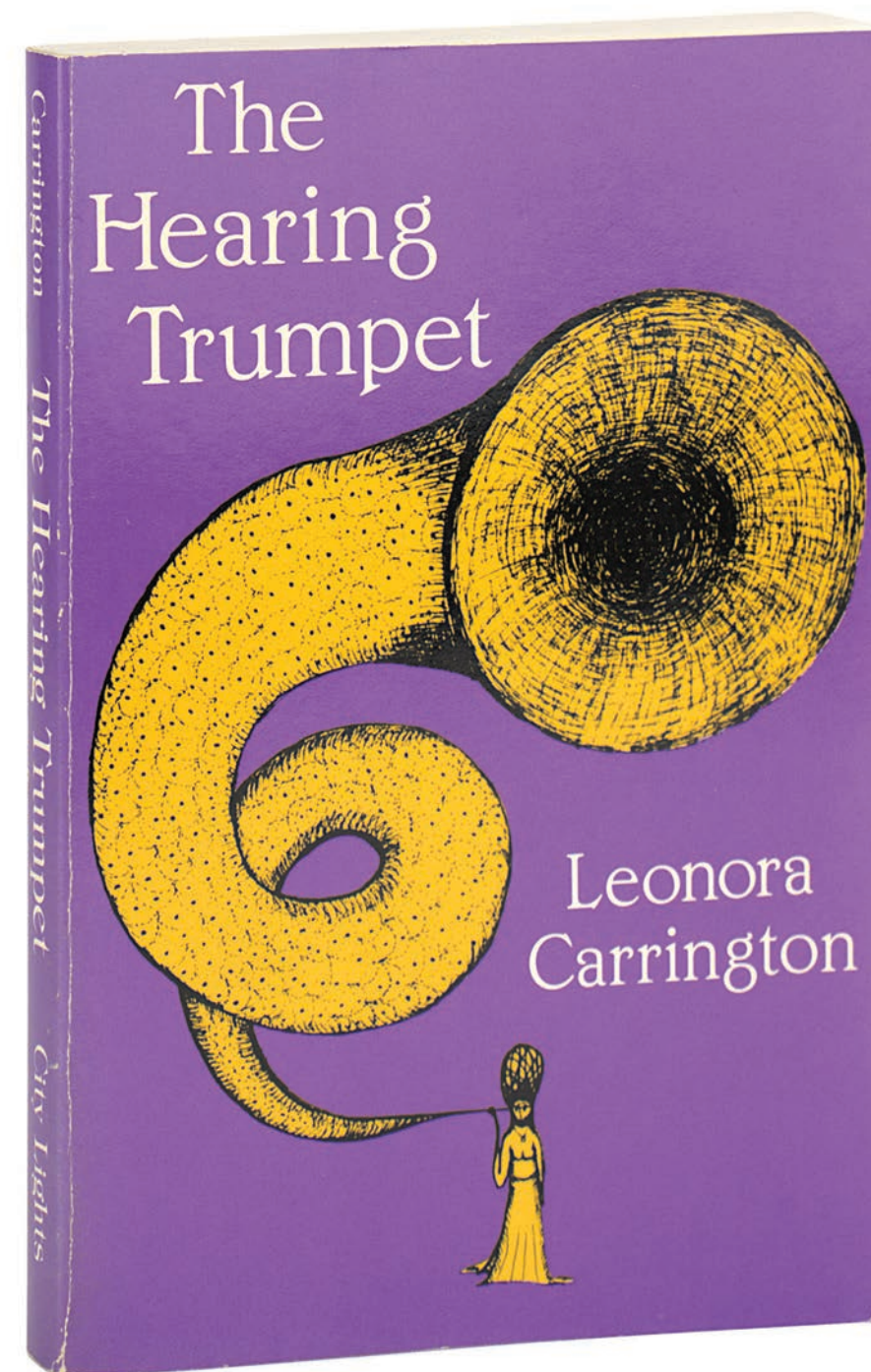
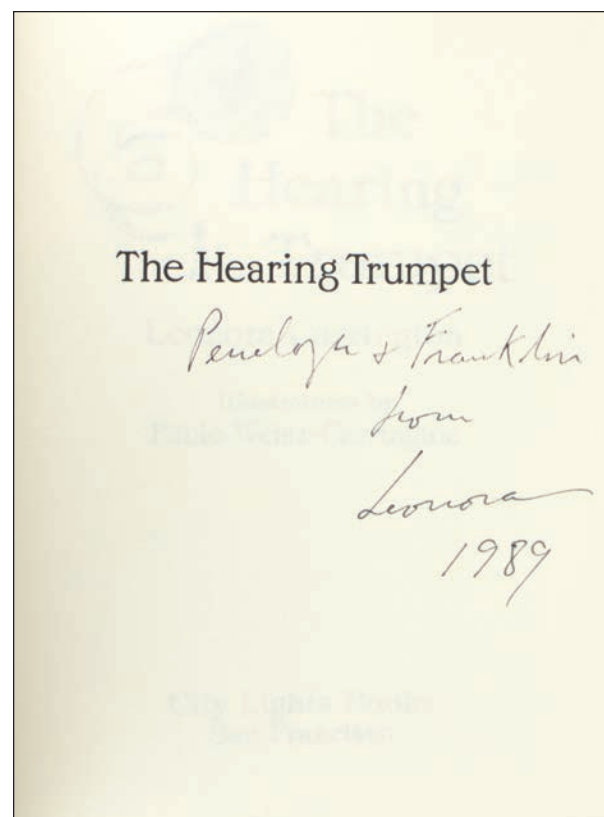
One aspect of Carrington's written oeuvre that has been largely overlooked by academia is her contribution to food writing, especially in the context of fairy tales. *The Hearing Trumpet* is full of ominously simmering stews and witchy brews. The previous owner of this copy has added in pencil one of the briefest indices we have ever encountered in the rear of this copy: "Carrots 138, 143." The former page number refers to the unforgettable scene in which the narrator Marian leaps into a stew, "stiffened in a moment of intense agony with my companions in distress, one carrot and two onions."

References:

Whitney Chadwick. "Leonora Carrington: Evolution of a Feminist Consciousness," in *Women's Art Journal*, Vol. 7, no. 1, Spring-Summer 1986

Oxford Dictionary of National Biography

Price: \$750



***A Surrealist Alice in Wonderland,
but with a nonagenarian heroine***



Soapine did it



9



[Charlotte Perkins Gilman] Kendall Mfg. Co.

Collection of Seventeen Soapine Trade Cards

Providence, RI: Kendall Mfg. Co., ca. 1880–1884. Collection of seventeen (17) chromolithographed trade cards (7.5 x 11 cm or the inverse), some printed on verso, others blank. Stock uniformly toned, a few with faint paper residue or tiny abrasions from having been previously mounted, else a Very Good, bright and sound collection.

Brilliant collection of seventeen designs produced for the Kendall Mfg. Co. by the American author and feminist Charlotte Perkins Gilman (1860–1935). Though never interested in pursuing an artistic career, as a young unmarried woman Gilman had successfully supported herself through a series of artistic ventures, including working for a marble works company, painting and selling floral stationery, and sewing curtains. In 1880 her cousin Robert Brown recruited her to draw what would become a series of attractive trade cards, a craze that had gripped many household manufacturers since the introduction of chromolithography a decade earlier.

The cards' topics are wide-ranging and usually feature a catch phrase (“Best of All”; “Leader Soap”; “Universal Family”) though what they have to do with soap is up for serious conjecture. A woman archer in fabulous attire hits the bullseye through the word “Dirt” in one, while a man in the stocks looks anxiously up at a spider making its way from the tree branch above down to his nose. In one a dapper fellow sits atop a telegraph pole, the seagulls flying about his head spelling out the word “Soapine.” In another, a beached whale gets a scrub job by two diminutive sailors, the clean white portion of his hide bearing the words “Soapine Did It.”

N.B. The card titled “Universal Family” employs racist imagery.

References: Cynthia Davis. *Charlotte Perkins Gilman: A Biography* (2010), p. 44

Price: \$1,250

Sarah Burgess [printer]

Collection of Forty-Three Crepe Paper Napkin Souvenirs, 1902–1918

London: v.p., chiefly Sarah Burgess, 1902–1918. Collection of forty-three (43) pictorial broadside napkin souvenirs printed on imported Japanese crepe paper (38 x 37 cm), housed in modern custom cloth clamshell box; nearly all bear pictorial elements and are printed within decorative color borders. Just one example significantly foxed and dampstained, another example with closed tear affecting border, else nearly all in Near Fine condition with just occasional light foxing and toning to paper. Complete inventory of the collection available upon request.

Substantial and remarkably well-preserved collection of souvenir napkins of which the majority (thirty-three examples) bear the imprint of Sarah Burgess. The napkins were printed at an impressive clip to commemorate significant occasions, from the coronations of Edward VII and George V, to the King and Queen’s annual opening of Parliament, and the state visits of French Presidents Loubet and Poincaré, the King and Queen of Italy, and the King and Queen of Denmark. Other napkins commemorate major events during the Great War, from the liberation of Belgium to the United States’ joining in 1917.

Highlights include the napkin printed shortly after the sinking of the Titanic on April 15, 1912, adorned with a woodcut of the ship, printed “in Affectionate Remembrance of the Captain, Mates, Crew, and Passengers Who Lost Their Lives By the Foundering of the World’s Biggest Liner S.S. Titanic.”

Sarah Burgess evidently also paid close attention to British women’s suffrage, three of the napkins with her imprint in this collection relating to the Movement. These include a souvenir napkin for the “Great Law-Abiding Women’s Suffrage Pilgrimage”

and a funeral napkin commemorating the death of Miss Emily Wilding Davison, “the First Martyr to Give Her Life in the Cause of the ‘Women’s Vote.’” Another napkin, simply titled “Votes for Women Souvenir & Official Programme,” is adorned with fourteen portrait vignettes of women imprisoned for their work in the cause, including Annie Kenney, Adela Pankhurst, and Georgina Brackenbury.

Sarah Burgess appears to have only printed her own souvenir napkins for a short period of time between around 1908 and 1918 using imported decorated Japanese crepe paper. These were sold first out of her shop at Bishopsgate and later the Strand, where she operated until the end of World War II. A cheerful newspaper article from 1938, published when Burgess (a.k.a. “Auntie”) was seventy-four years old, describes her “swag shop” Of Alley as the “recognised centre for the street traders and the costers of London to buy their wares.” Evidently Burgess had begun her career fifty years earlier printing souvenir napkins to be sold by itinerant street peddlers, her name “known on kerbsides all over Britain.” The 1938 article portrays a generous and indispensable woman in her small community operating on the fringes of commerce. The piece concludes with her quote: “You have to let them have a little cash on account now and then. They are good lads. They always pay me back.”

Reference: Dudley Barker’s “This Is Where London’s Costers Buy the Things They Sell” (in the *Evening Standard*, August 1, 1938)

Price: \$15,000



“known on kerbsides all over Britain”

SOUVENIR AND PROGRAMME OF THE VISIT OF THE COLONIAL PREMIERS. TO ENGLAND



...of the Colonies...

...of the Colonies...

Souvenir in Affectionate Remembrance of Miss Emily Wilding Davison, B.A., THE FIRST MARTYR TO GIVE HER LIFE IN THE CAUSE OF THE "WOMEN'S VOTE."

Died at Epsom, Surrey, June 29th, 1913.
Interred at Morpeth, Northumberland, June 14th, 1913.

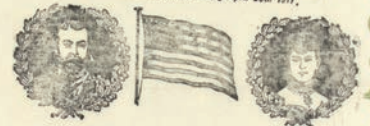


1911. On the 29th of June, 1913, the martyr for England's sake, in Epsom, Surrey, the day for which a festival is now being held at Morpeth, Northumberland, at the funeral service in the afternoon, June 14th, 1913, at the funeral at Epsom.

1911. On the 29th of June, 1913, the martyr for England's sake, in Epsom, Surrey, the day for which a festival is now being held at Morpeth, Northumberland, at the funeral service in the afternoon, June 14th, 1913, at the funeral at Epsom.

SOUVENIR IN COMMEMORATION OF America's Entrance into the World's Great War

Service held in St. Paul's, Friday April 20th 1917.



...of the Colonies...

...of the Colonies...

Souvenir in Commemoration OF THE STATE VISIT OF THE King & Queen of Denmark TO THE GUILDHALL, ON MAY 12, 1914.



...of the Colonies...

...of the Colonies...

Souvenir in Affectionate Remembrance OF THE CAPTAIN, MATES, CREW, AND PASSENGERS WHO LOST THEIR LIVES BY THE FOUNDERING OF THE WORLD'S BIGGEST LINER S. S. TITANIC.



Whilst crossing the Atlantic from Southampton to New York On the 15th, APRIL 1912.

IN THE MIST OF LIFE WE ARE IN DEATH.

The Boat was Launched on May, 31st 1911.
Length, 882½ feet. Breadth, 92½ feet. Tonnage, 45,000.

HYMN PLAYED While The LINER Was SINKING.
THE LAST HYMN.

| | | |
|---|--|---|
| Nearer, my God, to thee
Nearer to thee!
E'en though it be a cross
That pains me,
Still all my sins
Nearer, my God, to thee,
Nearer to thee! | Though, like the wonderer,
The sun gone down,
Darkness be over me,
My rest a stone,
Yet in my dream
Nearer, my God, to thee,
Nearer to thee! | There let the way appear,
Steps unto heaven,
All that thousand feet
In mercy given,
Angels to beckon me,
Nearer, my God, to thee,
Nearer to thee! |
|---|--|---|

Priest S. BRASSEY, The Guildhall, London, W.C.

THE NEGRO'S VOICE

VOLUME I

VERNON, ALABAMA

NOVEMBER 10, 1928.

NUMBER II

PASTOR'S NOTES

I, the pastor of the Temple Star Baptist Church, Vernon, Ala., Rt. 3, called in last Friday to see one of my sick members, Bro. Huston Agnew, who has been sick for more than three weeks.

I found him very seriously sick. He was unable to talk to his pastor.

We stayed for awhile and went to Bro. W. F. Hanks home for supper. While at Bro. Hanks home, we were called for again to return to Brother Huston Agnew's home.

Shortly after we had reached his home the Master came and called for him. He sleeps away in death. Bro. I. F. Stewart and wife, Bro. J. C. Hanks and his dear pastor, Bro. J. S. Lacy were standing by his bedside when death came and took him. He is sure gone from labor to reward.

He was buried Saturday afternoon at the Tucker Cemetery. A great crowd was present. Pastor Lacy said the burial ceremonies.

I trust he is saved. I hope to meet him in heaven, where sorrow and sickness never come. There we will meet to part no more.

He left his dear wife, and a host of friends to mourn his loss. It was said at his burying, by some of the leading white people of his community, that he stood fair among their race, for he was honest and a man that was good for his contract and a man of his word, and that his dear wife had their sympathy.

May I say to all who live let us get ready for death, for death is sure to come. Let us all try to live the life that when we are gone, it may be said of us that we were honest and had lived peaceably with all men, so that our loved ones who are left behind may have the sympathy of all who live.

Dear Readers, I hope to leave a host of friends to miss me when I am gone. Yours, to help mankind is

REV. J. S. LACY.

"THE CHURCH"

Vernon, Ala., Oct. 25, 1928.

"The church should occupy the highest sphere in the development of civilization," said Moderator C. I. Hewitt in his twenty-first annual message to the Davis Creek and Holly Springs Association at Temple Star Baptist Church, Oct. 26, 1928.

The address was delivered from the following subject:

"The church as a factor in Civilization."

Scripture text, Matt. 5:13: "Ye are the Salt of the Earth."

The term salt here means to preserve, to make more delicious or attractive. The church is in the same light expected to preserve the moral and civil advancement of the community and to make life more pleasing and attractive.

The influence of the church during its early history was so strong that men sold out their individual possessions and lived in common as one general family.

It is also worthy to note that during the early days of civilization about the thirteenth century

(Continued on Pa

ASSOCIATION REPORT

Of 23rd Annual Session of the Davis Creek and Holly Springs Association Convened With the Temple Star Baptist Church, Rev. J. S. Lacy, Pastor Vernon, Ala., October the 25-28.

The great honored moderator, Rev. C. I. Hewitt sounded the gavel at 10:30 a. m.

A very fervent devotional exercise was conducted by the messengers of Temple Star and Oak Grove churches, after which Moderator C. I. Hewitt rendered an opening remark, speaking encouragingly of the work of the association, touching very closely the condition of the field from a temperate and spiritual viewpoint.

11:00 A. M.—An informal conference was led by Deacon I. T. Stewart of New Hope. The pastors and messengers pointing out the fact that this has been a very hard year from every angle. In the first place, the normal rainfall in the spring and summer season had caused a shortage in crop production, and that our people went to extra expense of planting this present crop. The financial standing of our people is very depressed for the reason some of our reports will not be very commendable.

Yet we have done the best we could. Then Rev. T. L. Pruett of Northport, Ala., preached the opening sermon from the subject "I was blind, whereas I now see." Rev. Pruett preached as never before.

Rev. Pruett is one of the great honored pastors of our district and is a coming young man.

Thursday night the association was entertained for a space by programs rendered by the Temple Star church. Welcome address on behalf of the community by Deacon A. A. Lacy; in behalf of the public school by Miss Artie Lee Lacy; in behalf of the Sunday School by Miss Rosey Mae Harton; in behalf of the Woman's Missionary Society by Mrs. A. M. Harton; in behalf of the church by Pastor Rev. J. S. Lacy.

Solo—Rendered by Mrs. Riley Simpson.

The program was responded to in behalf of the association by state missionary Rev. R. J. Moore of Tuscaloosa, Ala.

Friday at 9 a. m., we listened to a wonderful Bible lesson taught by the state missionary, Rev. R. J. Moore, from the subject "Love."

The people said great is Rev. Moore. At this time we listened to the vice-moderator presenting the Moderator, Rev. Hewitt, who delivered his 23rd annual message as moderator of the association. Rev. Hewitt crowned himself as a thinker and orator and this message was joyfully accepted.

Rev. R. J. Moore responded to the address in a very delightful manner. The rules were suspended and Rev. Hewitt was re-elected by acclamation for another year.

Rev. J. S. Lacy was elected vice-moderator.

Deacon J. R. Freeman was re-elected secretary.

Bro. A. C. Walker was elected cor-

treasurer.

Friday night—Rev. R. J. Moore, state missionary, had charge of divine services. Rev. Moore preached from the subject "Work."

This was a masterpiece, full of logic, profound and spiritual. Rev. Moore is one of those who can always be depended upon as a safe and sane leader.

Dr. W. A. Davis, president of the Birmingham Baptist College, Birmingham, Ala., and Dr. T. R. Perkins of the same city spoke commendably of this splendid sermon. The missionary was given a donation and the association expressed a complete satisfaction of service rendered by him. Rev. Moore is a valuable asset to the Baptists of the Northwest District State Convention.

Saturday was given largely to the hearing of reports and discussions. The report of committee on resolutions created quite a lengthy debate in an attempt to eliminate the line of the association. The report was not well taken.

At this juncture, Dr. W. A. Davis, president of Birmingham Baptist College, was introduced and spoke of the work of the school. Dr. Davis stressed the importance of building up a good district school, and also that we support the Birmingham Baptist College, a school that is doing much to develop the cause of negro education in this country.

Dr. R. H. Thomas, state missionary, of the New Era State Convention was present and made a strong plea in the interest of the New Era convention. Dr. Thomas is a great man of strong convictions. He has but few equals as an orator. Each of these men was given donations.

Dr. T. R. Perkins of Birmingham spoke encouragingly of our association. We regret that Dr. Perkins could not remain longer and preach for us.

Mr. Charles G. Smith was presented and he spoke of his work as salesman and agent for the American Life Insurance Company.

Mrs. Chas. G. Smith, the wife of Mr. Smith, was introduced. Mrs. Smith expressed delight in being present and rendered a selection. Subject: "Heavenly Sunshine." The association broke down in tears as Mrs. Smith sang with so much power and demonstration.

The great honored president of the Vernon Home Missionary Convention of the Davis Creek Spring Association, Mrs. Arsie Mae Poe, represented the convention in our association, and among other things she said that the women of our district are leaving not a stone unturned in trying to christianize and evangelize the country.

She assured the association that her convention was ready and willing to line up in every important issue. She only wanted a chance.

Mrs. A. M. Poe is a strong christian worker. She is doing much to make her convention one of the leading con-

ASSOCIATION NOTES

Davis Creek and Holly Springs Associations met October 26, 1928 with the Temple Star Baptist Church, Rev. J. S. Lacy, pastor and Rev. C. I. Hewitt, moderator.

Most all the churches were represented. This was a friendly association. All the old staff of officers were re-elected. Everybody was cared for nicely. Plenty to eat and good places to spend the night. Pastor Lacy knows how to take care of company.

Great sermons were preached. Rev. F. L. Pruett, Rev. L. W. Sparks, Rev. R. J. Moore and Rev. C. I. Hewitt did the preaching.

W. A. Davis, president of the Birmingham Baptist College was present with us. He also represented the college and was given a collection for said school. Dr. Davis is a great leader for his race and the Baptist denomination. Also Rev. Moore, our state missionary was with us and made a strong appeal for the state mission board. He was given \$12.05 for the mission cause.

Rev. R. H. Thomas of Patton, Ala., was present. He made a timely address. He is the Missionary for the New Era State Convention. All enjoyed his presence.

Rev. H. P. Young was of much help to our association. He is one of our leading pastors. Rev. Troy Nalls talked for us Saturday night in our association. This is a strong young minister. He also paid for a subscription to The Negro's Voice. The editor was given a chance to present our paper, that we did with delight. The association gave us \$3.50 for said cause. Many thanks to all the brethren.

Sister A. L. Dobbins of the C. M. E. Church was present. She made us a wonderful address. Sister Dobbins is a powerful and strong leader for her race.

Mr. Will Hollis was at our meeting. He also paid for a subscription for our paper. A host of others were present from different communities. May the Lord bless us all.

Yours for good,
J. S. LACY.

BISS COUNTY NOTES

I want to say a word about the ministers of Bibb County. This county has some good preachers: Rev. J. T. Smiley, Rev. J. M. Wilsey, Rev. A. P. Parker and Rev. Smith. These are some of the leading ministers in and around Centerville, Ala. These brethren are pastoring some nice churches in Bibb County.

They all opened their doors to the editor of The Negro's Voice and made us welcome and paid for a copy of our paper. Rev. A. P. Parker is the honored moderator of their association. We were able to meet the minister's meeting.

Great crowds were present. The editor was asked to preach for them. That we did on Saturday night. We were given a collection for our paper. All the brothers seems to be big hearted. Bro. Cox is the president of the minister's meeting. He seems to know how to preside.

Prof. J. H. Hill is the secretary of this meeting. Prof. Hill is one of the

11

Rev. J.S. Lacy [ed.]; A.A. Lacy et al [contribs.]

The Negro's Voice - Vol. I No. II, November 10, 1928

Vernon, AL: The Negro's Voice, 1928. Folio (38 cm); 4pp. bifolium; text in four columns on newsprint. Shallow tears and chips along edges with no loss of text, a few mostly-flattened creases, print a bit faded in one or two spots but otherwise legible, paper uniformly toned with some smudging and spotting to rear. A Very Good example.

Unrecorded African American newspaper published out of the Temple Star Baptist Church in Vernon, Alabama, edited by Rev. John Sylvester Lacy (1919-1971, spelled "Lacey" in the genealogies) who served as its pastor for 52 years. In stating its mission to "speak out for the colored race," the paper writes: "We hope to convey to all who read our paper that the colored men and women are real citizens of this country insofar as they are able. We seek only justice—give us our own and we will stand as other men are standing."

This issue, only the second of a projected weekly run, is headlined with an Association Report on the 23rd Annual Session of the Davis Creek and Holly Springs Association (held at Temple Star two weeks earlier), along with general Association notes and a Pastor's Note by Lacy on the death of community member Huston Agnew, ill for three weeks prior. Local reports are largely by the pastor's brother Arthur Andrew Lacy (1889-1981), though others appear from contributors in nearby Bibb, Millport, New Hope, and Crews Counties. Perhaps to fill additional space (this issue, it notes, is in a larger format than the initial one), many columns end with curious one-liners: "I wonder where Mr. Delmon Poe goes Sunday"; "I wonder if Mr. Orville Bobo ever smiles at the girls"; "Mr. Raise Guin is at home by himself. I wonder if he don't want a cook"; "It's almost Christmas. Boys, look out."

The issue's full back page is given to a striking subscription solicitation, with large, bold letters proclaiming "YOUR DUTY—" and continuing "Because this publication was designed primarily to promulgate the virtues of the colored race, it behooves you as a member of that race, to subscribe." The paper lists its current sixteen subscribers within, and occasionally peppers its community reports with casual plugs, as in meeting Rev. H.P. Young at the Annual Session, a "strong young minister" who "paid for a subscription," or Bro. C. Eaton in a visit to Belk, who did the same.

We found little biographical info about Rev. Lacy beyond a number of brief mentions in other contemporary papers, chiefly the *Alabama Citizen*, about his powerful sermons and hospitality, while a photo is given full-page prominence near the beginning of a published Lacey family genealogy. Contributor A.A. Lacey, his brother, owned the first school-bus for Black children in Lamar County (his son Arlington was its first driver), and was an active member of the local, district, and larger association church administrations.

We find no copies of this or any prior or subsequent issues in OCLC, Danky, Potter, Henritze, Brown, nor is the paper mentioned in the Lacey Family genealogy or internet searches in general.

Reference: Jessie Lacey Strange. *The Benjamin and Harriette Lacey Family Genealogy* (1989)

Price: \$1,500

"designed primarily to promulgate the virtues of the colored race"



12

Powers Bros.

The Chautauqua Combination Drawing Board and Writing Desk

N.p.: Powers Bros., 1895. Original wooden educational wall fixture (ca. 74 x 52 cm); complete with spinning scroll in twenty-three frames, each measuring ca. 17 x 48 cm (or ca. 391 x 48 cm if completely unfurled); the first thirteen frames are printed in negative white on black, the following five are black on white, the final five are printed in color. Below the scroll are eight small wooden compartments of varying sizes for holding chalk, pens and pencils (not present here).

Earliest frames of the scroll quite worn with several large losses crudely repaired to the alphabet frames, dark dampstaining throughout. The frame itself remains in sturdy condition and the knobs turn the scroll easily. A Good to Very Good example.

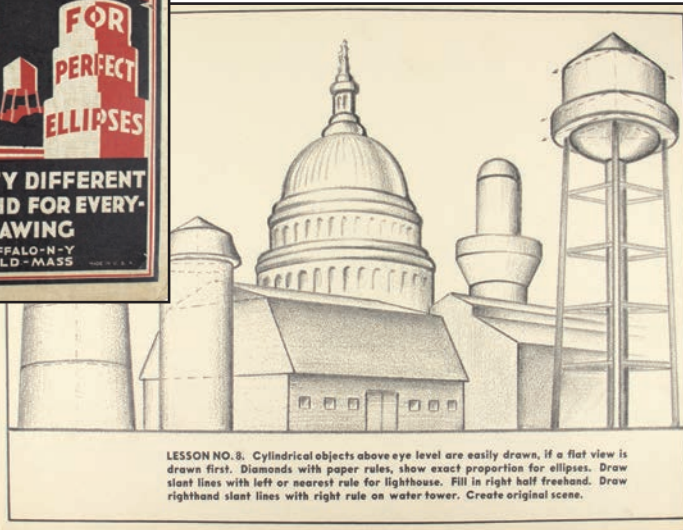
Variant of the popular late 19th-century teaching tool, first patented in 1885 though the copyright date repeated on most of the frames of this example are for 1895. The concept of a moveable household blackboard for children was first proposed at an educational Chautauqua assembly in the 1880s. Panels depict the alphabet (both print and cursive), easy arithmetic, flowers, animals, famous figures (Washington, Mikado Mutsuhito), a view of the recently-completed Brooklyn Bridge, and different drawing styles and color treatments and developments. The final panel of the scroll depicts a view of the Chautauqua Institute's Athenaeum Hotel, completed in 1881 and located on Lake Chautauqua in upstate New York.

Reference: OCLC no. 52184781 (Penn State only)

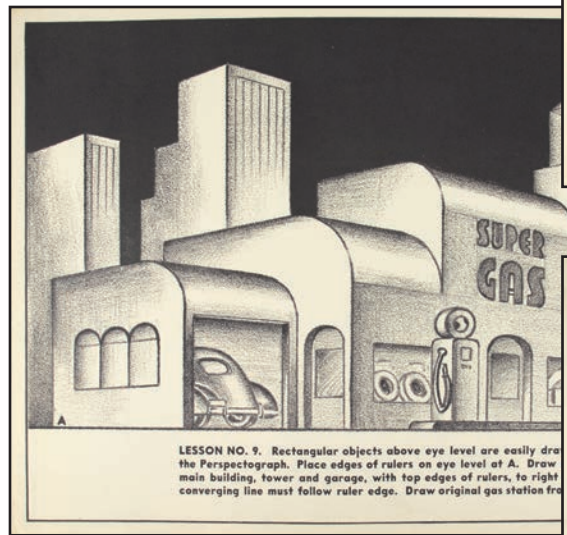
Price: \$750



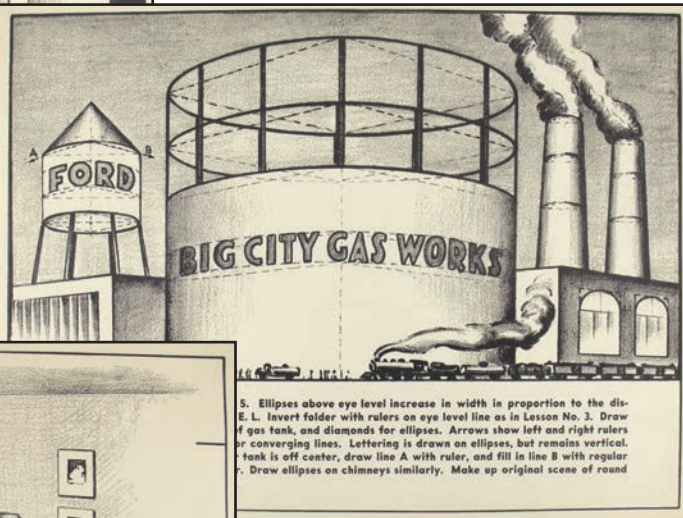
For transforming a home into a classroom (sorry kids)



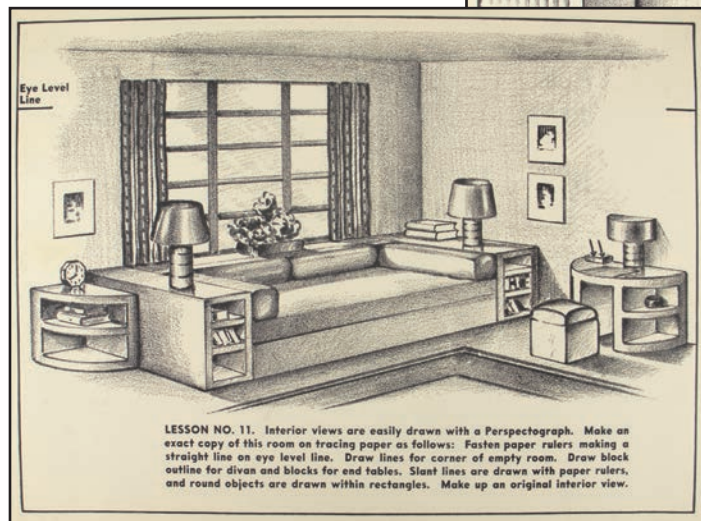
LESSON NO. 8. Cylindrical objects above eye level are easily drawn, if a flat view is drawn first. Diamonds with paper rulers, show exact proportion for ellipses. Draw slant lines with left or nearest rule for lighthouse. Fill in right half freehand. Draw righthand slant lines with right rule on water tower. Create original scene.



LESSON NO. 9. Rectangular objects above eye level are easily drawn with the Perspectograph. Place edges of rulers on eye level of A. Draw main building, tower and garage, with top edges of rulers, to right converging line must follow ruler edge. Draw original gas station from scene.



5. Ellipses above eye level increase in width in proportion to the distance. E. L. Invert folder with rulers on eye level line as in Lesson No. 3. Draw top gas tank, and diamonds for ellipses. Arrows show left and right rulers or converging lines. Lettering is drawn on ellipses, but remains vertical. Gas tank is off center, draw line A with ruler, and fill in line B with regular pencil. Draw ellipses on chimneys similarly. Make up original scene of round tank.



LESSON NO. 11. Interior views are easily drawn with a Perspectograph. Make an exact copy of this room on tracing paper as follows: Fasten paper rulers making a straight line on eye level line. Draw lines for corner of empty room. Draw black outline for divan and blocks for end tables. Slant lines are drawn with paper rulers, and round objects are drawn within rectangles. Make up an original interior view.

13

Earl Brownjohn

Learn How to Draw Easily with a Perspectograph [Chemise title]

Springfield, MA: Milton Bradley Company, 1940. First Edition. Oblong quarto (25.5 x 33 cm) original pictorial card chemise printed in red and black with two black paper rulers postbound to interior, thirteen loose plates laid in including direction sheet and twelve pictorial lesson plates. Chemise a bit worn along margins, small tear to top left-hand corner, else a Very Good, bright example, contents just about fine.

Uncommon educational drawing kit designed by art instructor Earl Brownjohn of Buffalo, New York, to teach the student perspective drawing. Evidently the kit was designed more so for grade school teachers "without an art supervisor," as well as aspiring designers, architects, or engineers. The lesson plates focus less on artistic beauty and more on accuracy

for drawing the important stuff: skyscrapers and cylindrical buildings like the U.S. Capitol.

Progress is everywhere here: for the lesson on ellipses, Brownjohn has chosen as examples a Ford water tank, a "Big City Gas Works" gas holder, and smoke stacks. A "Super Gas" station adorns the lesson plate on rectangular objects. Especially appealing is the lesson plan for interior views showing a cozy living room fully furnished in the mid-century modern style.

Quite possibly a prototype example: we find no copies in retail or in OCLC as of July, 2024.

Price: \$1,250

*No artistic inspiration
like a gas station*



14

H. S. [Howard Samuel] Eckles

Eckles' Anatomical Aid [With two original anatomical drawings]

Philadelphia, PA: H. S. Eckles & Co., ca. 1905. Portfolio (38.5 x 29.5 cm); black gilt-lettered cloth retaining metal clasp containing eight full-color illustrations, four with various overlays of anatomical detail and four black and white illustrations. Accompanied by two elaborate folded hand-drawn and colored anatomy charts (35.5 x 59 cm) of the venous system and the arterial system, along with a typed two-sided corresponding list. Charts possibly later with Miller Jr.'s ownership signature to verso (see below).

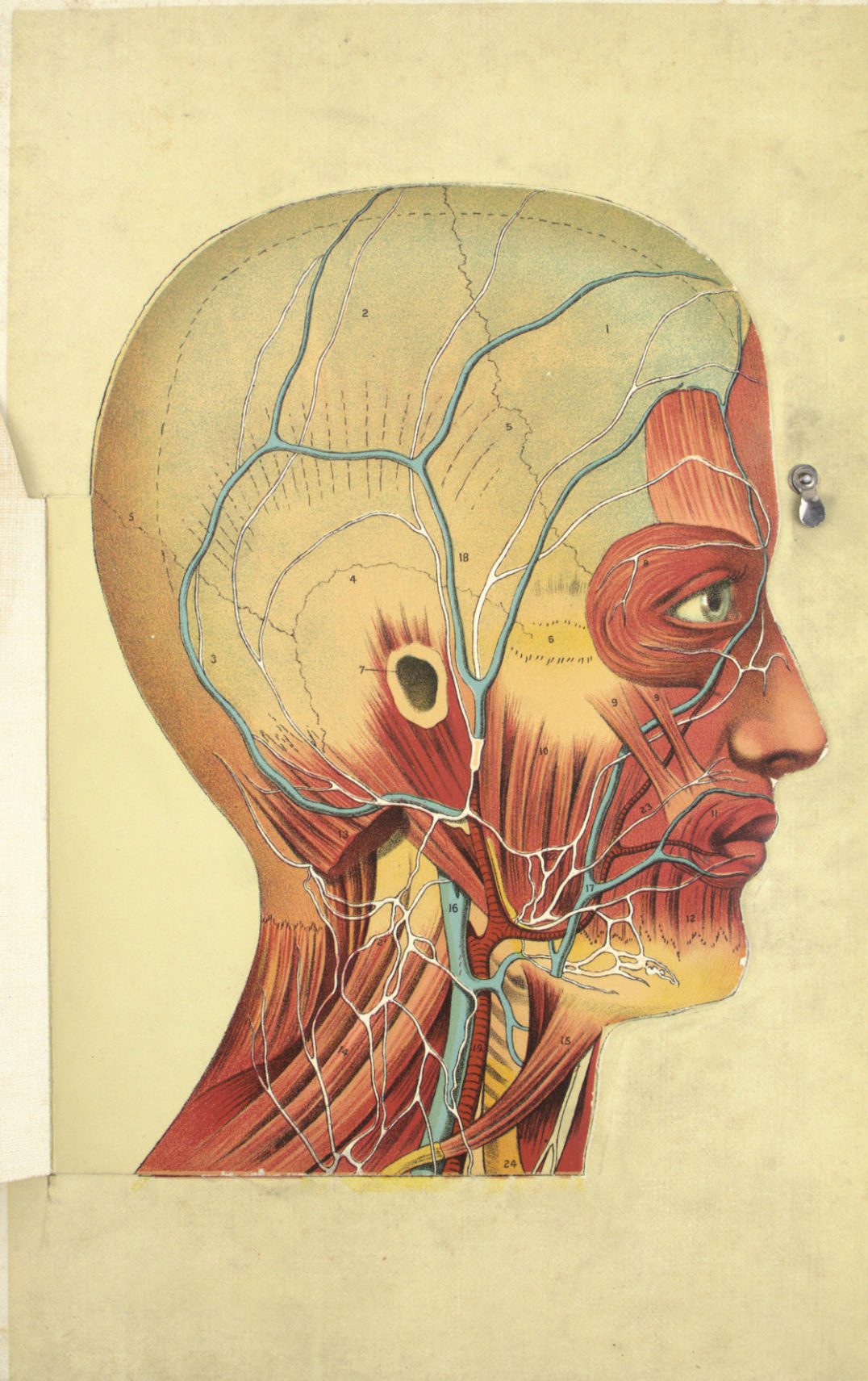
Portfolio moderately worn with brief exposure and minor fraying. Soiling to interior and and light wear to illustrations and overlays, in particular near clasps. Charts well worn and cracked along folds with tape remnants to edges. Overall Very Good with evidence of frequent use. OCLC notes an accompanying book published by Eckles, rather scarce and not included here; a similar aid was produced by a James Knox over a decade prior. Eckles was a feisty embalmer, often tussling in the press, who was successfully sued for plagiarism, so it is not shocking to see some of Knox's images recreated here.

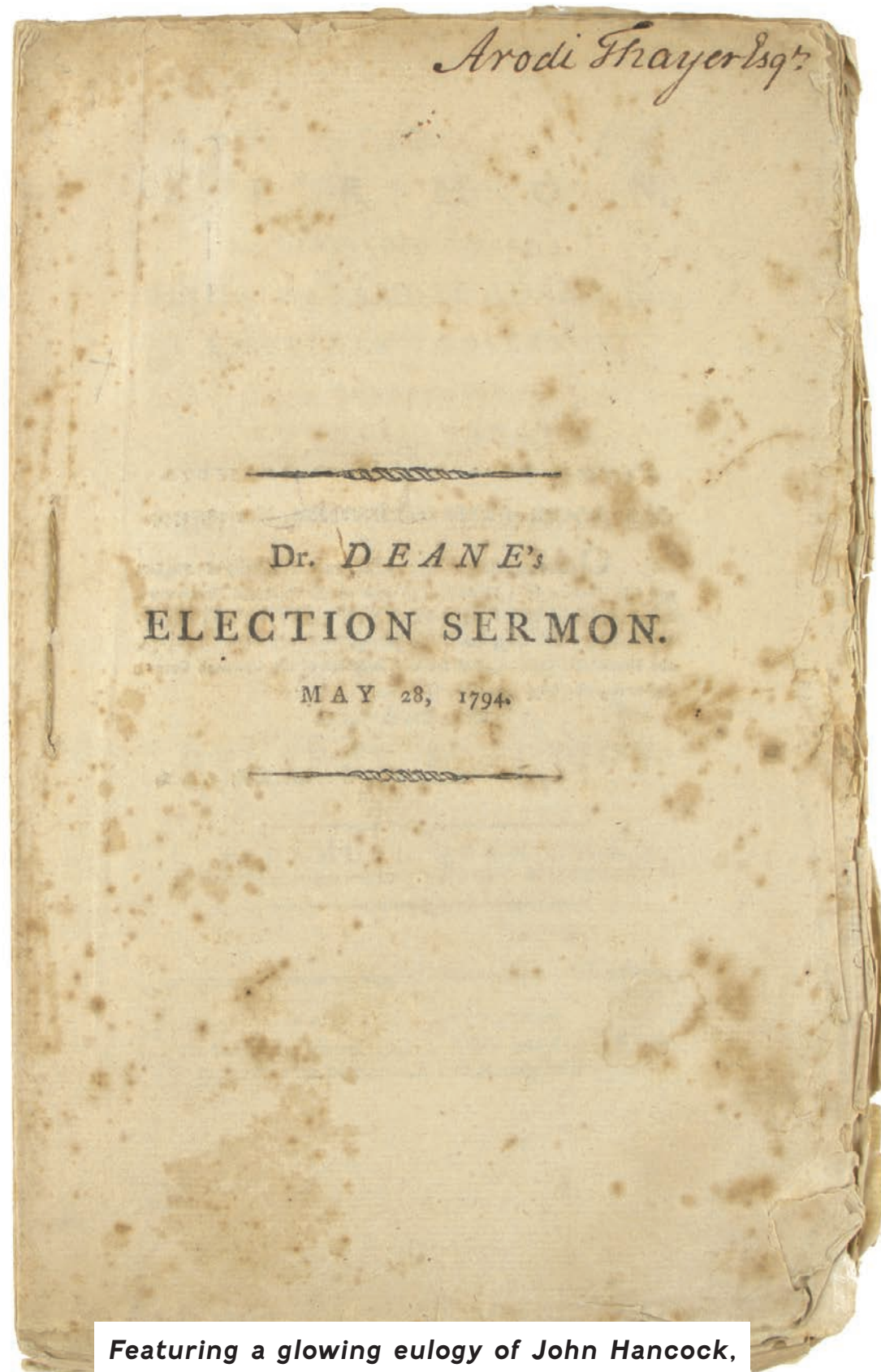
Of particular note are the six full-color anatomical diagrams with flaps that unfold to give students a visual, detailed representation of the human body: the Body (10 layers), Head (3 layers), Ear (3 layers) and Eye (5 layers), Arm (5 layers) and Leg (5 layers) variously noting injection points and "bony landmarks," the latter in manuscript. The eye diagram alone includes a tissue-paper layer and a blue cellophane-like layer, visually and pedagogically impressive.

This embalming aid was owned by Earl Clifton Miller (1887–1966) who studied at the Eckles College of Embalming, formerly located in Philadelphia, Pa. Miller went on to run a funeral home in Mercer, Pa. The accompanying hand-drawn anatomical charts are signed by Earl C. Miller Jr. (1913–1988), who followed in his father's footsteps, this time at the Pittsburgh Embalming School, later returning to work in the family business. An informative and compelling tour into the embalmer's art and practice in the early 20th century.

Reference: Mayer. *Embalming History, Theory, and Practice* (Fourth Edition, 2006)

Price: \$450





Featuring a glowing eulogy of John Hancock,
owned by the man who arrested him

15

Samuel Deane

A Sermon, Preached Before His Honour Samuel Adams, Esq. Lieutenant Governor; the Honourable the Council Senate, and House of Representatives of the Commonwealth of Massachusetts, May 28th, 1794. Being the day of General Election [Arodi Thayer's Copy]

Printed in Boston: At the State Press, by Adams and Larkin, Printers to the Commonwealth of Massachusetts, 1794. First Edition. Octavo (24 cm); stitched self-wrappers; 31,[1],6,[2]pp. (A-D4 a4, collated complete with half title page). Foxing to early leaves, untrimmed margins a bit chipped and curled, else Very Good and sound overall.

Provenance: Contemporary ownership signature at head of half title page of Arodi Thayer, Esq. (1743–1831). Though largely forgotten today, Thayer played a small but important role in the history of pre-Revolutionary Massachusetts where he served as Marshal of the Court Admiralty. It was in this capacity that Thayer arrested John Hancock for

smuggling in 1768. When the war broke out Thayer, a “Moderate Tory,” was banished from Massachusetts from 1778 to 1790 as an enemy of the state. In his copy of this election sermon Thayer, once again settled in the state, has added in the bottom margin of p. 19 the name “Washington” (referred to in the text as the “Supreme Ruler of events”). A few pages later, on p. 22, Thayer has written “Hancock” in the bottom margin, the text referring to the recent death of “that distinguished person and illustrious republican, who has so long sat, and with so much dignity, in the chief seat of government.”

EVANS 26855; SABIN 19059

Price: \$500

J. Romeyn Berry

Fast Day Sermon: Isaiah 5.8:1. "Cry Aloud, spare not ye" [Manuscript Title]

Kinderhook, NY: 1861. Manuscript sermon delivered by J. Romeyn Berry on September 26, 1861. Small square quarto (17 x 21 cm), folded down to (17 x 10.5 cm); contemporary ribbon-bound wraps, manuscript title to upper cover.; [23]pp. Light wear to wraps with moderate chipping and creasing. Toning to pages else clean and legible throughout. Very Good.

In late September 1861 President Abraham Lincoln signed a proclamation designating Thursday, September 26th, as a day of humiliation, prayer, and fasting. Berry took up the call from his "Chief Executive" and his sermon begins, "The design of this day is sublime in its importance. A nation of 30,000,000 is assailed by an atrocious conspiracy with its own borders. Words of reason and kindness have failed to turn the rebels from their wickedness."

Given in the sixth month of the Civil War with an apocalyptic theme, Berry's sermon is mired deep in the politics and conflict of the day, with many pages devoted to castigating the motives and ideals of the Southern rebels: "We shall show an anxious world that the experiment of popular government is not a miserable failure...we shall give new hopes to the victims of oppression."

Berry also touches on sins found in the North, such as profanity and intemperance: "every school district has its drunken men and its wretched families. The whole land is leprous with the curse, and the worst of all the great ultimate reason for it is that the people will have it so."

Ultimately the Reverend brings to the fore his sermon's unnamed theme—the wickedness of slavery. "But the strangest, saddest most guilty attempts to

debauch the public morals has not yet been told. It has been reserved for the full blaze of the Christianity and civilization of our own day to witness, an earnest bold defiant attempt to prove to the hearts and consciences of Christian men the essential righteousness and goodness of human bondage."

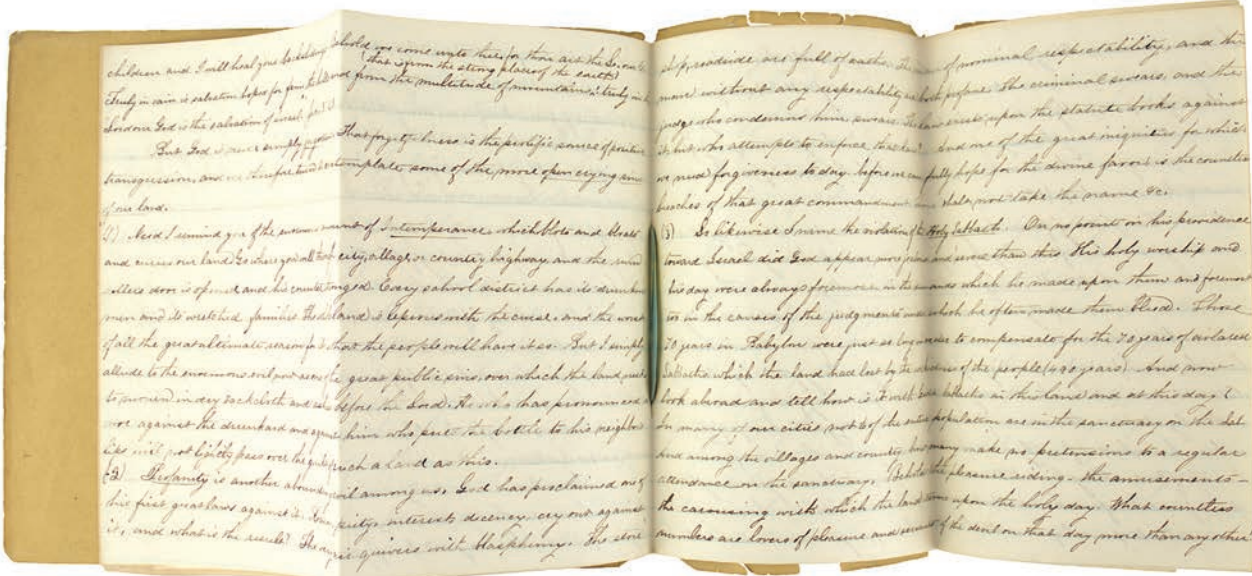
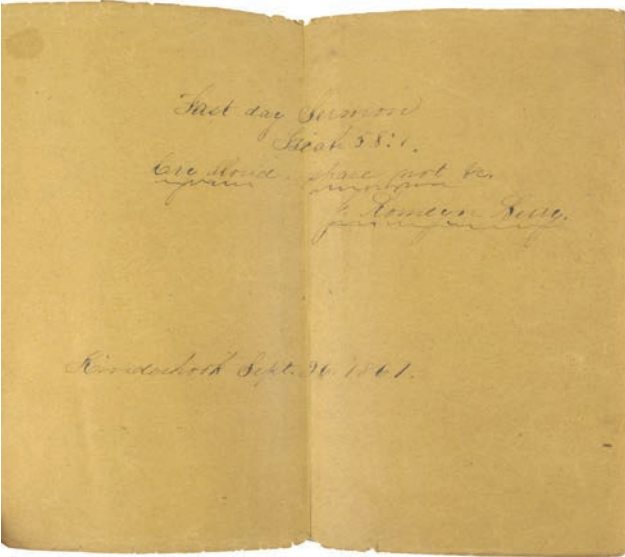
The author's rhetoric is full, heated, and biblical, though not without historical substance, quoting Patrick Henry and referencing the development and decline of Southern religious-political thought in the early half of the 19th century. "Only a few years ago it was the general confession North and South and throughout the length and breadth of Christianity that slavery was an evil, morally, socially, and politically—an evil to the master and slave—community and state." He continues later, adding contemporary context, "That the South should strive to sustain such a case is not strange for flesh and blood and souls even of slaves have become 4 times as valuable + profitable now as they were 30 years ago."

An engaging, eloquent, and forceful sermon throughout, the five-page climax devoted to abolition captures a Reverend and his congregation in the heady and hazy first months of the war with Berry marshaling his religious and political arguments in the cause of God, country, and the righteous path of abolition. He is also clearly indignant at the degradation of thought and action from his Southern counterparts. Indeed, a coda to the sermon cites the Presbytery of South Carolina and Georgia from twenty-eight years prior, in which the speakers talk of the destructive force of slavery to Southern society, claiming that they (whites) are "chained to a putrid carcass" and their society is "undergoing a process of intellectual and moral deterioration."

The South chained to the putrid carcass of slavery

J. Romeyn Berry was active as Reverend at the Reformed Dutch Church in Kinderhook for several years after, and gave the eulogy for Martin Van Buren in 1862. An intriguing and engaging survival with possibilities of further research.

Price: \$2,500



Harry B. Per-Lee

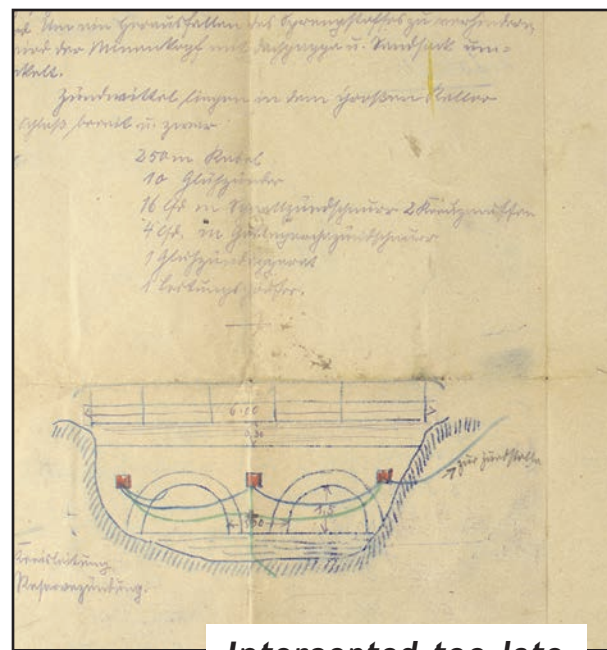
American Expeditionary Forces Engineer Field Notes [WITH] Hand-drawn manuscript German map and plans for blowing up a bridge and street near Buzancy, France, 1918

Washington, DC/Washington Barracks: Reprinted by Central Map Reproduction Plant - Engineer School U.S. Army, 1918. Reprint. 12mo (17 cm); three ring binder housed in flexible leather boards; mixed pagination. Light scuffing and edgewear; binding sound; pages toned but legible throughout. Ownership inscription of Lt. Colonel H.B. Per-Lee, Corps of Engineers U.S. Army to title page. Laid in is a single folded folio sheet (32.5 x 41.5 cm) with manuscript text in German detailing plans to blow up a bridge and street in the Buzancy area of France in 1918. The plan appears to have been captured by U.S. forces and relayed to Per-Lee November 10, 1918, notifying him of the mine at Buzancy and confirming the bridge is no longer passable.

The German document begins with a bird's-eye site plan before listing the objective and order of operations. It continues with a drawing of the bridge with mines and fuses shown and additional materials listed. Facing is a drawing which appears to give details on plans for blowing up a street from a mineshaft below. Bayonville, 5 km from Buzancy, is listed as a location, possibly giving this as a second blast site as the Germans retreated from their positions in late 1918. A striking and intriguing survival from the Meuse-Argonne Offensive and dated by the Allies one day before the Armistice was signed.

Per-Lee himself was awarded a Silver Star for his work with the 302nd Engineers, American Expeditionary Forces, in which he repeatedly made personal reconnaissances.

Price: \$500



Intercepted too late

Langston Hughes

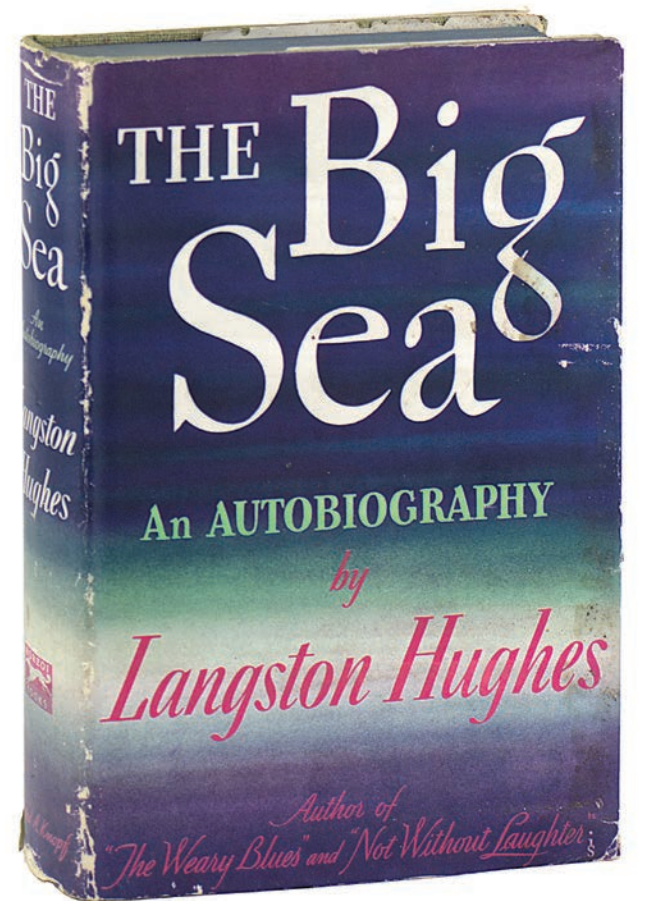
The Big Sea: An Autobiography

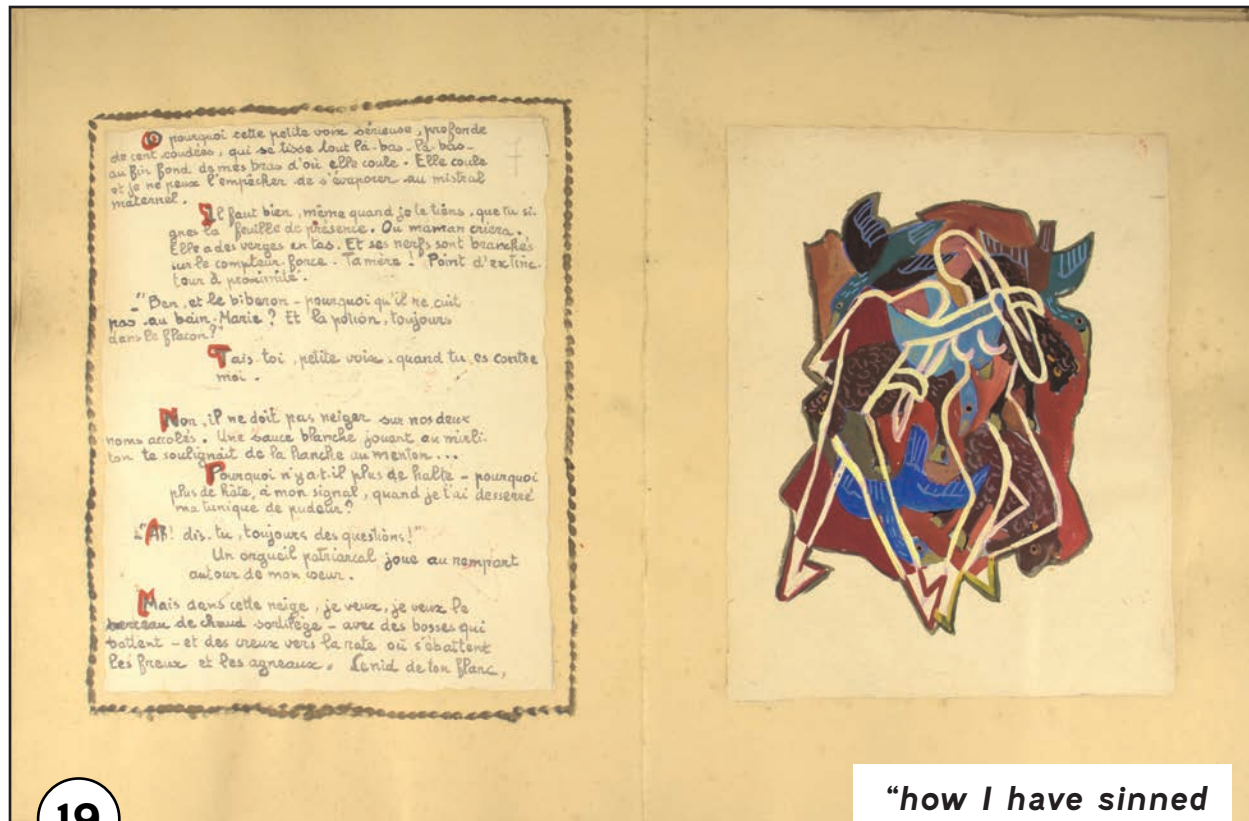
New York: Alfred A. Knopf, 1940. First Edition, stated. Octavo (22 cm); publisher's cloth, dark blue topstain, in illustrated dust jacket with \$3.00 price intact; 335pp. Heavy biopredation along jacket flap folds, especially the rear, with general spotting and rubbing. Boards lightly worn along edges and joints with moderate soiling. Binding sound and pages unmarked, though there appears to be a boot-mark on rear free endpaper. Overall Good to Very Good, though still quite bright and sound.

The Harlem Renaissance poet-novelist's first memoir covering the years Hughes spent in Harlem and Paris. The final chapter ends with the author, aged 28, suffering from a mysterious illness ("You've got no Japanese tapeworm!") that culminated in the last of his money spent on diagnosis and his tonsils being removed. Fortunately a follow-up memoir, *I Wonder As I Wander*, was published in 1956.

Price: \$475

"Then it was that books began to happen to me"





19

“how I have sinned
for the love of you”

Odette Bruriaux

Sous Ta Crasse [Manuscript Title]

France: ca. 1945. Folio (33.5 x 26 cm); hand-painted card chemise; [32]ll. to which are mounted sixteen (16) original gouache paintings and fifteen (15) leaves of a lengthy hand-painted poem (leaves of both paintings and poetry measure ca. 22.5 x 18 cm). Light wear to chemise margins, leaves a bit cockled from exposure to adhesive, occasional light scattered foxing, else Very Good, bright and sound.

Splendid artist’s book by the French Fauvist painter Odette Bruriaux (1923–2003), *Sous Ta Crasse* (“underneath your filth”) is at once a cris-de-coeur and love poem told in the first person (though primarily addressing the beloved in the second) opening with the lines: “Je suis damné. Le monde saura que j’ai tant péché pour l’amour de toi” (“I am damned. The world will know how I have sinned for the love of you”).

The poem is accompanied by sixteen small Fauvist paintings, each a colorful scene over which are overlaid the yellow outlines of a man and woman in various postures and moods: battling, dancing, beseeching, mourning, conversing. In the final suite of five illustrations the woman is cradling the man’s body in her arms.

The artist is primarily known for her landscapes and still-lives, which began appearing at the prestigious Salon d’Automne and the gallery Bernheim-Jeune following the Second World War.

Price: \$2,500

20

Sigrid de Lima; Stephen Greene [original artwork]

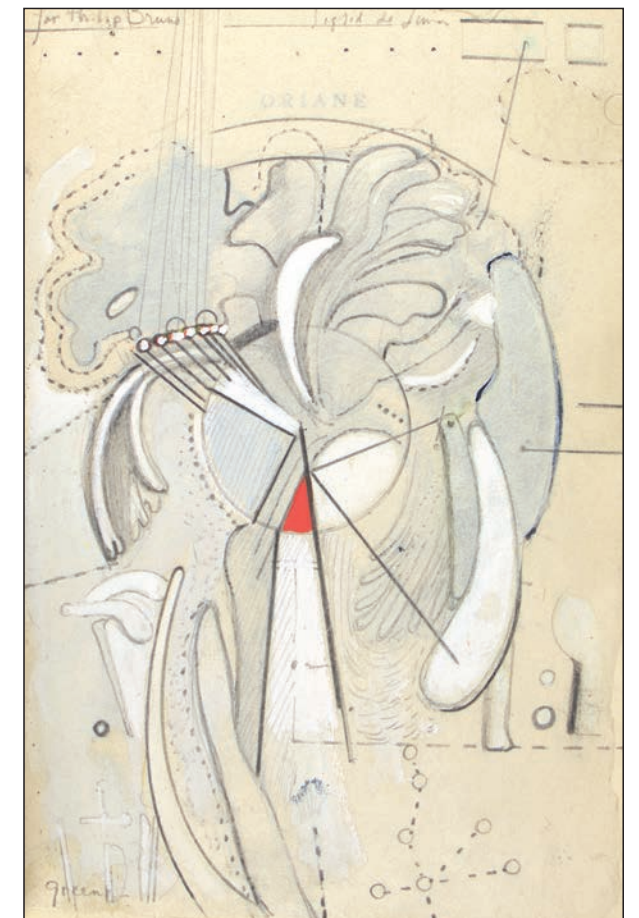
Oriane [Bound with Small Painting by Stephen Greene, signed by Greene and De Lima]

New York: Harcourt, Brace & World, 1968. First Edition, stated. Octavo (20.5 cm); publisher’s cloth, gray topstain, in white pictorial price-clipped dust jacket; [4], 182pp. Moderate wear to jacket margins including tiny closed tear at top margin of upper panel, dampstaining along spine panel slightly bleeding to upper panel though only very faintly affecting cloth, paper / adhesive residue from removed label to second half title else interior clean and unmarked; overall Very Good.

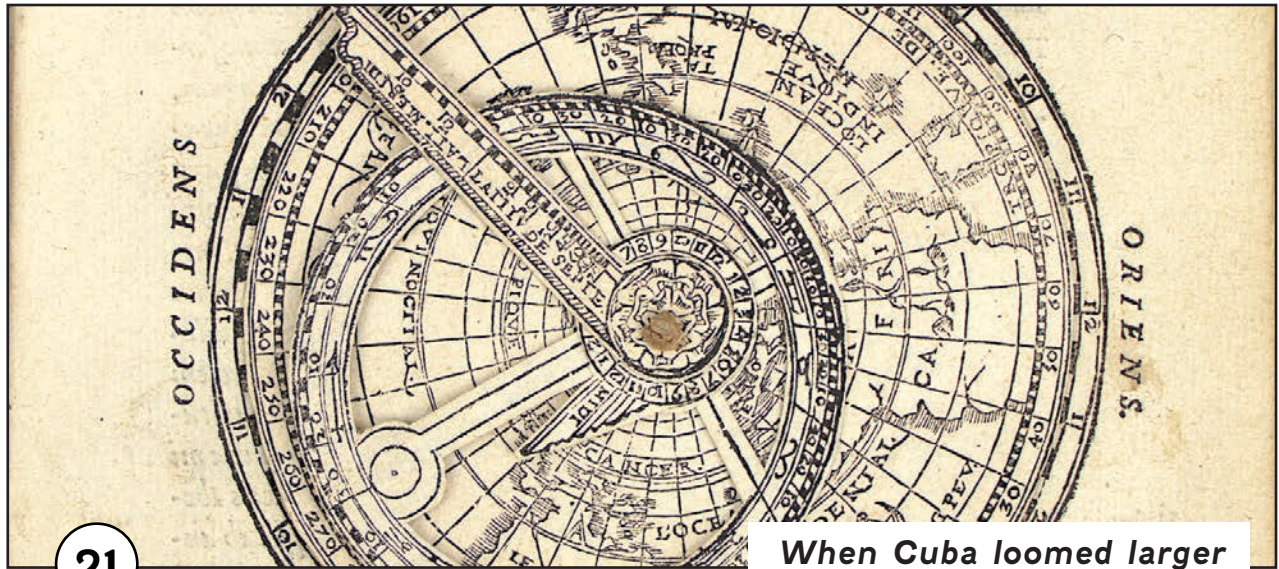
An “extra-illustrated” copy of the author’s final published novel, enhanced with an original pencil and acrylic painting (20 x 13 cm) by the author’s husband the artist Stephen Greene (1917–1999). The painting is a lovely and muted work of abstract art in whites and gray with one tiny triangle of electric orange in the middle. The piece is signed by both Sigrid de Lima and Greene in pencil at upper and lower margins, with added inscription “for Philip Bruno” in upper left-hand corner.

Sadly for De Lima (1921–1999), her fifth novel *Oriane* marked the end of her writing career—the reviews were so few and unenthusiastic that she gave up writing for the rest of her life though she lived another thirty years.

Price: \$500



Extra-illustrated by
the author’s spouse



21

When Cuba loomed larger than all of North America

Petri Apiani [Peter Apian]; Frisius Gemma [additions]

Cosmographia Petri Apiani

Parisiis [Paris]: Væneunt apud Vivantium Gaultherot, 1551. Small quarto (22.5 cm); contemporary limp parchment; [4], 74 [i.e. 70]ll.; A-H4 K-T4, collated complete, a folding map of the world in the place of the "I" gathering as issued; two leaves of wood-cut plates including the aforementioned folding world map, extensive text illustrations and three (of five) volvelles, initials, head- and tail-pieces throughout. Nineteenth-century library markings of the Academy of Lausanne including partly-perished spine label and faint rubberstamp to title page, lacking volvelle elements on C3 verso and P3, numerous ownership inscriptions spanning several centuries to endpapers and title page, including contemporary ownership signature of Francois Roux of Lausanne, rear free endpaper with extensive doodles and a poem in French in an early hand. Very Good overall.

The final edition of the *Cosmographia* to be published in the lifetime of the author Peter Apian (1495–1552). First published in 1524 with just three volvelles, his work on astronomy was further expanded with

additional text and an extra volvelle by the Dutch instrument maker Frisius Gemma (1508–1555) in the 1530s. Most notable about the work is not just its splendid woodcuts but the presence of a folding map of the world which depicts North America ("Baccalearum") as a slender strip of land (essentially just the East Coast) flanked by an enormous island (Cuba). South America is a bit more easily recognizable, with Peru to the west, "Canibales" questionably to the east.

Provenance: From the Honeyman Collection of Scientific Books with his small ink accession code to upper cover, this copy having gone to auction at Sotheby's in 1978 where it was purchased by Quaritch, who have added their partial collation in pencil on rear pastedown dated 1978.

ADAMS A-1281; USTC 150792

Price: \$6,500



PRIMA PARS COSMO-

Figura Eclipsium ad meridianum Parisiensem.

| 1551 | | 1554 | | 1555 | | 1556 | | 1558 | | 1559 | | 1560 | | 1562 | | 1563 | | |
|-----------|-------|-------|------------|-------|--------|-------|------------|-------|----------|-------|---------|-------|------------|-------|--------|-------|------------|--|
| Dies. | hora. | Minu. | Dies. | hora. | Minu. | Dies. | hora. | Minu. | Dies. | hora. | Minu. | Dies. | hora. | Minu. | Dies. | hora. | Minu. | |
| 20. | 73. | 58. | 8. | 14. | 15. | 4. | 14. | 33. | 16. | 13. | 54. | 2. | 12. | 8. | 16. | 5. | 6. | |
| Februarij | | | Decembris. | | Iunij. | | Novembris. | | Aprilis. | | Martij. | | Februarij. | | Iunij. | | Decembris. | |

GRAPH. PETRI AP. 13

| 1565 | | 1566 | | 1567 | | 1569 | | |
|------------|-------|-----------|-------|-----------|-------|------------|-------|-------|
| Dies. | hora. | Minu. | Dies. | hora. | Minu. | Dies. | hora. | Minu. |
| 7. | 13. | 15. | 28. | 4. | 34. | 17. | 14. | 31. |
| Novembris. | | Octobris. | | Octobris. | | Martij. | | |
| 1570. | | 1570. | | 1572. | | 1573 | | |
| Dies. | hora. | minu. | Dies. | hora. | minu. | Dies. | hora. | minu. |
| 20. | 6. | 42. | 15. | 7. | 48. | 25. | 9. | 0. |
| Februarii. | | Augusti. | | Iunii. | | Decembris. | | |

D iii

M. Manilii [Marcus Manilius]; Joseph Juste Scalinger [notes]; Pierre Daniel Huet [ed.]

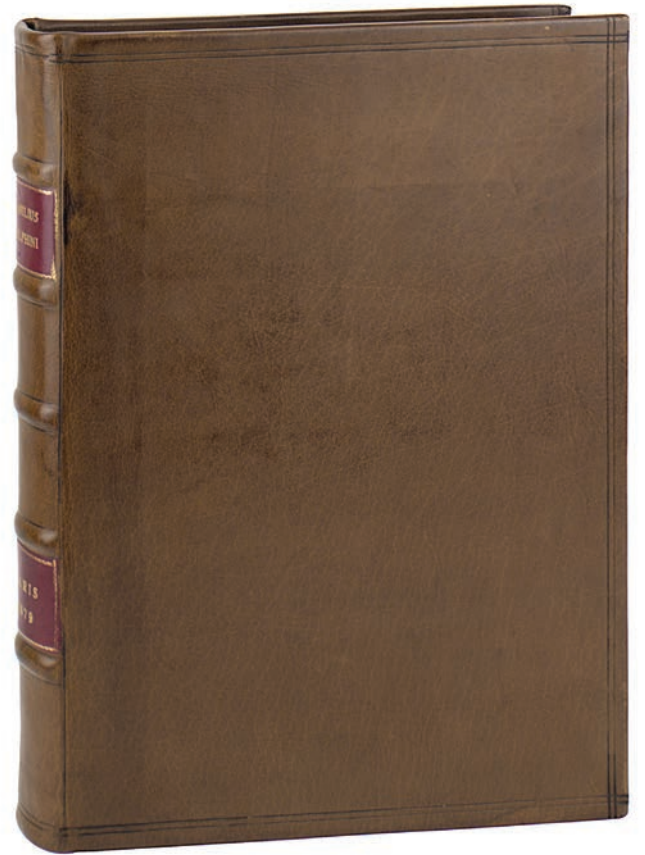
M. Manilii Astronomicon. Interpretacione et notis ac figuris illustravit Michael Fayus Bacc. Theol. & P. Eccl. De Putangelis. Jussu Christianissimi Regis, in usum serenissimi Delphini. Accesserunt V. Ill. Petri Danielis Huetii animadversiones ad Manilium & Scaligeri Notas

Parisiis [Paris]: Fredericum Leonard Regis, Serenissimi Delphini, & Cleri Gallicani Typographum, 1679. First Delphin Classics Edition. Quarto (25.5 cm); full modern calf to style, spine in six compartments with red gilt-lettered spine labels, all edges gilt, marbled endpapers; [28],448,[68],88pp. (collated complete); engraved frontispiece signed in image by Jean Edelinck, woodcut initials, head- and tail pieces, forty engraved illustrations and astrological charts in text, Figs. 41/2 printed upside down. Later (1901) ownership inscription of a Carlo Eaton to preserved front flyleaf, else a Very Good or better, fresh and sound copy in sturdy and attractive new binding.

Erudite edition of the late Roman author's unfinished magnum opus, a lengthy poem on astronomy and astrology first written around the years 30-40 CE. As well as being generously enhanced with textual illustrations and figures, this edition also includes extensive interpretations and annotations by the Calvinist scholar Joseph Juste Scalinger (1540-1609).

This edition edited by Pierre Daniel Huet (1630-1721) as part of the esteemed Ad Usum Delphini, a.k.a. the Delphin Classics, an (aspiring to be) comprehensive series of Latin classics published for Louis, le Grand Dauphin.

Price: \$500



Published for Louis, le Grand Dauphin

Aurato Princeps Aries in vellere fulgens
Respicit admirans aversum surgere Taurum,

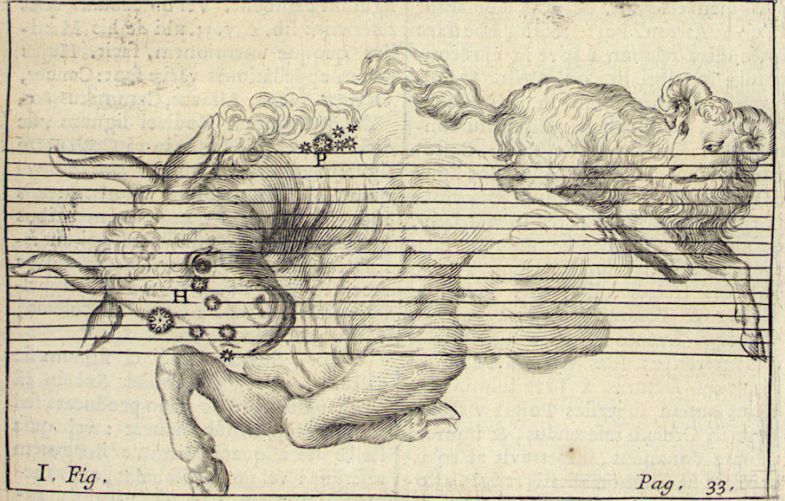
INTERPRETATIO.

prior ordine, is lucens in lanâ aureâ quasi attonitus aspiciit retrò Taurum exoriri à tergo.

ANNOTATIONES.

fivè, ut alii volunt, quia pars ea Cœli, quæ Arietis est, nobilior est, & è quatuor mundi punctis nobilissimum. Sivè, ut aliis videtur, quia ea est Arietis natura, ut calidus sit & humidus, quæ duo, calor & humor, prima sunt generationis rerum principia. Arietis varix appellations sunt: Princeps Signorum cœlestium, Dux gregis. Equinoctialis. Vervex. Chrytomallus. Juppiter Ammon. Arietinum caput, &c.
Primum Arcem.] Superiorem locum ac sedem, Arx enim propriè locus est altior in monte, aut in superiori urbis parte situs ac præcipuus.
Respexit autem Manilius ad illam Cœli primam positionem, quâ Mundus crea-

tus est, Tunc enim, teste Firmico lib. 3. cap. 2. Arietis signum mediam seu summam Cœli Arcem tenebat.
263. Aurato vellere.] Alludit ad Fabulam, de quâ lib. 2. v. 34.
264. Respicit aversum Taurum.] Is enim est Arietis inter sidera situs, ut rectus pedibus, & fronte exoriatur, cervicè tamen paululum reflexâ in posteriores sui partes. Tauri verò is est situs, ut posterioribus carens, ab iis tamen exurgat, capiteque paululum reflexo sursum aspiciat Arietem, quem ductorem sequitur. Sic lib. 2. v. 197. & lib. 4. v. 521. Utriusque autem, Arietis & Tauri, hunc situm in hac figurâ exhibendum curavimus.



Taurum.] Qui secundum inter signa Zodiaci locum tenet. Is autem inter sidera refertur, vel quia stellæ in eâ Cœli parte referunt aliquam Tauri figuram: vel quia, Sole tenente eam Cœli partem, virescunt, & è terrâ surgunt segetes, quæ Taurorum sunt labores. Vel quia res ea ex fabulis tota repetenda est. Fabulantur enim Tauri speciem in Cœlis esse à Jove collocatam, in ejus rei pramium ac memoriam, quod vel Jupiter Tauri figuram indutus Europam Agenoris filiam, cujus amore flagrabat, è Tyro in Cretam dorso suo

M. MANIL.

E

lique flammâs
que canentur
dine mundum,
mpora portant,
mundo,
sereno,
ur omnis.
i continet arcem,
TATIO.

poris. Alia quoque signa cœlestia
e sunt opposita in Cælo opposita,
nia signa poteris distinguere in Cælo
v. Ex quibus nota lex
itur. Atqui ut Arietis, qui accipit
orem sedem Cæli, idem quoque
IONES.

odiaci signa. Zodiacus enim cœlestis
t medius, qui transversum Cœli
odum baltei cingit. v. 331.
Mundum.] Cœlum, v. 3.
258. Per tempora.] Per certa tempora
patia, nimirum per triginta dies
nimeque noctes. Duodecim enim leg
odiaci totum solis cursum in die
im partes tricenâs æqualiter partem
Portant.] Imò solem videtur portare
nfrâ quæ volitat. Rectius ergo cœlestis
sol est in vel sub signis Zodiaci. Sol
portare solem dicuntur, quæ tota in Cælo
is exoritur, & volvitur.
259. Alia adverso.] Australis
& Septentrionalia signa, quæ, ut
partibus Cœli adversis & oppositis
lustrantis adverso Cælo vocat: vel
his verbis notat Planetas, qui habent
adverso Cælo, id est, qui adverso
feruntur, ut dixi v. 15.
Signaque & adversos solum
cere cursum.

261. Ratio fatorum.] Omnis
ratio. Fatales omnes eventus, quæ
nis rerum, v. 1.
262. Ut idem, &c.] His et
decim signa Zodiaci ex ordine
incipit autem ab Ariete, qui
cæterorum. Sive quia, ut dicitur
sol sub eo signo fuit, dum
mundi cœpit origo, Firmic. lib. 1.

A.C. Fillbach Funeral Home

The Prism: A Little Magazine with a Big Mission [Collection of Forty-One Issues]

Burbank, CA: A.C. Fillbach, 1928-1932. Small octavos (17 x 12.5 cm); uniformly bound in side-stapled paper wraps; all 16pp. Forty-one issues comprised of Vol. 1, nos. 1-6; Vol. 2, nos. 1-6; Vol. 3, no. 1; Vol. 4, nos. 1-6; Vol. 5, nos. 1-6; Vol. 6, nos. 1-3, 5-6; Vol. 7, nos. 1-6; Vol. 8, nos. 1-4; and Vol. 9, no. 3. Vol. 1, no. 1 wrappers separated but present, a few issues showing clean tears along spines, others with shallow chips or tears at edges, many with light general toning or smudging. Select paragraphs excised from pages in ten or so issues (a few of these clipped by the prior owner remain loosely within); pages throughout occasionally toned with marginal checks or brackets in pencil and a few dog ears. Generally a Very Good collection.

Promotional magazine produced for use by funeral homes, this set “published by” A.C. Fillbach whose Burbank funeral parlor opened in 1919. We have also found scattered examples of *The Prism* dated between 1923 and 1951 appearing under the imprint of other mortuary firms: T.B. Olroyd & Sons (Arkansas City), Fort Worth Undertaking Co., Charles B. Cook (Austin), Hallet & Hallet, Inc (Long Island / Flushing), and Clarence C. Cooper (Oakland). While the overall contents remained uniform, the magazine appears to have been customizable by the larger publisher to fit the firm subscribing—cover designs of the other examples we found vary in style, featuring their company’s name on front cover and their

small advert inside, with the mortician’s vignette portrait swapped out on the first page. Our Fillbach run begins in June 1928 with Vol. I, Number I, though earlier issues for other mortuaries show later numbering, suggesting the volume numbering would begin fresh when your mortuary subscribed.

The tagline for all is “A Little Magazine with a Big Mission,” though this mission is never stated. The contents throughout are comprised of light, inspirational or humorous waiting-room style anecdotes and bits of casual trivia, a section of one-liner aphorisms and jokes tagged “Prismatic Paragraphs,” and usually a poem on each side of the rear cover. The 1931 issues here each feature seasonal cover vignettes—a menorah for January, a child precariously lighting a firecracker for July, a turkey beneath a dangling ax for November. We have unfortunately not managed to identify the larger publisher or editors responsible for providing the magazine to the broader mortuary community.

No issues under this imprint found in OCLC, though Pittsburg State University lists three T.B. Olroyd & Sons copies, with a handful of single issues by other undertaking firms here and there in past online auction records and in the trade.

Price: \$450



Funeral-home-waiting-room-magazine-iana

24

For Andrew, who has one of the few copies of this book, but does that make you lucky?
William H. Gass

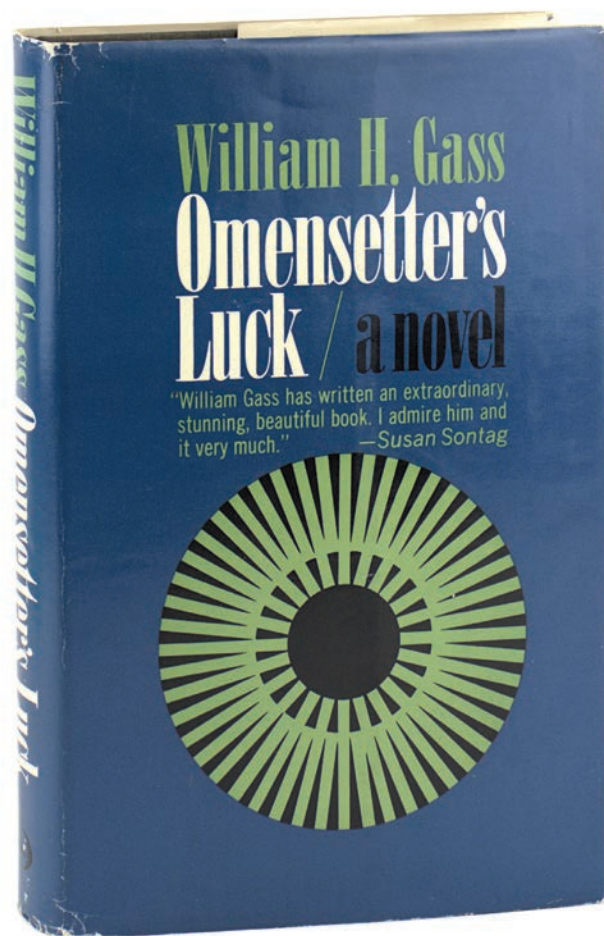
William Gass

Omensetter's Luck [Signed]

New York: The New American Library, 1966. First Edition. Octavo (22 cm); publisher's boards, green topstain and endpapers, in illustrated dust jacket with \$5.95 price intact; 304pp. Jacket lightly worn and creased along edges and folds, with minor chipping, a nick to center of spine, and brief, neat tape repair to spine ends at verso. Boards show light shelfwear and scuffing with a touch of fading along edges. Binding sound. Shallow chipping along top edge of front free endpaper. Interior unmarked. A Very Good copy of the author's first novel.

Sardonically inscribed and signed by Gass at title page, "For Andrew, who has one of the few copies of this book, but does that make you lucky? William H. Gass."

Price: \$500



Not that lucky, evidently

25

William Hope Hodgson; Hannes Bok [illus.]; H.C. Koenig [fwd.]; A. Langley Searles [bibliography]

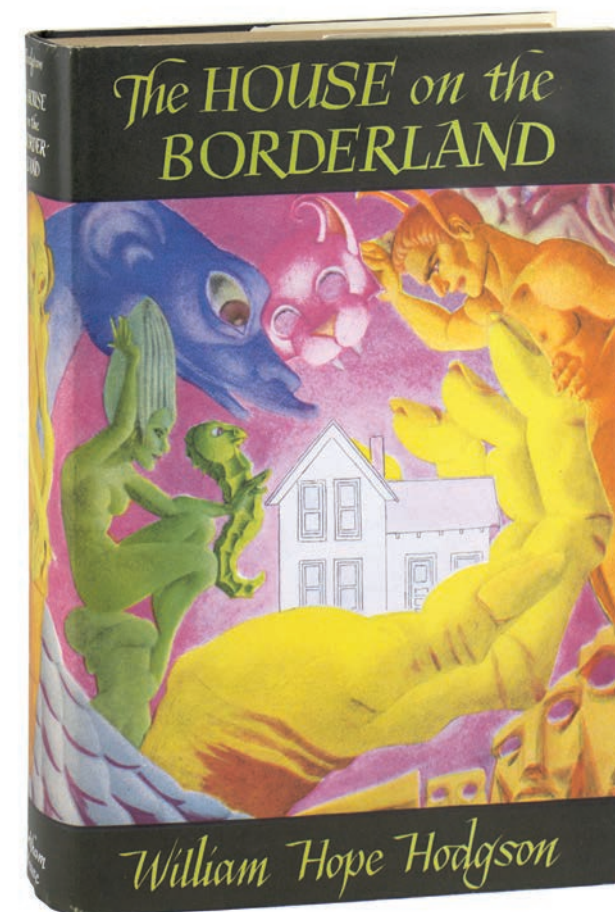
The House on the Borderland

Sauk City: Arkham House, 1946. First American Edition. 3014 copies printed (3000 stated). Tall octavo (23.5 cm); publisher's cloth in Hannes Bok-illustrated dust jacket with original \$5.00 price; xi,639pp. Dust jacket gently rubbed along edges with slightly heavier wear and creasing to flaps. Boards show light shelfwear with a couple very small chips to crown; very slight bowing towards fore-edge. Binding sound. Bit of toning to endpapers, interior otherwise unmarked; overall a Very Good or better copy in a remarkably well-preserved Near Fine dust jacket. The Arkham Edition includes "The Boats of the 'Glen Carrig,' "The Ghost Pirates," and "The Night Land" in addition to the title story.

While William Hope Hodgson's work was originally published in Britain in 1908, it was H.C. Koenig's introduction to the Lovecraft Circle that rescued the author from obscurity, and its influence has endured. Terry Pratchett once called it "the Big Bang in my private universe as sf/fantasy reader and, later, writer."

JONES & NEWMAN 29; JOSHI 16

Price: \$750



"the Big Bang in my private universe" - Terry Pratchett



26

John Jaques

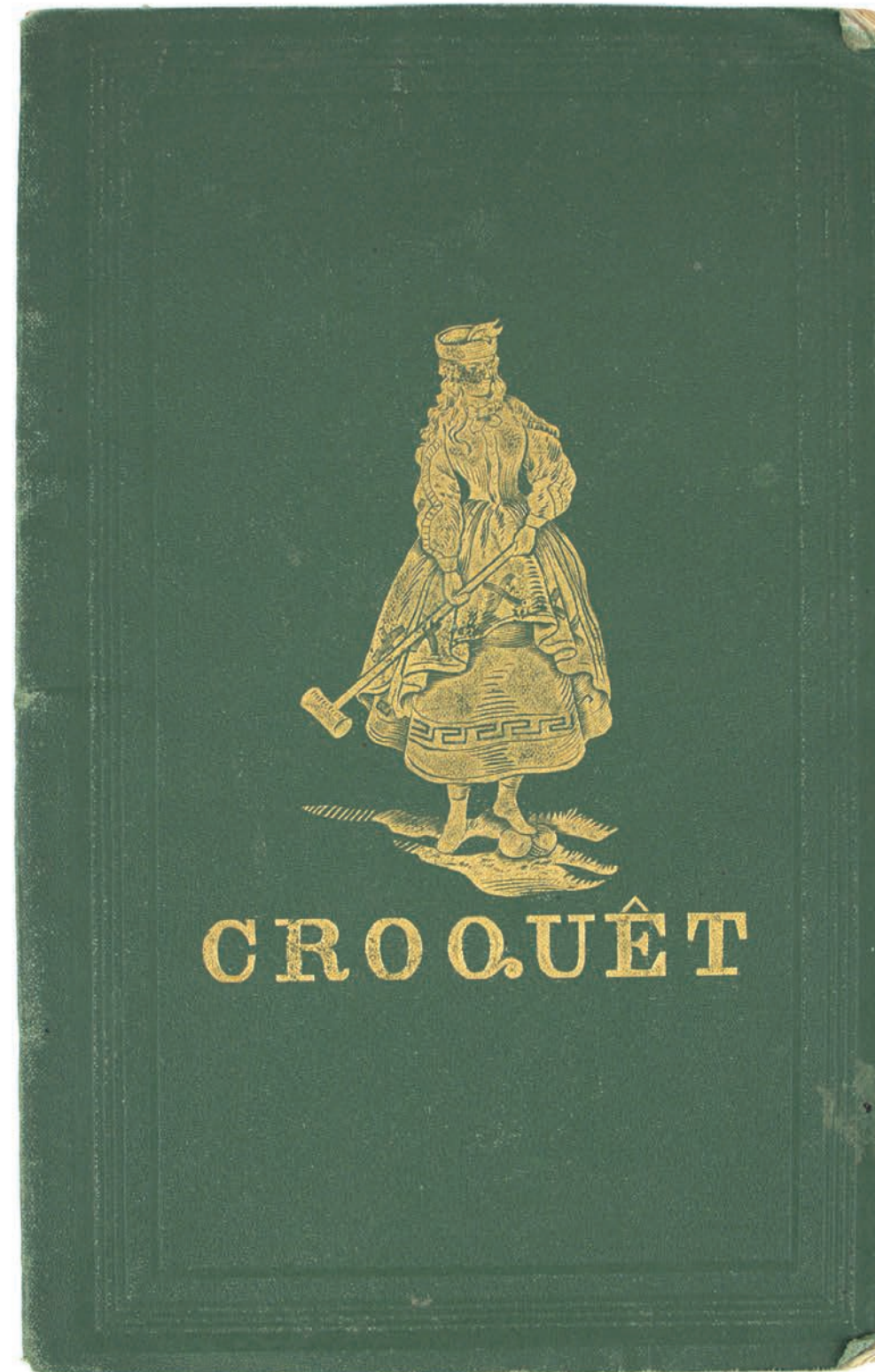
Croquet: The Laws and Regulations of the Game, Thoroughly Revised, with a Description of the Implements, Etc., Etc.

Boston: A. Williams & Co., 1865. First American Edition, "Reprinted from the Eighteenth London Edition." Slim octavo (23.5 cm); publishers limp green pictorial cloth embossed in gilt; 30,[2]pp.; frontispiece and illus. throughout, some full-paged, pictorial local advertisements in rear. Binding rather rubbed at extremities and gilt very slightly starting to flake, textblock shaken and soiled throughout having seen heavy early use: the front endpapers display three contemporary ownership and gift inscriptions, of Geo. A. Everett, Lula Everett, and Gracie Everett, of Concord, Mass. A Good to Very Good, well-loved copy of the scarce American edition.

Early croquet manual exported for an American readership, the game having first entered public record just a decade earlier in England. The intended audience was certainly women and children, the upper cover adorned with a finely-dressed young woman with croquet mallet, her left foot keeping two croquet balls in place. A similar figure dominates the crowded frontispiece as well. Local advertisements bound in rear promote croquet equipment from D.O. Goodrich of Boston, and Whipple & Smith of Salem, Mass., who had begun production just the year before, in 1864.

Three copies only of this edition in OCLC as of July, 2024, at Harvard, U. Penn, and the Redwood Library (Rhode Island).

Price: \$500



The croquet craze takes New England



Pantone 15-2913



27



**Anonymous [Philipp Joseph Schalbacher];
[Francois Jean Philibert Aubert de Vitry] [trans.]**

Journal de Christine

Paris: Bossange Frères, n.d. [ca. 1825]. Presumed First French Edition. Oblong octavo (14.5 x 23 cm); publisher's pictorial lilac paper-covered boards adorned with vignettes of two young girls, one skipping rope, the other playing badminton; iii,[4]-134pp.; six leaves of hand-colored aquatint plates. Ex-library with the early 20th-century gift book-plate to front free endpaper "From the books in the Children's Room / A memorial to Nathaniel Thayer 1898-1927," with Nathaniel Thayer's personal book-plate on facing front pastedown (marred by deaccessioned rubber-stamps), otherwise free of library markings. Margins quite scuffed and rubbed with rather extensive chipping and exposure of boards beneath, front joint starting to crack but holding, else a Good to Very Good copy in this striking publisher's binding, contents fresh and sound.

Attributed to the German author Philipp Joseph Schalbacher, *Journal de Christine* adopts the form of a pedagogical study made by the father of two young children, a boy of five and a girl of four whom

he observes without too much interference "knowing full well that, in order to bring oneself to their level of childlike personhood, one must avoid wielding over their inclinations any tyrannical constraint" (from the Preface, our translation).

The publisher's binding beautifully encapsulates this spirit, the upper cover (repeating an image adorning the title page) depicting two young girls jumping rope and playing badminton—education which permits pleasure and sport while also encouraging good behavior and piety.

Exceedingly uncommon institutionally, with three copies of this edition only as of August, 2024, all separately cataloged—at Texas A&M, the Morgan, and the BNF. Princeton adds a copy of the 1837 reprint edition. While this work arises periodically on the market, we find no copies in this lovely variant of the publisher's binding.

Price: \$1,500

Items 28 & 29: Jessie Tarbox Beals

A former school teacher and lifetime dynamo, Jessie Tarbox Beals (1870–1942) gained national recognition for her gumption in photo-documenting the St. Louis World Fair in 1904 where she was interviewed by the city's newspaper *The Focus*: "If one is the possessor of health and strength, a good news instinct... a fair photographic outfit, and the ability to hustle, which is the most necessary qualification, one can be a news photographer."

Indeed, an ability to hustle and bodily strength were recurring themes in this photographer's professional biography. Climbing ladders, balancing on top of bookcases, floating in hot air balloons—all were achieved while lugging about Tarbox Beals' equipment of choice: a 10 x 8 format camera weighing in at fifty pounds. In the world of women in photography Tarbox Beals was a "first" twice over: In 1902 she became the first woman photographer hired by a newspaper, having been signed on by both the *Buffalo Courier* and the *Buffalo Inquirer*. She also taught herself to take photographs at night, gaining the reputation as the first women night photographer. She also anticipated Weegee by decades, taking photographs for which news articles were then manufactured.



28

Nothin' but net

Jessie Tarbox Beals

Collection of Eleven Photographs Taken at Camp Nyoda, Oak Ridge, New Jersey

New York: Jessie Tarbox Beals, n.d. [ca. 1920]. Collection of eleven photographs (ca. 15 x 23 to 18.5 x 24 cm or the inverse). Light wear from handling, one image with tiny pinholes in all four corners, many of the images signed by Beals in pencil or pen in the lower margin, a few images with manuscript captions and the note "Please return to Mrs. G.D. Smith" on versos, else a Very Good, bright collection. Date of publication based on Tarbox Beals' rubber-stamps on verso of each image, providing her studio address 333 Fourth Avenue in New York, which she occupied from around 1920 to 1926.

Splendid collection of action shots taken at the all-girls Camp Nyoda in Oak Ridge, New Jersey. The camp, originally affiliated with the Camp Fire Girls of America, was founded in 1917 by Lee and Glover Smith. Jessie Tarbox Beals' daughter Nanette (b. 1911) was an early attendee, and while her mother had enjoyed national recognition for her news photographs for nearly two decades, she faced constant financial struggles. It is possible that Nanette's place at the camp was in part subsidized by this series of promotional photographs her mother took for the camp.

The photographs in this collection range across all facets of camp life, including basket weaving (unfortunately while dressed as Native Americans), canoeing, fishing, and shooting. There is also a high level of pageantry at play here, with several photographs capturing at least four different performances including tableaux vivants and an elaborate canoe procession. Only two photographs were taken indoors, a view of the dining hall and a group photograph of a performance in which all the girls were, again, dressed as Native Americans, the only exception dressed as a ballerina.

Of particular interest are the photographs of the girls at play, with two action shots of the girls playing basketball on the tennis courts—Tarbox Beals has even managed to capture the moment when the ball went through the hoop. Notably only two photographs identify the girls by name (none of them Nanette), that of the canoe procession (where faces are difficult to make out) and that of three girls with boyish haircuts practicing sharpshooting: Dorothy Dodd, Ada Fuller, and Marva Brown. One of the largest photographs, showing two girls triumphantly holding up the fish they have just caught, is sadly uncaptioned.

Price: \$4,250



29

**A fisherman's cottage
of one's own**

Jessie Tarbox Beals

Collection of Six Silver Gelatin Photographs Documenting the Cottage "Waldorf Astoria Jr.," Nantucket Island

New York: Jessie Tarbox Beals, n.d. [ca. 1906]. Collection of six original silver gelatin photographs (19.5 x 24.5 cm or the inverse) mounted to stiff black card stock (28 x 35.5 cm). Mounts a bit scuffed and chipped at margins, images somewhat poorly fixed along outer edges, else a Very Good and bright collection. All six images pressure-stamped either on the mount or in the image itself from the New York studio of Jessie Tarbox Beals.

Collection of six interior and exterior photographs of the Nantucket cottage purchased in 1905 by the Detroit native Louise Streeter Warren and given the tongue-in-cheek name "Waldorf Astoria Jr." According to a hand-written note dated 1941 accompanying the collection, Hope Cottage belonged to the estate of Samuel Swain before it was purchased and renamed by Streeter Warren, but was eventually torn down in 1928 and replaced with a more modern cottage known as the Wander Inn.

The original structure depicted here is a modest two-roomed fishing cottage occupied by Streeter Warren and her adolescent maid. The walls are peeling but the furniture is sturdy and includes a splendid upright piano, a stuffed barn owl, and the

handwritten sign "Smoke All You Want." Three of the photographs depict the front room from different angles sans occupants. The other three depict the cottage from the exterior, the "Waldorf Astoria" sign prominently on display, and Louise Streeter Warren standing at her front door or on the side wall, hanging up new shutters with the help of her maid. The final image shows the maid alone in the small dark kitchen, evidently shucking corn though it's hard to make out exactly what is in her bucket.

The present collection dates from around the time Tarbox Beals moved to Greenwich Village to open a studio where she continued to work freelance and document the Bohemian culture surrounding her. She liked to travel as well, so photographing a female Michigan transplant in the small fishing community off the coast of Nantucket Island would have checked many of her favorite boxes. [N.B. Location of photographs based on a small Detroit *Free Press* article dated June 23, 1905, noting that Streeter Warren had taken a cottage in Sconset, Mass. for the summer.]

Price: \$3,250





30

Francois-Benjamin Vayron [lith.]

Syllabaire Français et Anglais [Série 1]

Paris: Marchand, n.d. [ca. 1850s]. Oblong 16mo (10.5 x 13.5 cm); full recent violet morocco, covers lettered in blind and gilt, original front wrapper bound in, housed in custom paper-covered slipcase; 24ll.; each leaf adorned with hand-colored lithograph printed on verso only. Leather spine toned to tan, original front wrapper rather creased and worn at margins and discreetly rebacked though evidence remains of small losses affecting decorative border, final leaf ("Z") also a bit chipped at margins with faint fold line along gutter edge, several leaves reattached to gutter edges with archival tape. A Good to Very Good example of this unrecorded ABC.

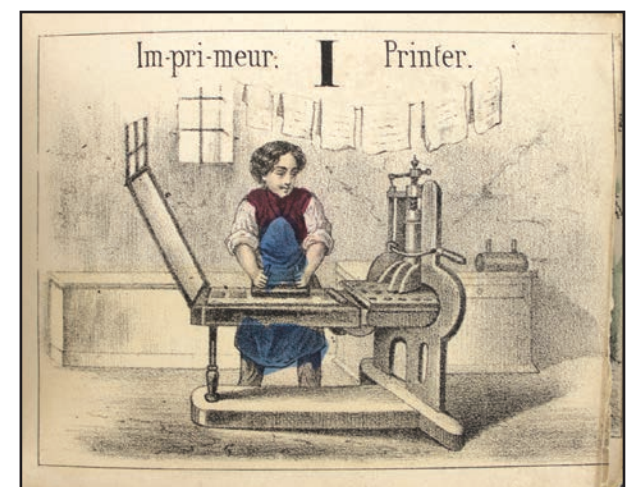
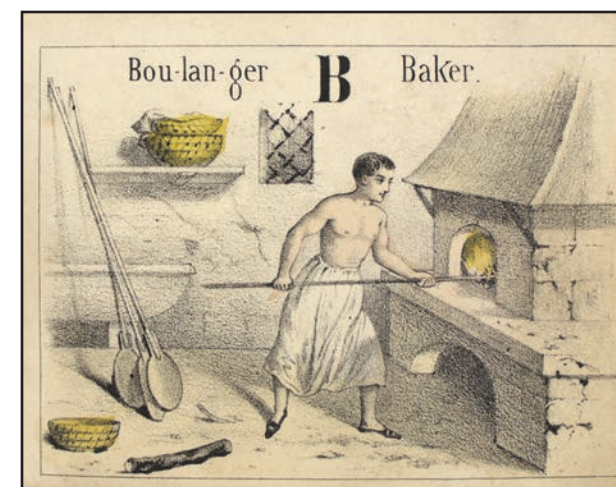
Forms part of a series of French-English ABCs issued by Marchand in the 1850s. This volume provides twenty-four professions, the letters X&Y having been combined, the letter W skipped altogether. The métiers chosen are for the most part familiarly artisan and working class (no lawyers, doctors

or politicians here!), from the Armorer to the Zingueur (Zinc smith). The letters of the alphabet for the French and English equivalents don't necessarily match so that "I" stands for Imprimeur/Printer and "J" for Jardinier/Gardner [sic], though "S" standing for Sculpteur/Carver seems like a lost opportunity. Of special interest are the Kaleidoscope maker, an unsterotypical Usurer, and a ragged [chimney] Sweeper.

The lithography was provided by François-Benjamin Vayron, to whose atelier in the rue Galande one can attribute some of the earliest prints by Gustave Doré.

No copies in the trade, OCLC, or COPAC as of August, 2024.

Price: \$1,500



K is for Kaleidoscope maker

Margaret L. Brown

Collection of Eighteen Manuscript Weaving Pattern Designs

N.p. [Texas?]: [ca. 1841–1848]. Collection of eighteen manuscript weaving patterns measuring ca. 9.5 x 5 cm to 73 x 5 cm, all folded down accordion-style to ca. 5 x 5 cm, many examples comprised of multiple strips of scrap paper sewn or pinned together. Housed in later envelope (9 x 19.5 cm) with the ink manuscript note “Drawn by Grandmother Brown in 1841 Given to me by my mother in 1936,” together with the pencil note “My coverlet that Grandma gave me was made in 1861 Dyed with Bramble Brush [sic] root / Mama told me this Christmas 1935.” Also included in envelope is a small scrap of paper signed by Miss Annie Crockett and Miss Mary Love. Light dampstaining to a few examples, one example in fragments, else a Very Good, bright and legible archive.

Substantial archive of homemade weaving patterns which, if lined up side by side, would measure somewhere in the neighborhood of 22 feet, basically eclipsing the 15-foot folding plate in Item 38. Many of the patterns are for various patterns of dimity, a sturdy patterned cotton fabric made with a harness-loom that was popularly used to make coverlets. Though easy to wash and popularly bleached white, the women of the Brown family evidently chose to dye theirs using bramble bush root which yields orange or greenish tones and would have saved the household many a wash-day in the event of spillage or light soiling.

Several patterns here are simply titled “draft for dimity,” though others make reference to specific popular decorative patterns in the antebellum South, such as “Texican Flower,” “Georgia Beauty,” “queen of England,” and the eerily titled “The boy in the

wilderness.” Many of these are signed at the end of the draft M.L.B., Miss (or Mrs?) S. Brown, or Margaret Brown.

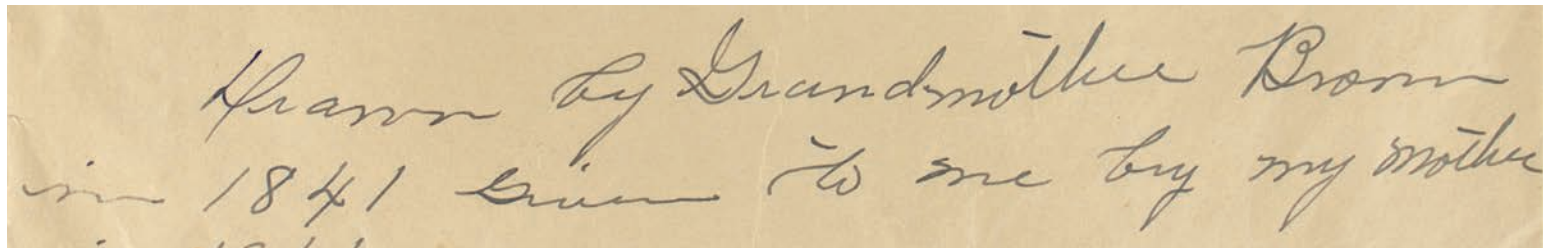
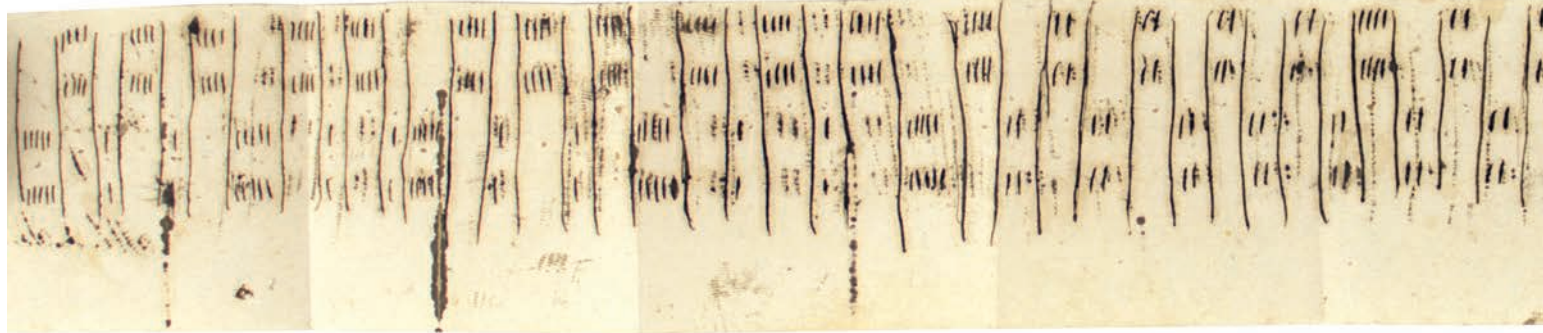
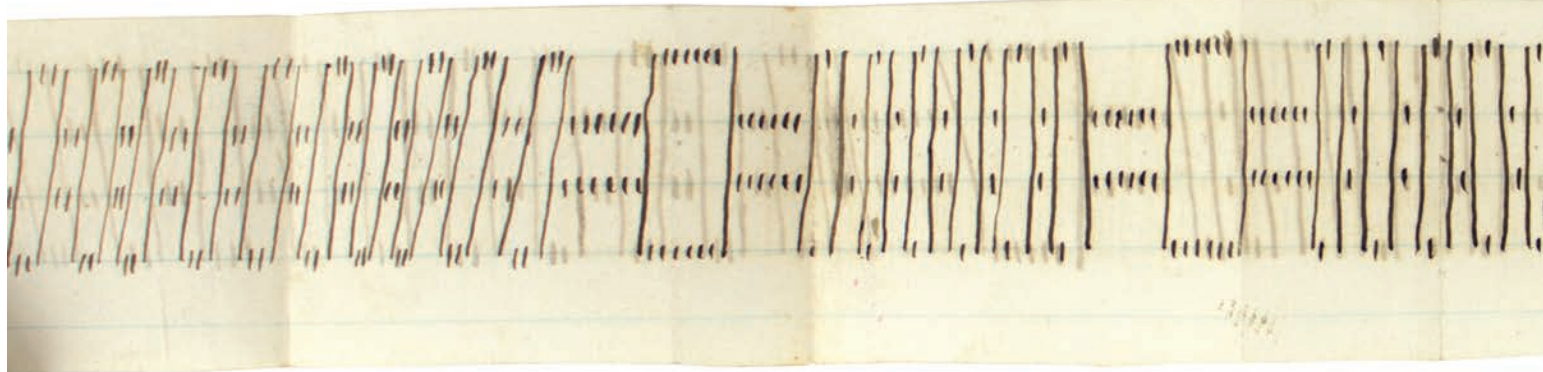
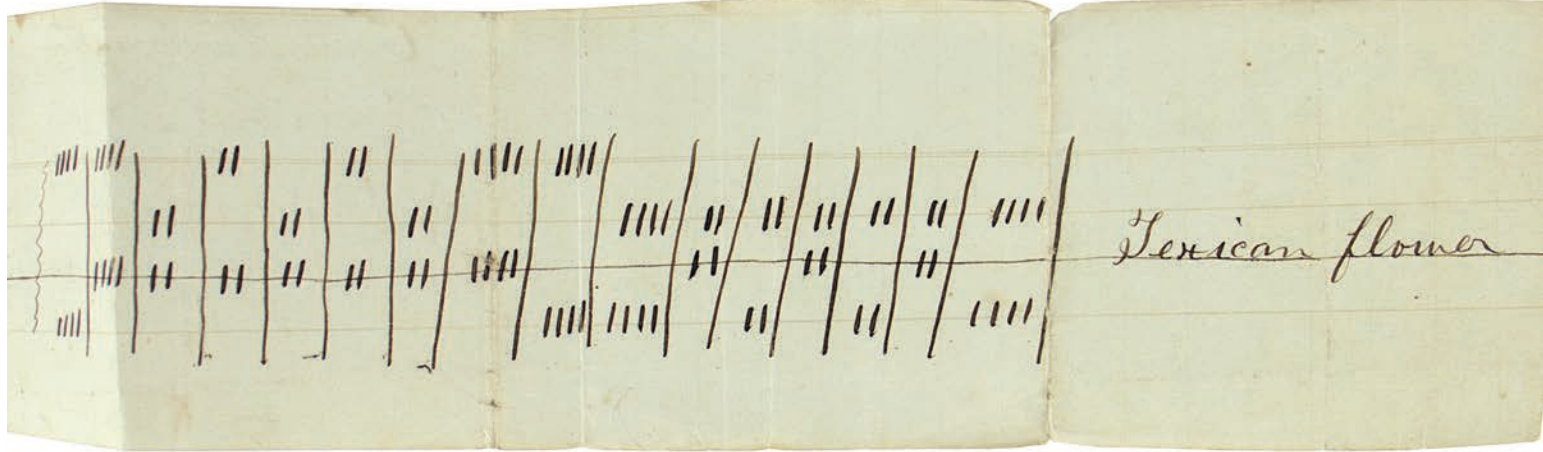
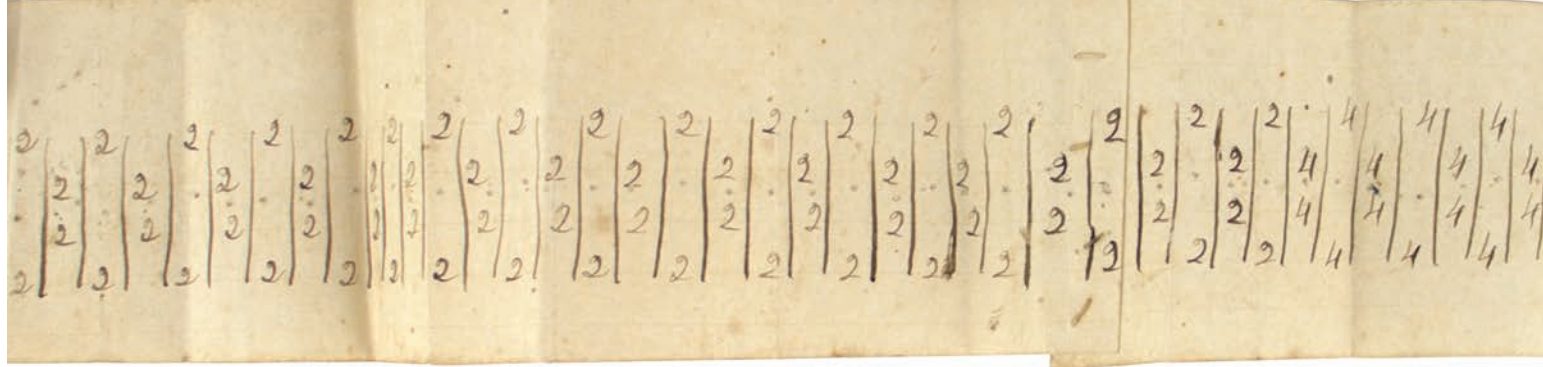
The use of dimity often signified emphasis on cleanliness and orderliness while working with a dearth of resources and the present collection, preserved for nearly a hundred years by three generations of women from a single family, exemplifies this philosophy. Each example is set down on recycled paper stripped down to five centimeters tall so that no paper goes to waste. Many of the examples still bear the markings of the original document—fragments of a poem on the verso of one, a bill dated August 15, 1848, for the sum of \$252.43, on the verso of another. It is a testament to the women’s economization of not just materials but space that they managed to house more than 21 feet of patterns into a single envelope measuring a few inches.

Provenance: Scouted in Johnson County, Texas, by a previous bookseller. With the vagaries of frontier census records, we cannot place the Miss/Mrs. Browns in Texas definitively, though we do find records for a Margaret Brown (nee Johnson), born in Abbeville County, South Carolina, in 1822, and buried in Kaufman County, Texas, in 1872, just seventy-five miles east of Johnson County. Significantly this Margaret Brown was the mother of two daughters, one of whom also had many daughters of her own.

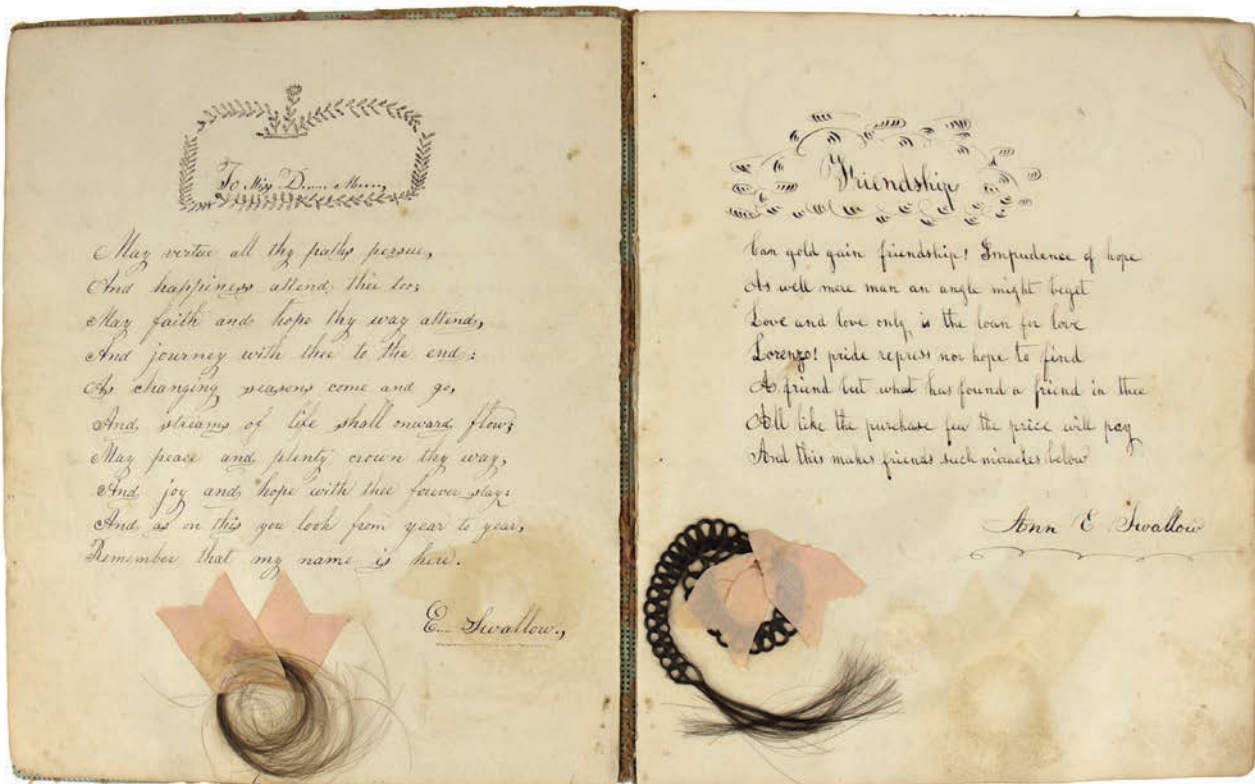
Reference: Florence M. Montgomery. *Textiles in America, 1650-1870* (2007), p. 42 & pp. 218-222

An itemized list of all the examples is available upon request.

Price: \$1,250



Twenty-two feet of weaving patterns



Dedicated to the daughter of Sand Brook's religious powerhouse family

32

Mary Wolverton et al

From a Friend M.W. [Manuscript and Needlepoint Hair Album]

[New Jersey?]: n.d. [ca. 1840s]. Small quarto (19.5 x 16.5 cm); green paper wrappers with needlepoint designs on both covers; [28]pp. filled to completion. Quite fragile, spine mostly perished, leaves brittle and toned, a few separated but present. A Good to Very Good example, contents uniformly clean and legible.

Friendship hair album compiled by young Mary Wolverton for her cousin Delilah Moore filled with contributions of religious poetry by twenty-two friends and family members, fifteen of whom have also provided a lock of ribbon-tied hair, some intricately plated, others (usually from a male contributor) a small curl. An uncommon format as well as a labor of love, the wrappers depict two needlepoint designs, the front of a cozy home surrounded by a wreath of roses, the rear adorned with the words "Delilah Moore's Book," the vignette of a pink and gilt book at the head of the surrounding (partly perished) pink oval, two hearts at the foot.

Records pertaining to the Moore family plot in Sand Brook, New Jersey, provide Delilah Moore's dates 1829–1905, placing this album around the 1840s during her adolescence. Movingly one of the contributors listed is Mary Dalrymple, quite possibly a sister of Thomas Dalrymple, the man Delilah would eventually marry. Delilah Moore was a member of Sand Brook's most powerful family, many of whom were leading members of the German Baptist Church in that village, which was given the name the "Moorites." Many of the same last names appear over and over in the album, giving some indication of the intimacy of the community: four Grays, three Wolvertons, etc.

Reference: James P. Snell and Ellis Franklin. *History of Hunterdon and Somerset Counties, New Jersey* (1881), p. 381

Price: \$650

33

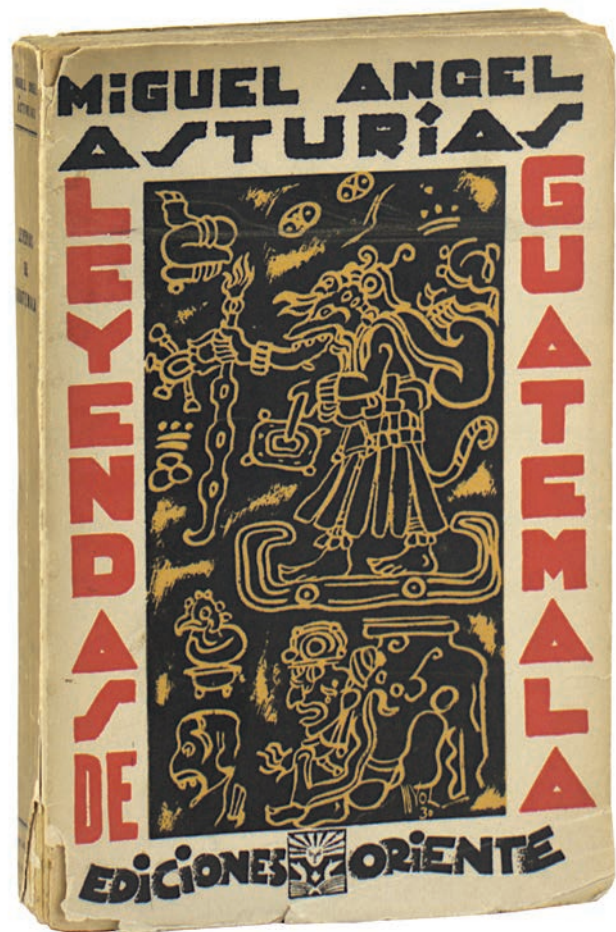
Miguel Angel Asturias

Leyendas de Guatemala

Madrid: Ediciones Oriente, 1930. First Edition, from a total print run of 200 copies, this copy unnumbered and printed on “rustic” paper. Octavo (19 cm); publisher’s pictorial wrappers; 208pp.; half-tone illus. throughout. Wraps creased and chipped along edges with loss to base of spine; general smudging and rubbing. Bit of separation at front hinge but overall binding sound. Pages toned and brittle though interior otherwise unmarked, final gatherings unopened; Very Good.

Asturias’ first published book, *Leyendas de Guatemala*, is an exploration of pre-Columbian Mayan myths and how they shape Guatemalan identity. This and other works of the Nobel prize-winner have been described as precursors to or early examples of Latin American Magical Realism, and Asturias returned to many of the themes introduced here throughout his exemplary career. An important text in the development of 20th-century Latin American literature and scarce in retail.

Price: \$1,000



The first book by the first Latin American winner of the Nobel Prize in Literature

34

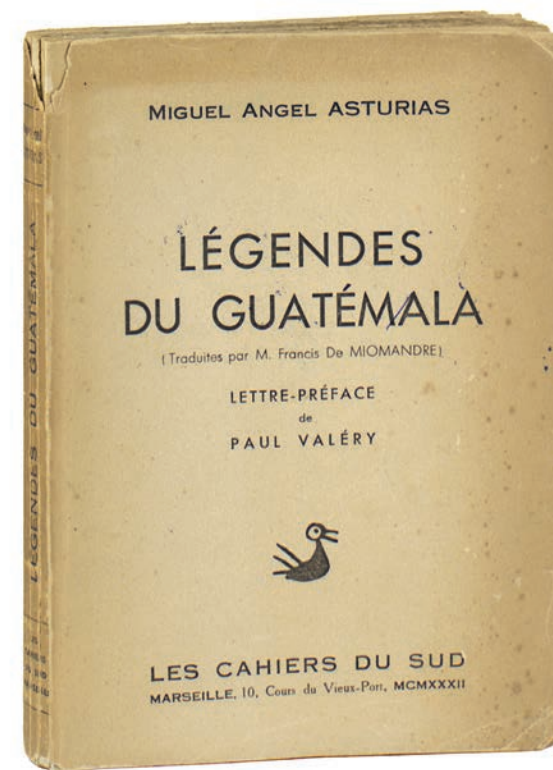
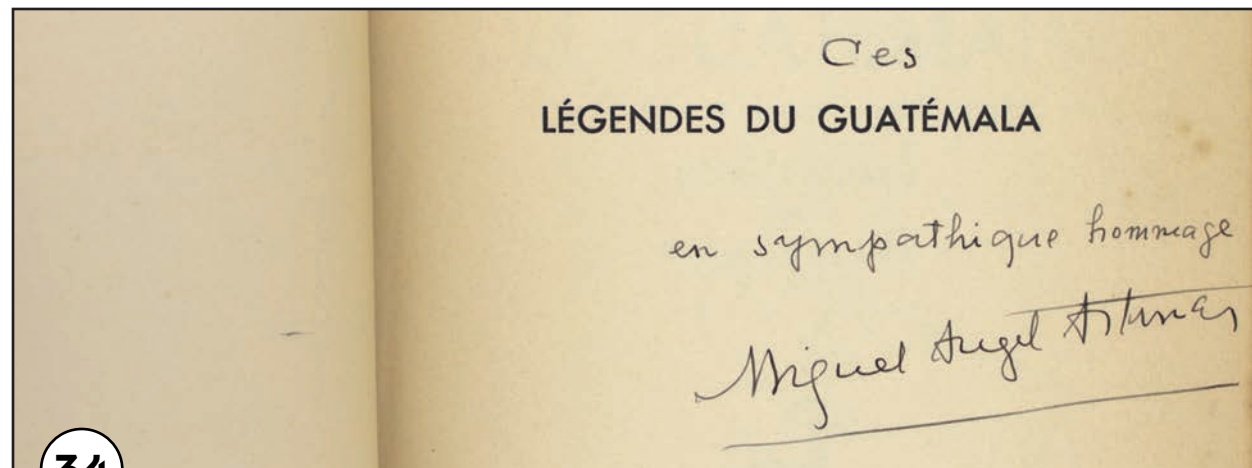
Miguel Angel Asturias; M. Francis de Miomandre [trans.]; Paul Valéry [preface]

Legendes du Guatemala [Signed]

Marseille: Les Cahiers du Sud, 1932. First French Edition, from a total print run of 1000 copies, this copy one of 100 printed on alfa and stamped “SP.” Octavo (19 cm); publisher’s pictorial wrappers; 135pp.; half-tone illus. throughout. Toning and spotting to wraps with chipping and creasing to edges; small patch of loss at crown; creasing and partial split along spine crown. Brief separation at front hinge but binding holding. Occasional spotting and smudging to interior, most heavily at “Legende du Sombregon” though text legible throughout. Still a Very Good copy, signed at front free endpaper by Asturias to French screenwriter and director Carlo Rim with brief inscription.

Enhanced with a brief but glowing preface published from a letter from the French poet Paul Valéry: “As for the legends themselves, they have left me rather drunk. Nothing has seemed to me so strange—I mean more strange to me, to my ability to expect the unexpected—how these story-dream-poems confound so strangely the beliefs, the tales, and the mores of every age of an entire people...” (p. [9], our translation).

Price: \$300



“As for the legends themselves, they have left me rather drunk” - Paul Valéry



Film meets advertising

35

**[Film History] [Advertising History]
[New York City]**

Collection of One Hundred and Eight Silent Film-Era Hand-Drawn Advertisement Text Cards

Brooklyn, Manhattan, Hicksville, etc: [ca. 1920s]. One hundred and eight (108) movie advertisement text cards, nearly all hand-painted in white on stiff black card stock and measuring ca. 17.5 x 18 cm to ca. 20 x 20.5 cm; many with painted pictorial elements or color paste-ons. General wear to margins, some placards suffering shallow losses at extremities not affecting text or illustration while a few have larger pieces missing, though the vast majority in Very Good condition. Date based on the lone dated advertisement (1929).

A remarkable time capsule from the early days of blending film-going with advertisement, one placard even promoting this form, promising that "This novel advertising medium brings results to the merchant." Not only did it bring results, it was also cheap for the movie house to produce: at least sixteen of the examples here are painted on the versos of trimmed silent film text cards. The ad for Frankel's Men's Shop, offering holiday suggestions of silk scarves, neckties, bath robes, and hosiery, when flipped, tantalizingly reads "The bath after the ceremony." Chas. Friedopfer Furniture, on the other hand, is painted on the verso of the text placard "Then followed rank houses, headquarters for the half-bred gauchos who herd cattle over the vast estates," possibly text to accompany a jingoistic newsreel or Western.

Of special note, however, is the breadth and diversity of the businesses that made use of this advertising novelty, many of them first- and second-generation immigrant-owned family businesses catering to their fellow countrymen and countrywomen, the collection including six advertisements in Italian, two in Chinese, and one in Czech.

Businesses range from the garment industry (Army & Navy Store, Self-Acting Shoe Store, Father & Son Clothes Shop, "Pants to match your coat!"); to pastry and ice cream parlors; florists; garages and body shops; movers; pharmacists; optometrists and dentists ("at the subway station"); radio repair; electricians; beauty salons (our favorite: Joe's Beauty Parlor); furniture stores and auction houses; banks; cleaners and laundromats; department stores; jewelers; haberdashers; malt and hops stores; a Chevrolet dealership out in Hicksville; a taxi company ("polite and courteous drivers"); quality meats; hotels and boarding houses; Singer sewing machines; and finally, a coal company located inside a pet shop.

Price: \$8,500

NOW
is the Time to Take
Care of Your **EYES!**


Dr. CHAS. RHYON
OPTOMETRIST

492 FIFTH AVE. NR. 12th St.

EYES EXAMINED | GLASSES FITTED

DOLCERIA MARCONI
2277-1st AVE. COR. 117th St.
FABBRICANTI DI DOLCI
SI ACCETTANO ORDINI CHE
SE ESEGUONO PRONTAMENTE
PER SPOSALIZI-BATTESIMI
ICE CREAM PARLOR
Specialty SPUMONI
& GELATI

KEE CHONG CO.
街勿
司公昌奇
號一十五
機器 留聲 中西 衣服

248
Caps  \$1.29
At the Cut Rate
HABERDASHERY -
UNDERSELLING
11 Main St. Hempstead
Next to Beck Shoe Store
Shirts - Underwear
Hosiery Etc.

270
GET
THE MOST
For Your
RELIEF CHECKS at
Shankman's
205 NASSAU AV. COR. RUSSELL ST.
MONEY BACK
GUARANTEE

[Pabst Brewing Company] C.W. Henning [illus.]

Pabst Extract "Brings the Roses to Your Cheeks" [1910 Wall Calendar]

Milwaukee: Pabst Brewing Company, 1909. Original chromolithographed wall calendar scroll measuring 58 x 18.5 cm when unrolled; cardboard roll along bottom edge and metal hanger present at top edge. Very light wear, one crease along bottom edge, faint dampstain to left-hand edge near bottom margin, else a Very Good or better example.

Promotional wall calendar featuring a full-length chromolithographed portrait by C.W. Henning of a beautiful "American Girl" on recto, 1910 wall calendar and advertising copy printed in red on verso. "The fairest flower in the garden of humanity is lovely woman. Every woman can be beautiful after her own style, yet how many fail to possess that subtle charm and fineness of coloring which comes only with perfect health. The pallid face, the sunken cheek, or lusterless eye too often, even among young girls, tell the story of nervous energy drained to the dregs."

Enter Pabst Extract, "A liquid preparation of malt and hops combined with calcium hypophosphate and iron pyrophosphate." It is promised to "strengthen the weak...It rapidly rebuilds tissue, muscle, and sinew." Approved by the FDA while still in its infancy, this elixir appears to be cooked down malt extract enhanced with a calcium supplement today only used in the poultry industry. As far as we know no drug exists that rebuilds muscle tissue or sinew.

Price: \$500

Fight depleted energy with Pabst!



Quarter returned when empty

M & S

Collection of Five Early 1960s-Era Condom Machine Decals

Chattanooga, TN: M & S, [ca. 1960]. Collection of five unused decals (43.5 x 8 cm); light wear to margins of one example, old ink prices to versos, else a Near Fine collection. Offered together with extra unused decal for the "2-B Shur Birth Control Pill," "The greatest novelty gag for male and female alike." Date of publication based on the address "Cleveland 28" on the printer's Allied Decals rubberstamp present on verso of each example: zip codes were not introduced until 1963.

Small but compelling and research-rich collection of condom dispenser decals from the Chattanooga-based prophylactic company M & S. Each example caters to the customer's specific concerns: "She will be happy you tried it"; "She'll love it!"; "Avoid disappointment of premature climax"; "Odorless / Safe / Stainless"; "Quarter returned when empty."

Price: \$350

Samuel von Pufendorf; Erik Dahlberg [illus.]

Samuelis Liberi Baronis de Pufendorf De Rebus a Carolo Gustavo Sveciae Rege Gestus Commentariorum Libri Septem Elegantissimis Tabulis Aeneis Exornati cum Triplici Indice

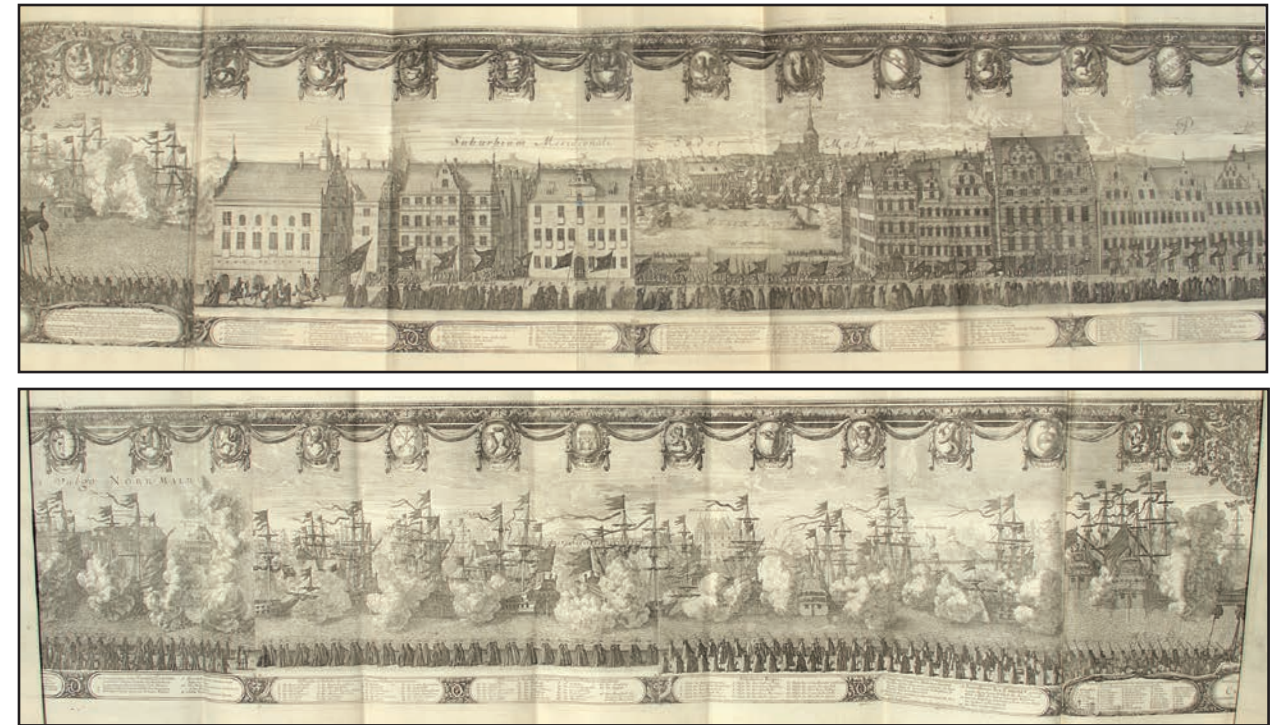
Norimbergae [Nuremberg, Germany]: Sumptibus Christophori Riegelii / Literis Knorzianis, 1696. First Edition. Thick folio (37 cm); early full speckled calf, spine in seven blind-tooled compartments with red gilt label; [14],626,53,[11]pp.; added engraved title page and one hundred and twenty-seven (127) plates including twelve (12) portrait plates, and one hundred and fourteen (114) double-paged plates, as well as the spectacular 15-foot folding view. Both text and illustrations collated complete. Leather a bit dried and scuffed at extremities and along spine margins, bottom spine compartment starting to crack, discreet hinge reinforcement, small ownership ex libris and initials to front pastedown, two ownership signatures to title page, one contemporary, the latter dated 1955 accompanied by a pressure stamp, very minor wear along margins of the 15-foot plate, else a Very Good, internally clean and sound example.

Though unattributed on the title page, this monumental work was in reality a collaboration between the German jurist and historian Samuel von Pufendorf (1632–1694) and the Swedish military engineer and mapmaker Erik Dahlberg (1625–1703). Dahlberg provided the illustrations, which were in turn engraved by a team of professionals including Daniel Marot, Adam Perelle, and Willem Swidde. While Pufendorf's text is marred by a dry style and pro-Swedish prejudice, Dahlberg's illustrations are a masterpiece, including birds-eye views of Swedish and Polish towns, battle scenes, architecture, maps and plans. A seasoned Field marshal, Dahl-

berg's battle scenes depict an uncanny immediacy of billowing smoke and dust, the arc of a projectile, the scattering of arms.

Reference: Michael J. Mikós, "Erik Dahlberg and His Views of Polish Towns," in *The Polish Review*, Vol. 33, no. 2, 1988.

Price: \$12,500



Complete with 15-foot (!) folding plate

Josiah Venable His Book
Sept 22 1804
the sons and daughters
of Jos as Venable and wife
William Venable
The son of of Jos Venable
and Larry his wife
Was Borne the
25 of August 1804
Amos Venable
the was Borne the
17 of June 1808
Townley Venable was
Borne the 16 August 1813

Map versos used as contemporary shipboard log

Joseph Scott

The United States Gazetteer: Containing an Authentic Description of the Several States Their Situation, Extent Boundaries, Soil, Produce, Climate, Population, Trade, and Manufactures. Together with the Extent Boundaries and Population of the Respective Counties. Also, an Exact Account of the Cities, Towns, Harbours, Rivers, Bays, Lakes, Mountains, &c.

Philadelphia: Printed by F. and R. Bailey, at Yorick's-Head, No. 116, High Street, 1793. First Edition. 12mo (17 cm); full contemporary calf, remnants only of red spine label; vi,[294]pp. (text collated complete); 18 (of 19) engraved folding map plates. Lacking endpapers and large folding frontispiece map of the United States, title page separated but present, textblock exceedingly brittle and toned with horizontal closed tear to a few leaves affecting text without loss of meaning, extensive ownership notes throughout (see below), maps rather dampstained, else a Good to Very Good, pleasingly unsophisticated copy with compelling provenance.

Significant contribution to American census-taking, surveying, geography, and trade. The entries, organized alphabetically, provide details on population (each county includes the number of free citizens and enslaved persons); law and government; architecture; and topography. From a typical entry: Edgfield County, South Carolina, "is 34 miles in length, and 24 in breadth, and contains 9,670 free inhabitants, and 3,670 slaves. Nearly through the middle of this county, passes that belt of elevated land, which we have mentioned in general description of that state. It separates the waters of the Saluda river from Savannah. The lands in general are rich and well cultivated."

Provenance: Extra blank leaf bound in following the errata page bearing ownership inscription "Josiah Venable [b. 1775] His Book," below which he has recorded the births of his sons and daughters from 1804 to 1813. At an earlier date Venable had put this small volume to use as a shipboard journal, recording on the versos of the maps of Massachusetts and New York his seafaring adventures from 1798, when the United States and France were on the cusp of maritime warfare:

"See fairing [?] taken by the French the 28 of July 1798."

"The 16 of July our ship sprung a leak [sic] and heavy gale of wind wich lasted five days."

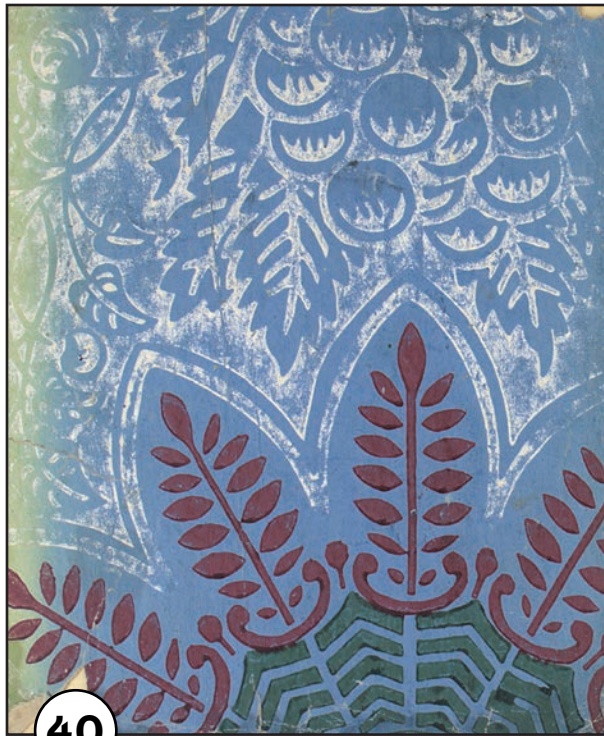
"The 1 of august cast away with five Spanyards on [?] in a desart place relived the 16 from Port Laura."

"20 of June we saled from Virginia to Saint Bartholomews fell in with havy gale of wind 28."

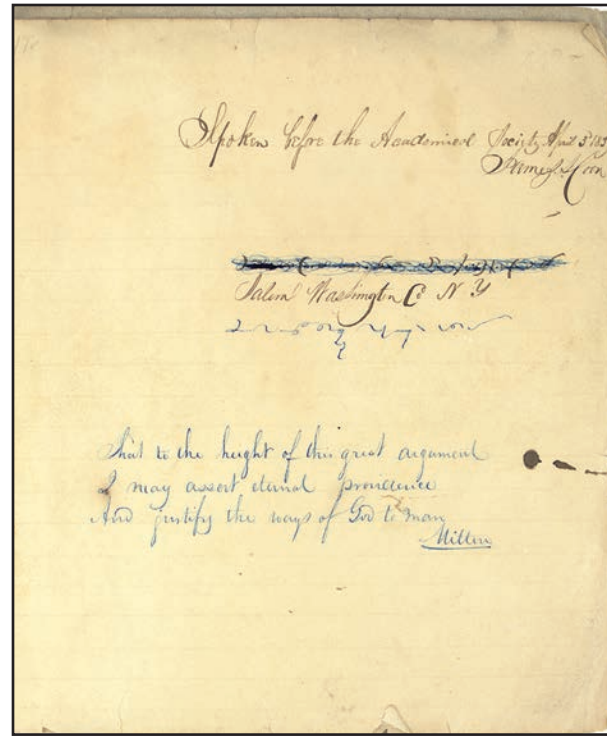
Perhaps the dampstaining to textblock a result of the heavy gales and leaks sprung shipboard?

EVANS 29476; SABIN 78331

Price: \$3,500



40



James S. Coon

Lecture on Geology Delivered April 3, 1839 [Manuscript Title]

Salem, NY: 1839. Small square quarto (18.5 cm); handmade notebook of contemporary stitched stenciled wallpaper wrappers; [26]pp. Wrappers a bit chipped and worn with small loss to upper cover fore-edge and bottom edge of rear wrapper, a few small smudges, else Very Good and quite legible.

Original clean copy manuscript of an unpublished lecture on geology delivered before the Academies Society in Salem, Washington County, New York. The speaker James Coon begins with a broad view of the importance of continuing study in the sciences and geology specifically before broaching the newish study of fossil rock which had arisen with the emergence of the Industrial Age.

The speaker perhaps daringly concludes that “When we carefully examine the structure and formation

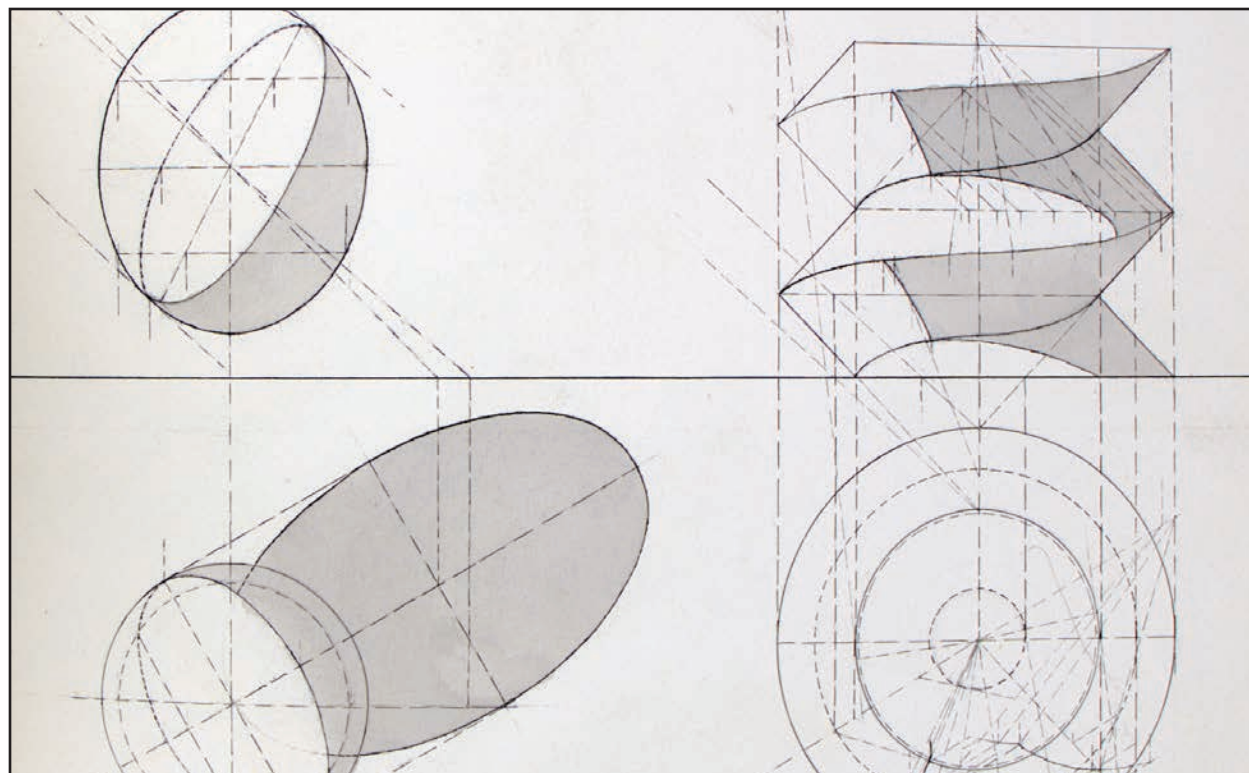
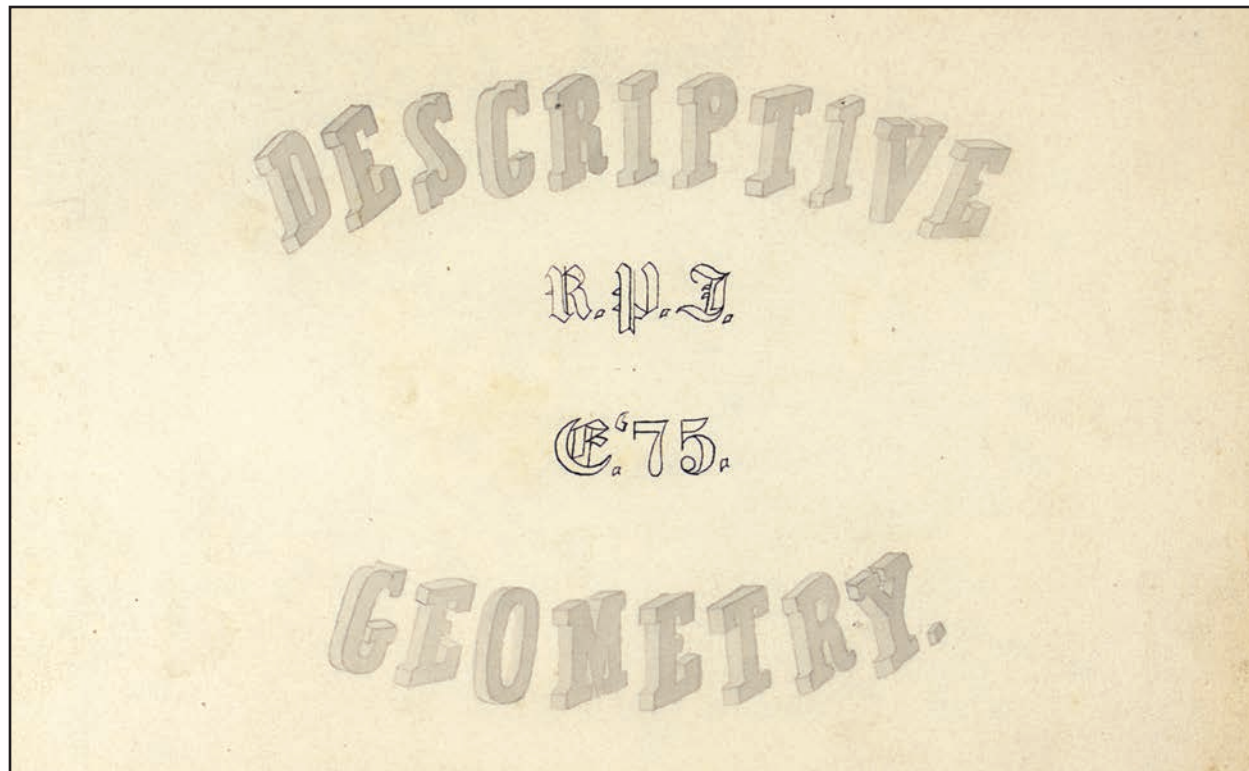
of the Globe, its various appearances and effects produced on the fossil rocks, we must arrive at the only Conclusion Viz that the time producing them must have been very great. That to give it the present aspect and condition must not have been a temporary inundation like the Deluge but must have continued for almost countless ages.”

Geology notwithstanding, of special interest is the striking wallpaper used to bind this manuscript: interwoven designs of red and green snowflakes with white lace-like leafy patterns are stenciled on a colorful moiré background that fades from lilac to green to bright blue and back to green. A room plastered in this design would have been very jolly indeed.

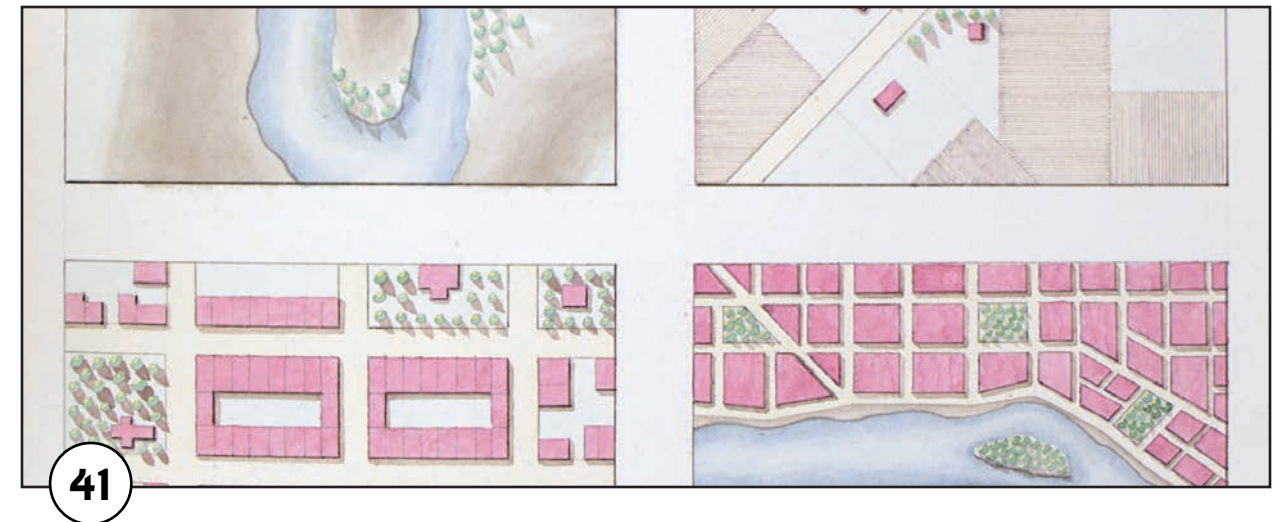
Price: \$650



Bound in striking wallpaper wrappers



College notebook by the godfather of American infrastructure



John Alexander Low Waddell

***Descriptive Geometry* [Manuscript Title]**

Troy, NY: Rensselaer Polytechnic Institute, 1875. Oblong quarto (19.5 x27 cm); self-wrappers, spine remnants of original notebook binding only; [39]ll. filled to completion with thirty-eight ink and water color plates. Title page leaf (serving as upper cover) a bit soiled and lightly chipped at margins, else Very Good, internally clean and sound.

Splendid sketchbook by the renowned Canadian-American civil engineer John Alexander Low Waddell (1854–1938) produced during his tenure as a student at the Rensselaer Polytechnic Institute in Troy, New York. Divided into three sections, the notebook includes twenty plates of geometrical figures, all signed “Waddell” at bottom right-hand corner. The second portion of the notebook is comprised of six splendid watercolor plates under the heading “Color Topography.” The concluding ten plates relate to “Shades & Shadows.”

The exactitude and aesthetic of this youthful notebook serves as an exciting portent of what was to come—in the three immediate years following his graduation from the Institute Waddell served as a draftsman in the marine department of Ottawa, as a contracting engineer for the Canadian Pacific

Railway, and as an engineer for a mining company in West Virginia where he surveyed property and designed mining structures.

After receiving his Master of Engineering at McGill University Waddell went on to have a fifty-year career designing more than a thousand bridges including his own patented high-clearance vertical-lift bridges. The A.S.B. Bridge in Kansas City was one of just two such examples, and was added to the registry of National Historic Civil Engineering Landmarks by the American Society of Civil Engineers in 1996. Other recognizable structures to Waddell’s name: the Chicago L, the Colorado Street Bridge in Pasadena, and the former Goethals Bridge linking New Jersey to Staten Island.

A remarkable record of the early career of one of the most influential minds behind American infrastructure. Take to the road today and it will only be a matter of time before you cross a bridge designed by John Alexander Low Waddell.

Reference: American National Biography

Price: \$1,500

William H. Harrison; Florence Claxton [cover design]

The Lazy Lays, and Prose Imaginings [Inscribed to American Medium Mary Hollis Billings]

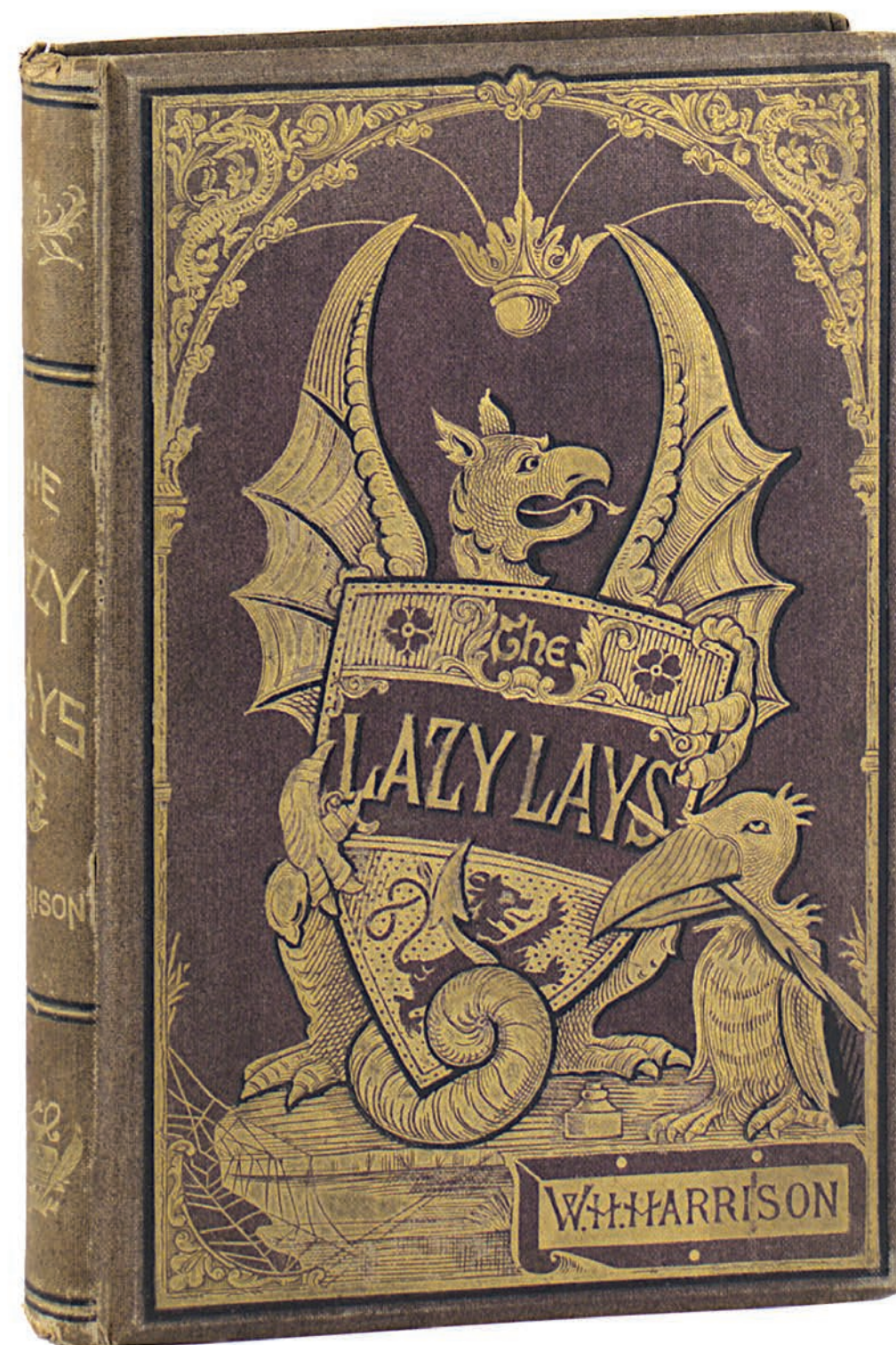
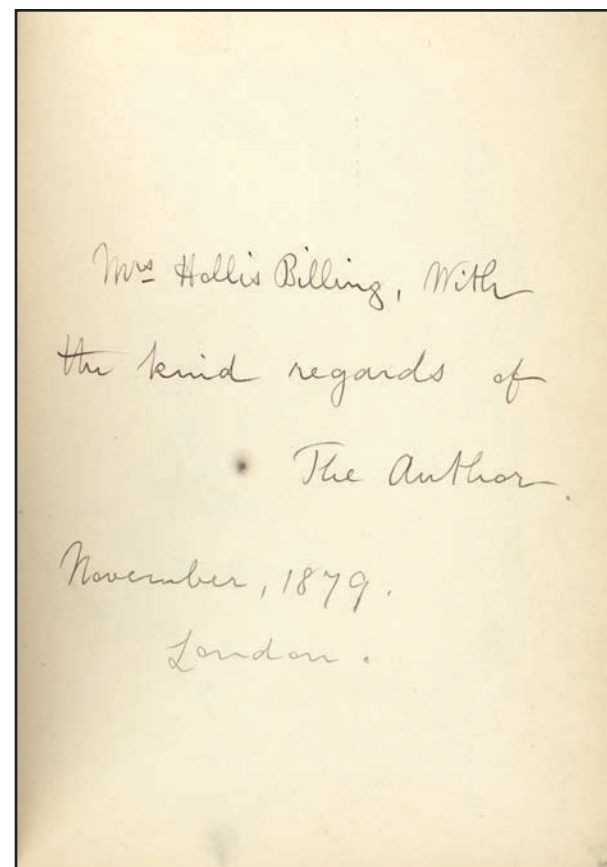
London: William H. Harrison, 1877. First Edition. Octavo (18.5 cm); publisher's purple pictorial cloth designed by Florence Claxton elaborately embossed in gilt and black, all edges gilt, black glazed endpapers; iv,[5]-156pp. Cloth a bit scuffed and worn along extremities with brief exposure at corners and spine ends, spine cloth faded, brief split to rear joint, rear hinge cracked but holding, textblock slightly shaken in binding, else a Very Good, bright example. Inscribed on front flyleaf to the American medium "Mrs. Hollis Billing, With the kind regards of The Author / November, 1879. London."

Scarce collection of humorous poems and vignettes by the British author and editor of *The Spiritualist*. Running in the London Spiritualist circles Harrison would presumably have made the acquaintance of the inscriber American medium Mary Hollis Billing and her husband, who served on the 1877 Committee of the Theosophical Society in London.

Contents only glancingly Spiritualist, though true to form the imprint provides the publication date based on different calendars: A.D. 1877 (Popular Chronology); A.M. 5877 (Torquemada); A.M. 50,800,077 (Huxley). Like many Spiritualists of the day, Harrison was especially interested in photography, and several pieces in this volume relate to the art and science of the form. Notably "The Lay of the Photographer" describes in nineteen stanzas the chemical transformations of pyroxylin, iodine, and silver to develop photographs. Needless to say, the poem is not very good.

Advertisements for the present work attribute the cover design to British illustrator, cartoonist, and fringe Pre-Raphaelite Florence Claxton (1838–1920). One contemporary reviewer aptly describes the book as "handsomely-bound and griffin-guarded" (*Liverpool Daily Courier*).

Price: \$1,250



"griffin-guarded"

43

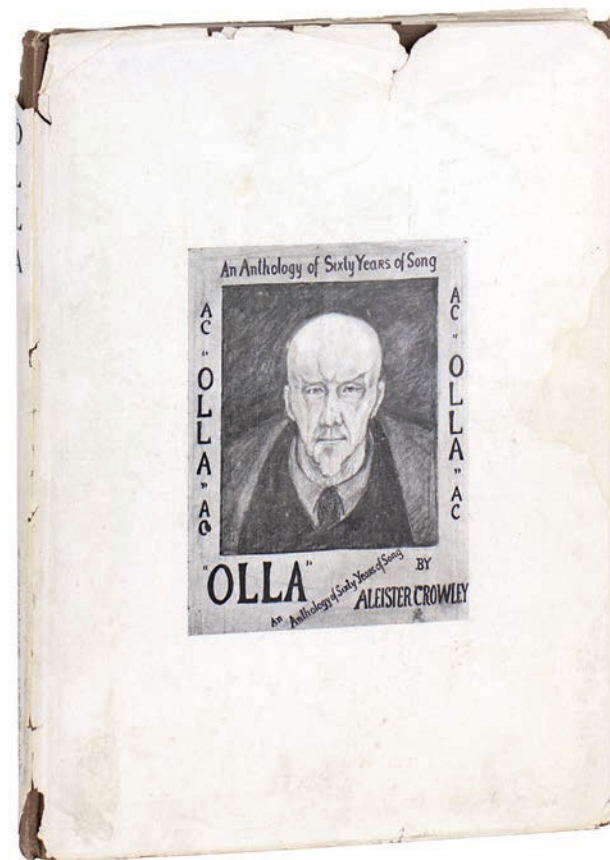
Aleister Crowley; Lady Frieda Harris [dust jacket]; Augustus John [frontis]

Olla: An Anthology of Sixty Years of Song

London: Published by the O.T.O. / Printed in England by W.A. Guy Ltd., [ca. 1946]. First Edition, limited to 500 copies. Quarto (29 cm); publisher's cloth in white pictorial dust jacket designed by Lady Frieda Harris, "artist executant" of the Thoth tarot deck; 128pp.; frontis. Jacket chipped at spine ends and corners, with a couple long closed tears from top edge on front and rear panel and smaller tears along spine with tape repair to verso, along with a few spots of faint dampstaining at fore-edge and tail, and some general smudging and scuffing to surface. Boards slightly rubbed at extremities with minor fraying. Binding gives a little but overall is holding soundly. Interior unmarked. Very Good in a Good or better dust jacket. OCLC provides a date of 1946 or 1947.

A useful attempt at an Aleister Crowley "reader" providing the novice with "as full an idea as possible of his work published from 1897-1946" (front jacket flap). The author's major works are overlooked in favor of his shorter pieces, each of which is provided with the date and location in which it was composed—Mexico, Washington, DC, Cambridge, Marseille, Oahu, Detroit, etc.

Price: \$850



"I can't read, and I can't write; I'm in bed all day, and drunk all night"

44

Robert Frost
to
Dorothy Farra

"To stultify the Deuteronomist"

Robert Frost

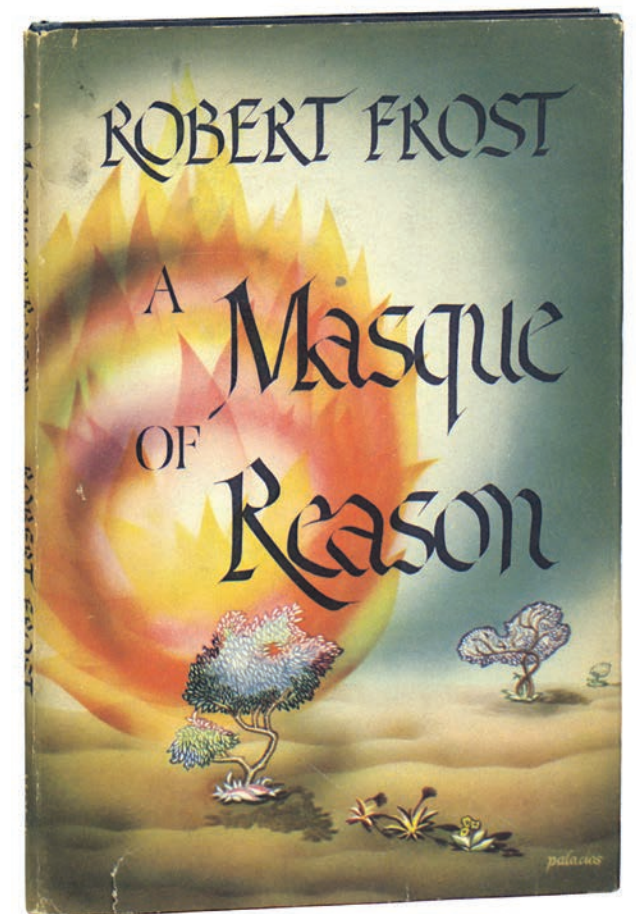
A Masque of Reason [Signed and Inscribed]

New York: Henry Holt & Company, 1945. First Printing of the Trade Edition. Octavo (21.5 cm); publisher's cloth in pictorial dust jacket retaining original (\$2.00) price; [vi], 23pp. Jacket shows a couple small, closed tears along edges and some general toning and smudging. Boards are square with rubbing at corners and some scuffs to cloth along spine. Binding is sound and pages unmarked.

Frost's comedic play set up as a final chapter to the Book of Job, published for his (Frost's, not Job's) 70th birthday. This copy signed by Frost to a Dorothy Farra without inscription on front free endpaper.

CRANE A27.1

Price: \$500



45

Tom Stoppard

Tom Stoppard

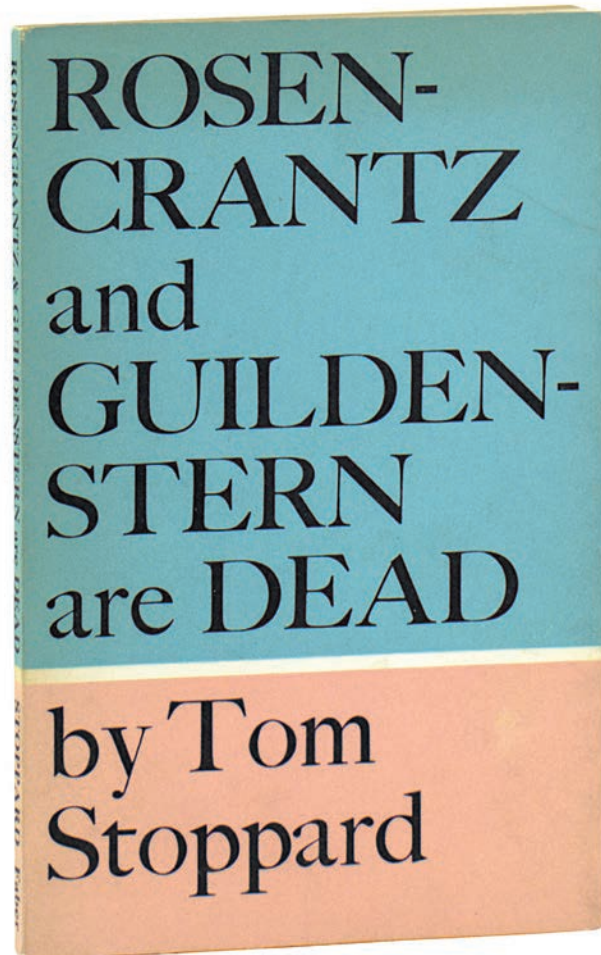
Rosencrantz and Guildenstern are Dead [Signed]

London: Faber and Faber, 1967. First Edition, Wrapper Issue. Octavo (20 cm); printed blue and pink dust jacket attached along spine edge of plain white wraps; 96pp. Jacket is price-clipped, with a faint crease to front panel at fore-edge, light rubbing at spine ends, and some faint smudging to rear. Binding is sound and pages unmarked.

Signed by Stoppard without inscription on half title. 4000 copies of the paperback edition were printed and appeared May 7th 1967, following the 1500-copy hardcover run by three days.

BAKER & WACHS A1.b

Price: \$1,500



Tails

46

Oscar Wilde

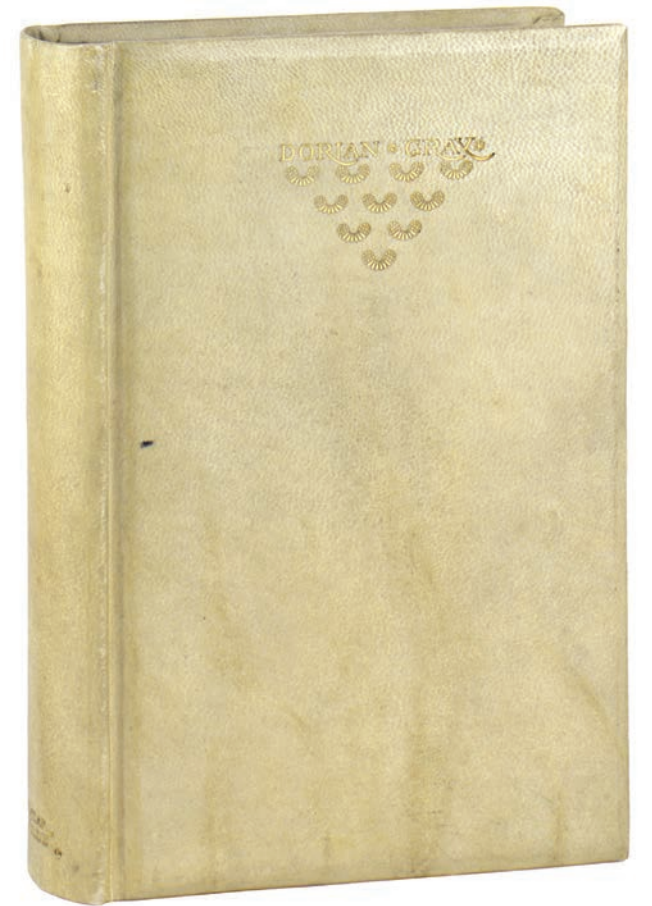
The Picture of Dorian Gray

London: Ward, Lock & Bowden Limited, 1895. Second Edition. Octavo (20 cm); full contemporary gilt-stamped decorative parchment with beveled edges; [viii], 334, 8pp. (publisher's advertisements). Light wear and soiling to boards; binding is sound and interior unmarked. A Very Good or better copy.

Oscar Wilde's only novel, first published in book form in 1891 where it was met with a hostile critical reception for its decadence and allusions to homosexuality. For the three years following its initial publication the work appeared to languish until Wilde's sensational trial for sodomy and gross indecency, for which he was convicted and sentenced to hard labor in May, 1895. This edition came out just a few months later, in October of that year, presumably to meet renewed demand.

MASON 330

Price: \$2,500



"Those who find ugly meanings in beautiful things are corrupt without being charming"

October
no.2

special fiction issue

2.00

Look Inside!

Charlie Ahearn
meets Bruce Lee

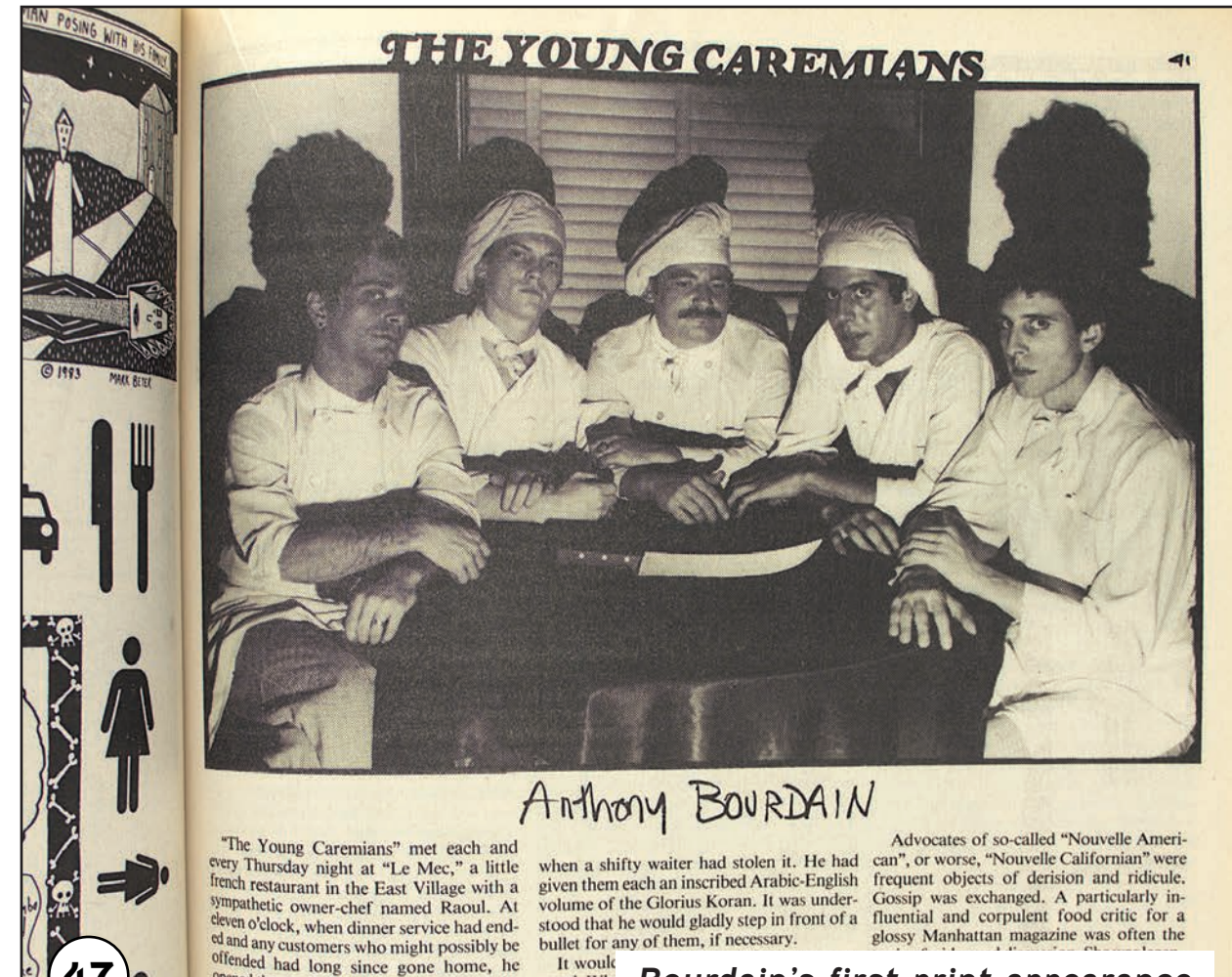
More HipHop

Do You Remember
Rock-n-Roll
Radio?

Zoe Tamerlis
and
CURFEW: USA

Flo Kennedy
Speaks

More Than You Can Stand!



47

Bourdain's first print appearance

Anthony Bourdain, Flo Kennedy, Steven Hagar et al. [contribs.]

Zat: Special Fiction Issue - October No. 2

New York: Zat, Inc., 1984. First Edition. Quarto (27 cm); staplebound pictorial wrappers; 58pp.; black and white photographs and illus. throughout. Light rippling to covers, textblock a shade toned, else Very Good to Near Fine.

Short-lived Zine featuring Anthony Bourdain's first recorded appearance in print, "The Young Caremians," a story of a group of New York chefs who believe themselves to be "The Young Turks, on the brink of

wiping away, by force of their sheer collective genius and originality, the Moustache Petes of the tired Frog Ponds, bland Nouvella Cucina, Fake Tex-Mex, and everything that was over-precious, over mesquited, over-done, over-trendy, or overly successful." The story features sex, gambling, and murder in its tidy three pages. Scarce in retail.

Price: \$850

ITEMS 48-52: TOM VERLAINE & PATTI SMITH

Before he met Patti Smith in the mid-1970s, Tom Verlaine used to run with a kid named Richard Meyers who now goes by the moniker Richard Hell of Richard Hell and the Voidoids. Richard and Tom used to be the same person, ran away from the same hometown, slept on the same mattress, played in the same band, shared the name Theresa Stern under which they published poetry chapbooks you might have seen circling around CBGB where they hung out. When Theresa Stern was torn asunder Richard's spot on the mattress was occasionally filled by Patti, a.k.a. Winghead a.k.a. Wing for short—the nickname resulting from a choppy haircut Tom gave her one day.

There is a repeated theme with the legacy of Tom Verlaine, that those closest to him wanted to be him. Even forty years after their rift Richard Hell wrote in his memoir, "What else do I have to believe in but people like him? I'm like him for God's sake. I am him." Patti Smith wrote in her tribute to Tom last winter: "As I watched Tom play, I thought, Had I been a boy, I'd have been him."

48

Fifty copies of this first edition
have been signed and numbered
by the author.

NUMBER 11

Theresa Stern

Theresa Stern [pseud. of Tom Verlaine and Richard Hell]

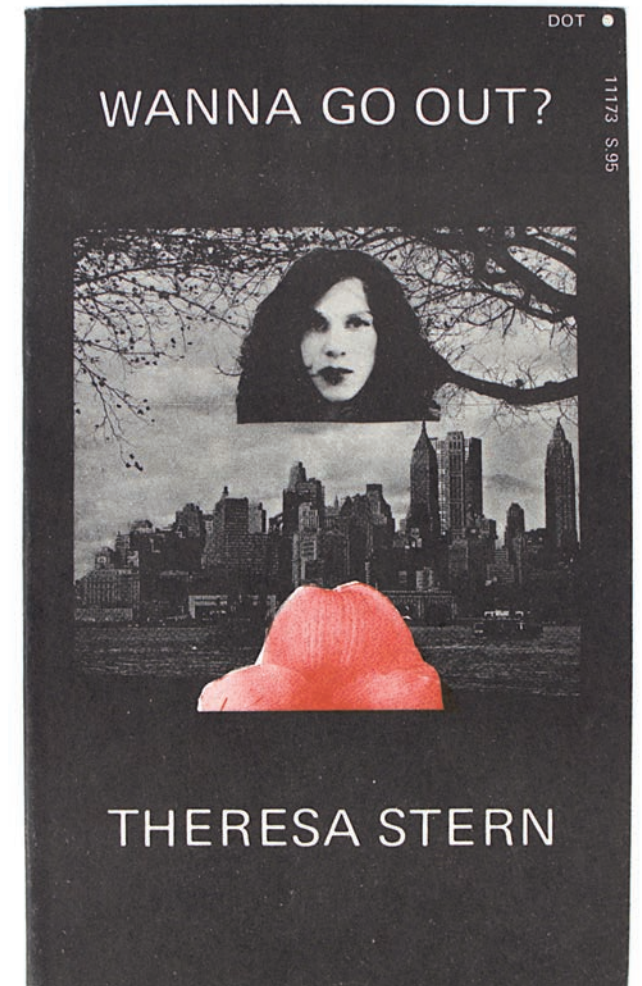
Wanna Go Out? [Signed]

New York: Dot Books, 1973. First Edition, Limited to 50 copies of which this is no. 11. 12mo (17.5 cm); original stiff pictorial wrappers; 32pp. Light rubbing to wraps. Binding is sound and pages unmarked. Near Fine. Signed by Theresa Stern on limitation page.

Early poetry collaboration between Richard Meyers [Hell] and Tom Miller [Verlaine], published just before the CBGB scene took shape and garnered a cult following with Verlaine and Hell at the center. Free of ownership markings.

Price: \$1,850

*Before they were
Tom Verlaine and Richard Hell
they were Theresa Stern*



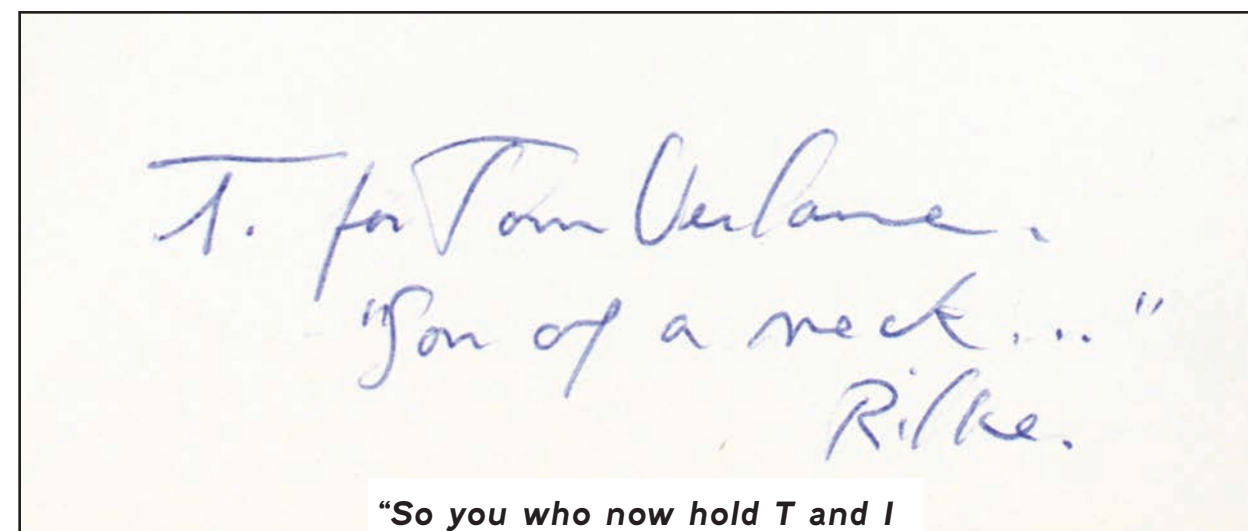
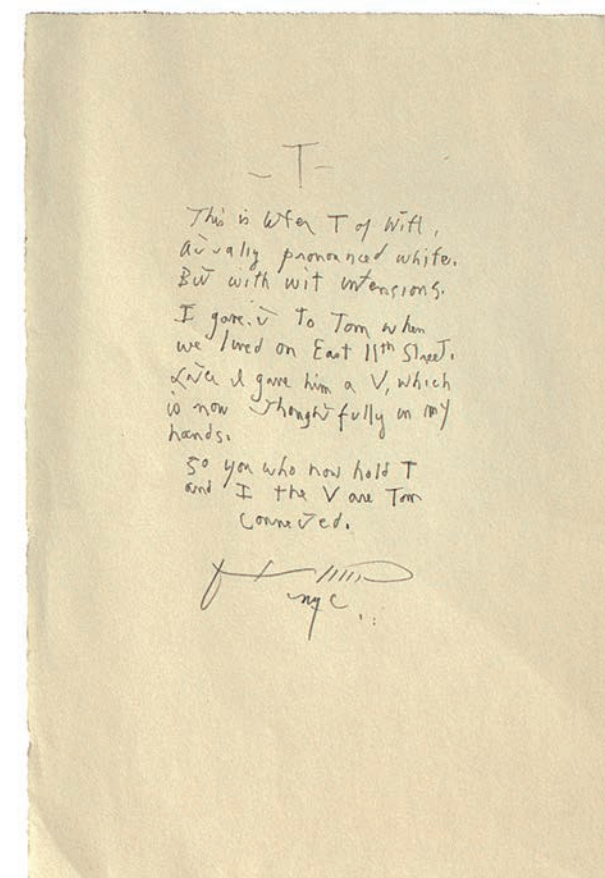
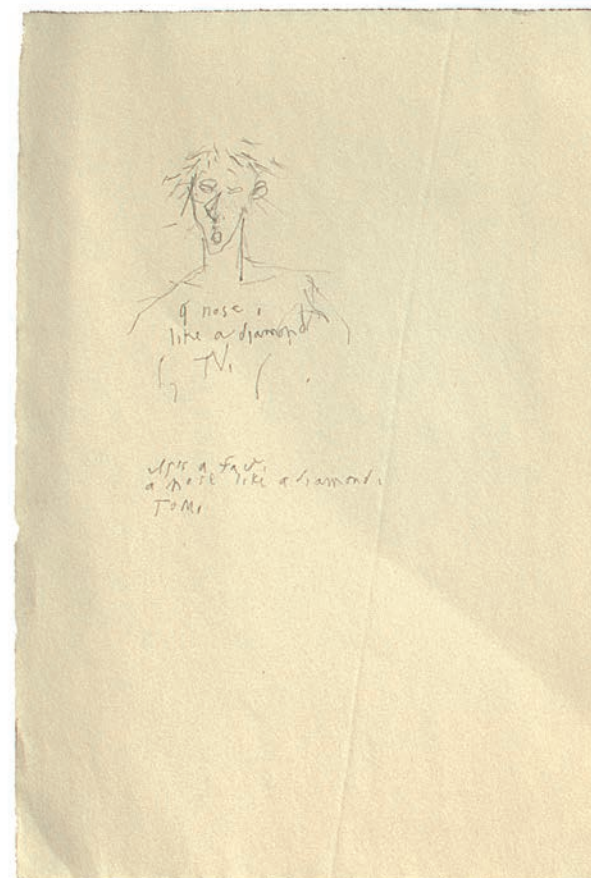
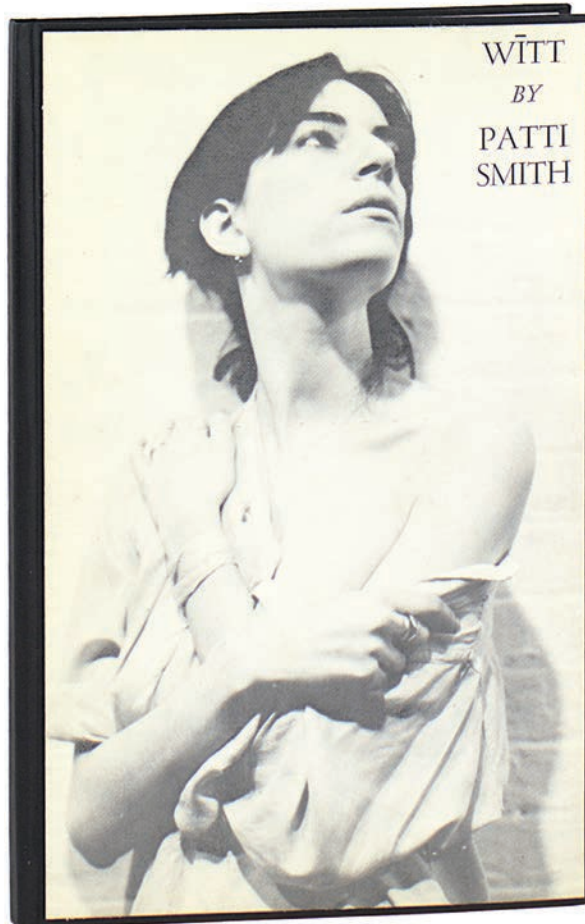
Patti Smith

Witt [Limited Edition, Inscribed and Signed to Tom Verlaine Accompanied by Autograph Note Signed with Original Drawing by Smith]

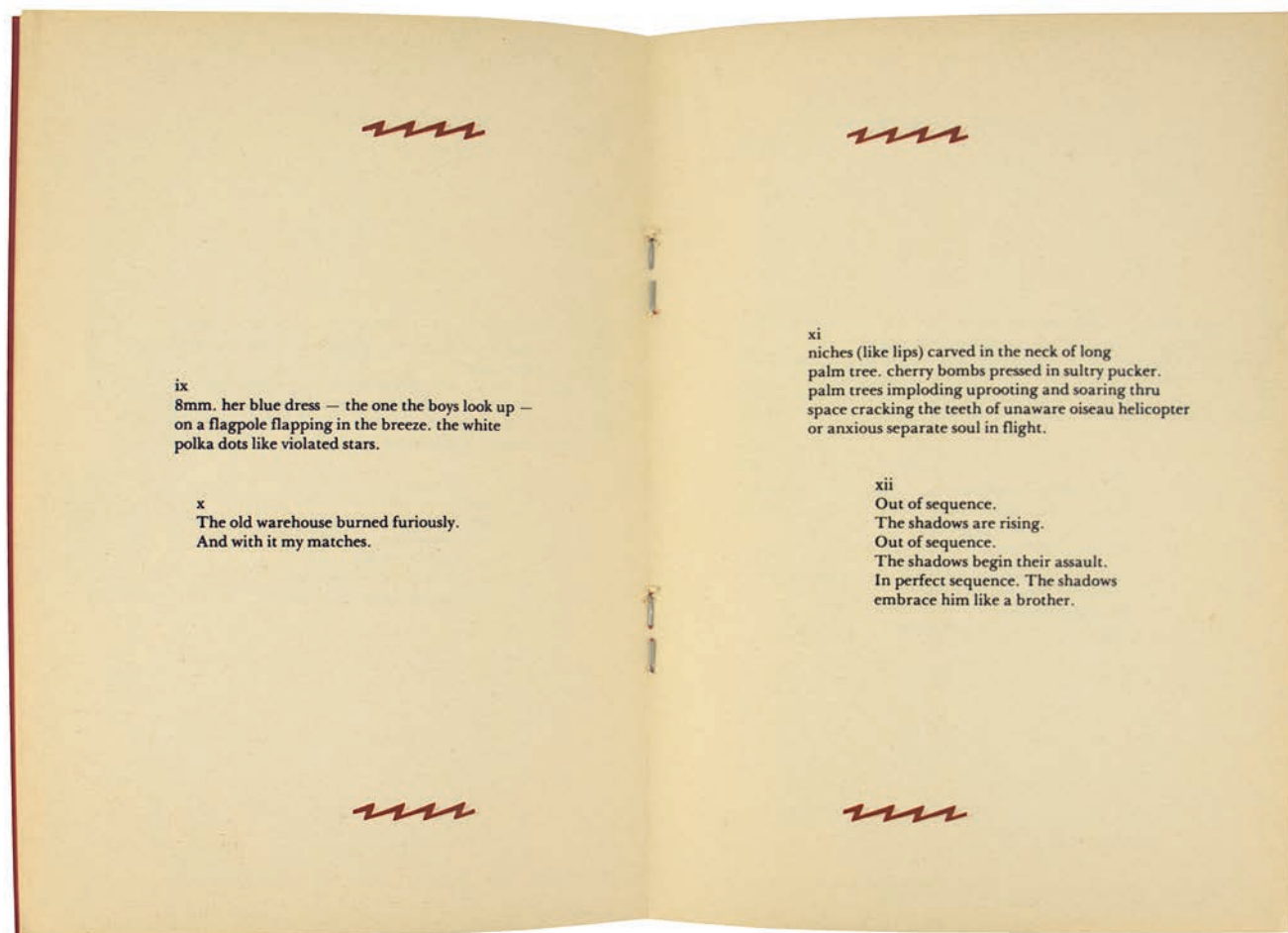
New York: Gotham Book Mart, 1973. First Edition, letter "T" of the lettered issue. Octavo (21cm); publisher's black cloth, photographic portrait paste-on of the author by Mapplethorpe to upper cover; 45pp. Near Fine. Signed by the author on limitation page and additionally inscribed "for Tom Verlaine / 'son of a neck'" (quoting Rilke's "Fifth Elegy").

Patti Smith inscribed both the "T" and "V" lettered copies of *Witt* to her former lover and life-long friend Tom Verlaine. The "V" copy now resides with Smith, who has provided an inscribed note to accompany its sister-copy: "This is letter T of Witt, actually pronounced white. But with wit intentions. I gave it to Tom when we lived on East 11th Street. Later I gave him a V, which is now thoughtfully in my hands. So you who now hold T and I the V are Tom connected. Patti Smith / NYC." On a separate sheet is a lovely pencil sketch of Tom Verlaine, captioned "A nose like a diamond / TV / It's a fact, a nose like a diamond, Tom."

Price: \$7,500



"So you who now hold T and I
the V are Tom connected"



ix
8mm. her blue dress — the one the boys look up —
on a flagpole flapping in the breeze. the white
polka dots like violated stars.

x
The old warehouse burned furiously.
And with it my matches.

xi
niches (like lips) carved in the neck of long
palm tree. cherry bombs pressed in sultry pucker.
palm trees imploding uprooting and soaring thru
space cracking the teeth of unaware oiseau helicopter
or anxious separate soul in flight.

xii
Out of sequence.
The shadows are rising.
Out of sequence.
The shadows begin their assault.
In perfect sequence. The shadows
embrace him like a brother.

50

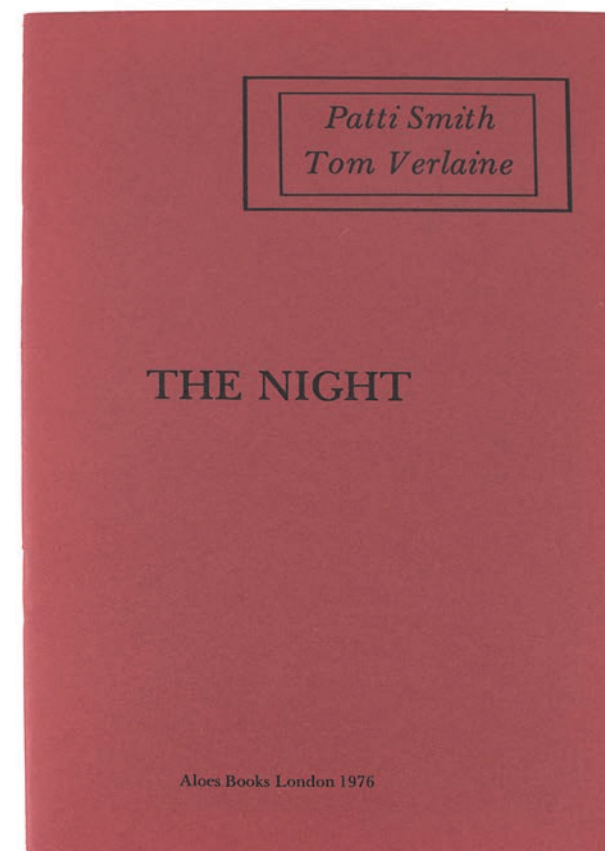
Patti Smith and Tom Verlaine

The Night

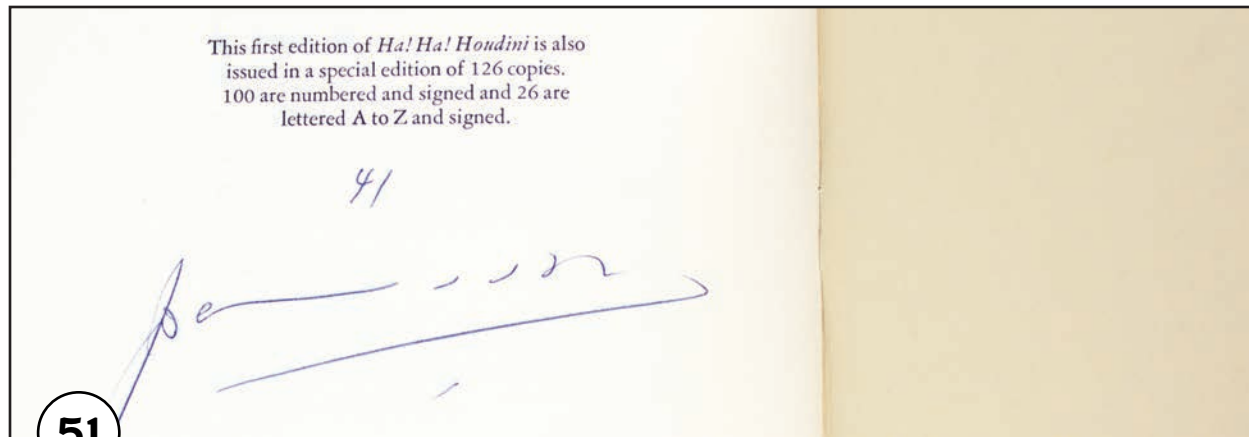
London: Alocs Books, 1976. First UK Edition. Octavo (20 cm); publisher's red printed wrappers; [20]pp. Light rubbing to edges. Binding sound and pages unmarked. Near Fine.

Jointly-authored chapbook of poetry from then-lovers Patti Smith and Tom Verlaine, with Smith contributing the odd numbered verse and Verlaine the even. Though free of ownership markings, this copy from the collection of Television frontman Tom Verlaine.

Price: \$400



“the soul in the shape of a young man dressed in a coat of milk...”



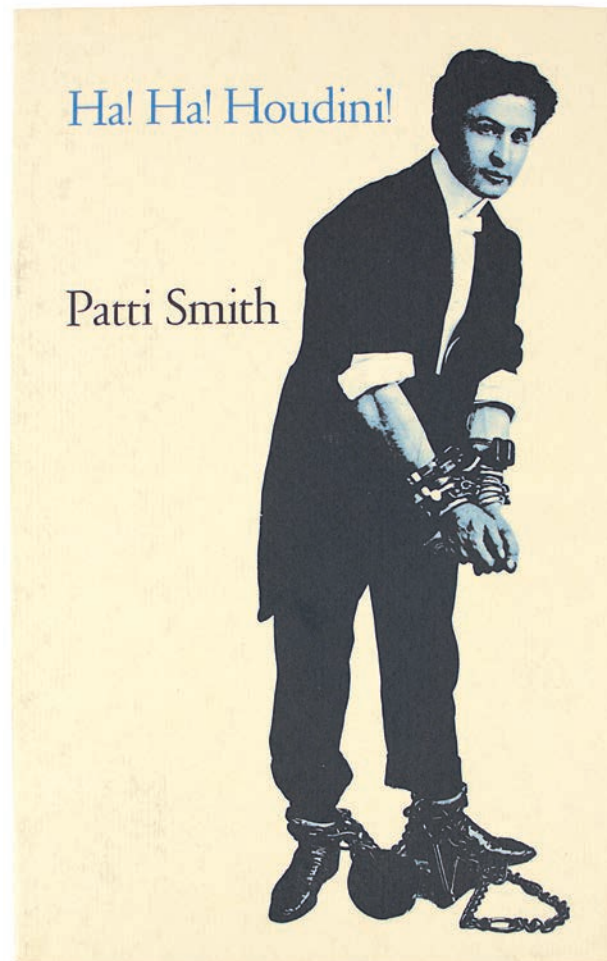
51

Patti Smith

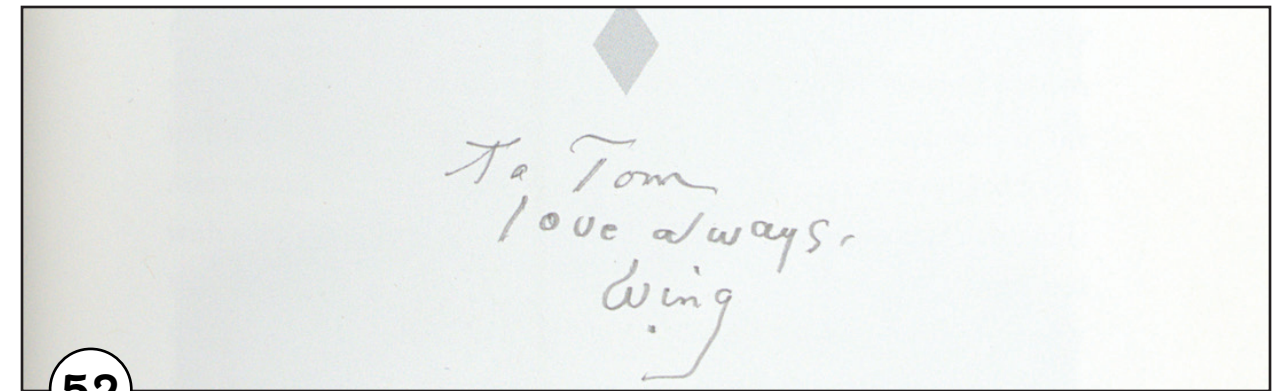
Ha! Ha! Houdini! [Limited Edition, Signed by Patti Smith]

New York: Gotham Book Mart & Gallery, 1977. First Edition, Limited to 126 copies of which this is no. 41. Octavo (21.5 cm); publisher's pictorial wrappers; 16pp.; black and white photographic illus. throughout. General rubbing otherwise binding sound and interior unmarked. This copy lacking hole punch and lock and key, otherwise Very Good or better. Though free of ownership markings, this copy from the collection of Television frontman Tom Verlaine.

Price: \$1,250



"But Harry Houdini was more than a man. he was an angel"



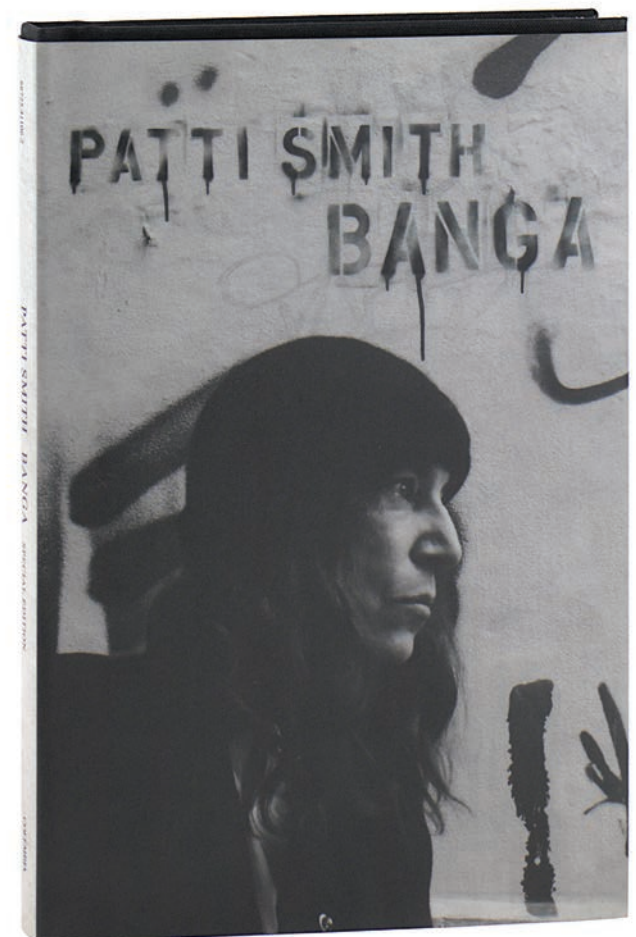
52

Patti Smith

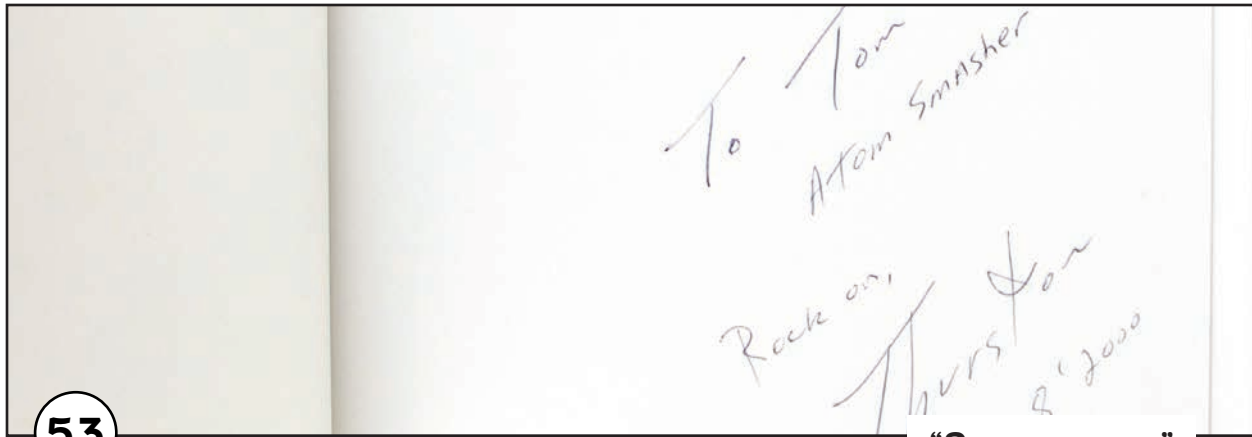
Banga [Inscribed and Signed by Patti Smith to Tom Verlaine]

New York: Columbia Records, 2012. First Edition. Octavo (21 cm); publisher's cloth in black photo-illustrated dust jacket; unpaginated; illus. throughout, CD inside pocket in rear. Touch of rubbing to dust jacket. Mild shelfwear to boards. Binding sound and pages unmarked. Near Fine. Inscribed and signed by Patti Smith to Tom Verlaine, "To Tom love always, Wing."

Price: \$2,500



Still Wing forty years later



53

“Say no more”

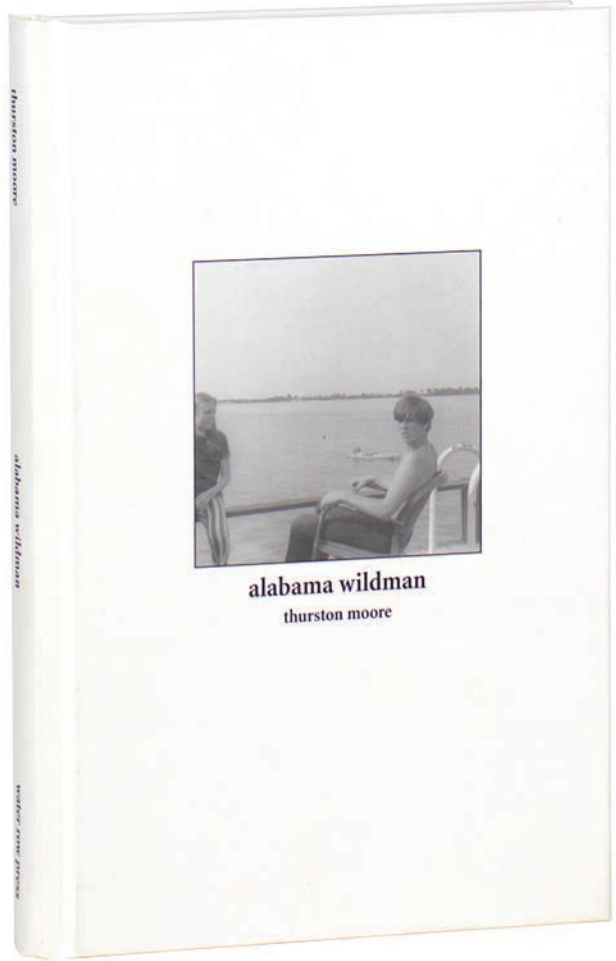
Thurston Moore

Alabama Wildman [Inscribed to Tom Verlaine]

Sudbury, MA: Water Row Press, 2000. First Edition Limited to 3000 copies. Octavo (23.5 cm); publisher’s white photo-illustrated boards; 111pp. Boards gently rubbed along edges with some light general smudging. Binding sound and pages unmarked. Inscribed and signed by Thurston Moore to Tom Verlaine, “To Tom / Atom Smasher / Rock on, Thurston / 8 ’ 2000.”

Significant association from Sonic Youth founding member Thurston Moore to Television founding member Tom Verlaine. Moore has cited Patti Smith and the Velvet Underground as significant professional influences on his career, and Tom was no exception. In a 2021 interview Moore described a guitar-buying spree with band-member Lee Ranaldo. “I remember Lee pointing to a Jazzmaster saying ‘Oh, that’s the guitar Tom Verlaine uses on television [sic].’ I said ‘Say no more’ and we got a couple of those.”

Price: \$1,500



54

Cormac McCarthy

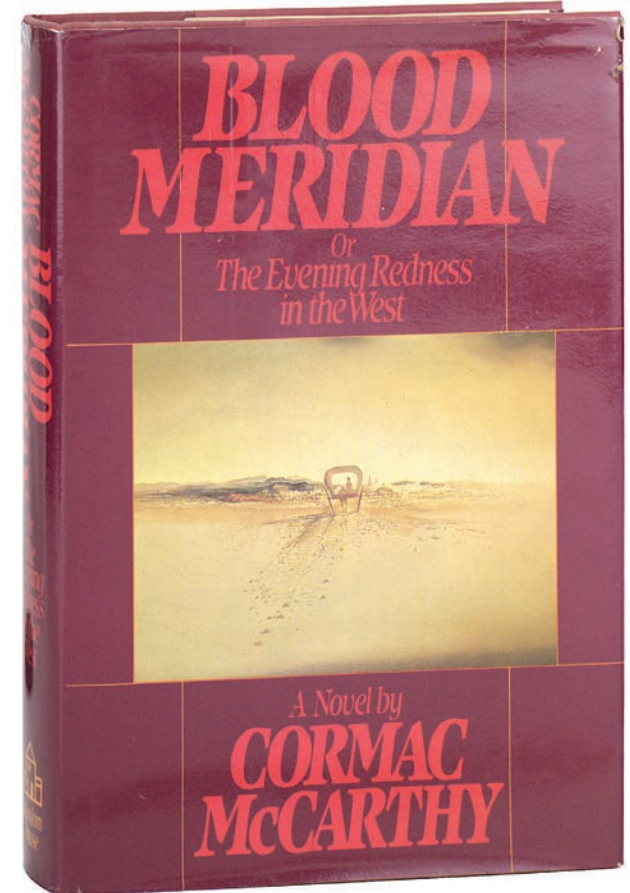
Blood Meridian; or, The Evening Redness in the West

New York: Random House, 1985. First Edition (stated), First Printing with full number line. Octavo (21.5cm); publisher’s cloth-backed boards in pictorial dust jacket retaining original price; [x], 337pp. Dust jacket gently rubbed with light curling and wrinkling along edges as well as a few minor nicks and short tears, a touch of edge wear to boards and very slight forward lean, binding otherwise sound. Mild dust soiling and a couple smudges to top edge of text block, else interior unmarked. Overall a Very Good copy.

Cormac McCarthy’s fifth novel marked a turning point in the author’s career in which he veered from his childhood Appalachia and shifted his attention “to the vast flatness of the West, a canvas that seemed to provide his muse and inspire larger scope and ambition. His style also crystallized into a heightened language that came off as both timeless and antiquarian” (Hage). Just watch out for all the carnage and human slaughter.

Reference: Erik Hage. *Cormac McCarthy: A Literary Companion* (2010), p. 3

Price: \$4,000



“both timeless and antiquarian”



Total chaos

55

Pierre and Granville Pullis [attr.]

Collection of Thirty-Seven Silver Gelatin Photographs Documenting the Construction of the Interborough Rapid Transit Subway

[New York]: [Pierre and Granville Pullis?], 1901-2. Collection of thirty-seven (37) silver gelatin photographs (chiefly 19 x 24 cm or the inverse) affixed to original gray card mounts (28 x 35.5 cm), all either captioned in image or in pencil along bottom margin of mounts, all initialed in pencil on verso. Two images starting to curl and separate from mounts, some images a bit washed out from over exposure at time of development, a few small losses to mount margins not affecting captions, else Very Good or better.

Rare series of photographs documenting the utter chaos involved in the construction of the earliest branch of the New York City subway system, the Elm St Route which cut over to Broadway via 42nd Street with a branch under Lenox Ave. Construction took place simultaneously in fifteen different segments, the work conducted by almost as many contractors. Two of these can be identified in this collection: Holbrook, Cabot, and Daly Contracting Company, whose tiny clapboard power plant at Union Street is captured here; and Naughton & Company's enormous scaffolding beneath the Columbus Circle monument.

Images included here capture the now mostly-disappeared Elm Street, which stretched from Chambers to Spring St. and is wonderfully documented here in multiple views taken above street level. Many of the stops and tunnels running below Broadway and Lenox also feature, from 14th St. all the way up to 156th. Images of special interest depict groups of workers

in their street clothes and hats excavating as many as 150 feet below street level. Many of the images were also taken above, at, or just below street level, the tops of brick and stone buildings poking through the edge of the sidewalk with signs for H. Davidson Metal Goods or H. Falkenbach Patent Coachmen's Hats prominently visible.

Views also capture still-extant landmarks, from the excavation of the Central Park Tunnel to Union Square at 14th St. Where today stands a Barnes and Noble flagship store once stood Dominick & Haff, "Makers of Wares in Steel & Silver for the Trade Only." Meanwhile, looking up 4th Ave. from 25th St. one could see an antique shop to the left, an undertaker directly across the street on the right.

A remarkable series of images taken from the spring of 1901 to the fall of 1902, two years before the completion and opening of the subway, which has been running almost without interruption ever since. Quite possibly taken by the studio of local brothers Pierre and Granville Pullis, the images are identical in style and captioning as other images taken by their Fulton Street studio. However, this series is free of identifying markings other than the consistent pencil initials on verso of each mount (JB or EZ?), perhaps by someone working for the studio, which historically employed a team of photographers to document construction sites across the city.

Price: \$12,500



*Looking up street
from west*



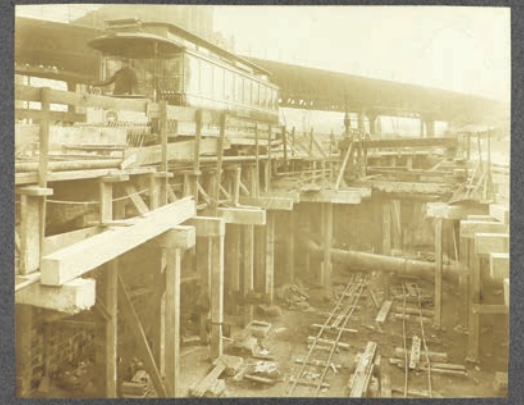
*Looking up street
from east*



*Looking up street
from west*



*Looking up street
from east*



Aug 1854

Leonidas Westervelt

Scrapbook Documenting Archaeological Expeditions in New York City and Environs, 1921-1934

Primarily Queens, NY: 1921-1934. Substantial string-bound scrapbook (35 x 30 cm) housed in custom linen clamshell box (40 x 35 cm); [84]ll. to which are mounted 133 original photographs (16 of which are housed in mounted envelope); 105 news clippings; 26 pieces of correspondence including both autograph and typed letters and notes, all but one signed; 9 leaves of mimeographed field reports; 33 pamphlets and offprints (complete list available upon request); 10 colored plates from various sources; 35 postcards; 17 brochures and programs; and 6 pieces of miscellaneous ephemera.

The weight of its contents have severely tested the strength of the leaves, many of which are separated and starting to chip along margins, news clippings quite yellowed and those mounted to the latter leaves in tatters though contents, notably the correspondence and photographs, remain in very good condition. Overall Good to Very Good, blessedly in a sturdy and attractive new box.

Massive scrapbook kept by anthropological archaeologist Leonidas Westervelt (1875–1952) who served as both one of the earliest members of the staff at the National Museum of the American Indian (today's George Gustave Heye Center) as well as on the Field Exploration Committee of the New York Historical Society. First opened to the public in 1922, the National Museum of the American Indian became a part of the larger network of the Smithsonian Institute in 1987.

The scrapbook documents field work conducted by Westervelt and his colleague the military historian and archaeologist William L. Calver (1859–1940), whose interest in recovering Revolutionary War

buttons runs like a vein through the scrapbook: of the correspondence present in this collection, a third comes from Calver while a third of the pamphlets and offprints are also by him.

Frustratingly the scrapbook is not organized in chronological order, the first portion devoted to photographs taken in the spring of 1933 while excavating the site of an “Indian burial ground” at Throg’s Neck. This is followed by the mimeographed typescript of several reports made in the spring of 1921 by the Field Exploration Committee of the New York Historical Society in the Highlands:

“Under Mr. Calver’s direction, we located what we belived [sic] to be a [Revolutionary-era] refuse dump, at the front of the Redoubt...Commenced digging on the spot about noon. Immediately turned up many evidences of occupation—bones; charred wood; bits of iron; teeth and part of jaw bone (presumably beef cattle)...After about twenty minutes of preliminary work knocked off for lunch.” From this dig the team uncovered ten Revolutionary War buttons, as well as a spade, knives, a pot hook, and three buckles. Most of the findings were photographed and can be seen here. Also included is a letter from Calver shortly after the dig in which he wrote, “Did I tell you that the button with the deer on it...is probably of the Negro Regiment called the ‘Buck of America.’”

A 1927 dig in Tottenville, Staten Island, also shows a Miss Ruth Ashley with Westervelt exhuming the skeleton for the Heye Museum. Miss Ashley also appears at a dig made the same year in Haskell, New Jersey. That same year (but much later in the scrapbook) Westervelt exhumed two skeletons found at Seaman Ave. and 204th St. in Manhattan, both of which were

duly photographed and mounted here. Westervelt also oversaw the exhumation of bodies from another native burial ground in Little Neck, Queens, when the Northern Boulevard was widened in 1930.

As of 2024 the Smithsonian Institute houses the remains of 30,000 individuals, more than half of them Native American, the majority of them exhumed and acquired in the late 19th and early 20th century in part due to the activities of men like Westervelt and his patron George Gustav Heye. While Westervelt’s motivations are never clearly delineated here, the Smithsonian’s Human Remains Task Force of 2024 reminds us that “bodies of the least powerful (people of color, the poor, immigrants, and institutionalized people) served as an accessible and convenient reference to support the interests of scientists who presumed the inferiority of marginalized peoples.” In that spirit Westervelt has mounted beside the photographs of his dig at Throgs Neck where bodies were being exhumed the news clipping “Museum Prizes Bones of Indian 400 Years Old.” The journalist describes the individual as “dead but archaeologically important.”

According to the above mentioned Human Remains Task Force Report, the bodies of individuals of Native American descent are subject to repatriation requirements as laid out by the National Museum of American Indian Act of 1989, introduced two years after the Heye Center became a part of the Smithsonian Institute. In an ideal world this should mean that the bodies exhumed by Westervelt for Heye’s Museum may very well have been some of the first to be repatriated.

Price: \$2,500



An important record in the history of exhuming Native American individuals without permission

1926
East Hampton, N.Y.



Ancient village site of the "MONTAUKS" Squaw Cove near East Hampton, L.I., 1925



Photo by W.L. Caber, June 4, 1932

East Hampton, Long Island
July 8th '26

My dear Westervelt:-

Just a short note. Was glad to receive letter from you before sailing. I left East Hampton last Friday July 2 for a week end trip to Rockport. Took the steamer at Sag Harbor for New London it is a fine four hours sail, then I went at the Pier. Mr Kent presented the late Mr Kent's collection to the Museum about 20000 specimens I am going to pack. Then the first of Aug. I met Mrs Saville that night at Providence and we stayed all night and left for R. Sat. noon - had a very pleasant visit saw my brother's new cottage it is a beauty they will start on ours the middle of the month I did not go "antiquing"



R. P. Bolton and "Charley" of the Museum of the American Indian, excavating a skeleton. L. Westervelt and Meyer looking on. Throg's Neck. May, 1933

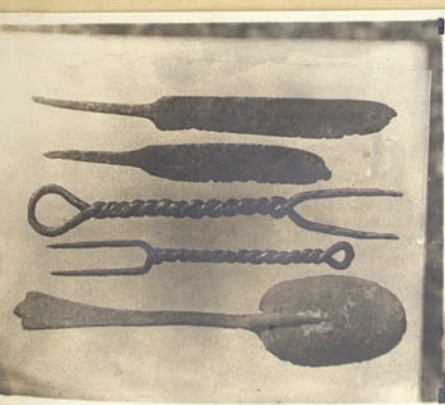
Set 2 Arrows point
in one pit today

Coor. 136 Street
New York, N.Y.
Apr. 30 '33

Dear Mr. Westervelt

Enclosed is print of new taken Thursday last - Others not very good.

I went up there on Friday and found a good stone mound. Was up there today with Mr. Bolton. We got two good pits with much pottery, shall probably go again next Thursday. I shall write to man at Devon, Conn., but we shall probably not go right away. Sincerely W.L. Caber



East Hampton, N.Y. June 25th

My dear Mr. Westervelt

Just a line to let you know two things are going - I started work at Squaw Cove last Thursday with one man, as I told you the deposit of shells is 50 feet long and twenty feet wide and we started to trench at the western end. The heavy lens is the furthest trench so far have taken out one complete pot around bottom quite deep 10 inches high 3 bone awls, sundries of 70 kinds my few bones and one of the best shells 3 inches long I also saw gum dug village site the pit was a long side by the pot. The weather continues in our favor and the work is going along great. Sorry you could not have been with me when I found the pot. I took some pictures and if they come out good will send you one. I wish you were here to look

NEW YORK

NEW YORK, JUNE 11, 1926

INDIAN AT SOAK HIDES

Squaw Cove, which holds much interest, found near hands of horns.

TUESDAY, AUGUST 11, 1926

Old house
Rockport, N.Y. Feb 27 - 1925



57

The Swinging Sixties comes to New Orleans

[Louisiana] [Photography]

Original Photo Album of a New Orleans Woman, ca. 1960-65

[New Orleans?]: [ca. 1960-1965]. Large oblong quarto (27 x 41cm); brown gilt-tooled leatherette bound with leather strap; [47]ll. to which are mounted 311 photographic snapshots (nearly all black and white and measuring 8.5 x 8.5 cm). Album a bit scuffed at extremities, joints significantly cracked from use and poor quality of leatherette, leaves a bit thumbed along fore-edge margins, a number of photographs apparently removed, though otherwise Good to Very Good, contents that remain mostly in fine condition.

Extensive though sadly uncaptioned personal photo album of a young white woman in New Orleans in the early to mid-1960s documenting her social, family, and work life (date based on shots time-stamped 1963 and 1964). What we have gathered from the contents, the compiler worked at least briefly as a server at a diner whose staff was mixed-race though still separated by position: the servers all appear to be white while the grill cooks and kitchen staff are Black.

Of special note are the compiler's frequent trips to the Pontchartrain Beach amusement park in New Orleans, a popular destination in the 1960s, though the park was sold and its rides disbursed in the 1980s due to declining attendance. This album, however, beautifully captures its heyday, including shots of the rides, carnival games, swimming pool, tiki bar, and, a perennial favorite, an oversized head inside of which our compiler loved to pose.

The compiler, as well as being a dog-lover, was evidently a serious party-goer and additional snapshot vignettes capture various couples making out at a New Year's party or dressed up for Halloween.

An excellent record of white New Orleans working class life marking the advent of the Swinging Sixties.

Price: \$650



Commodore Stockton School

Collection of Ten Original Watercolor Illustrations by Chinese-American Students of the Commodore Stockton School, San Francisco

San Francisco: n.d. [ca. 1939]. Collection of ten original watercolors (ca. 11.5 x 7.5 cm) all mounted to a cream or color paper bifolium (15 x 11.5 cm), all captioned in pencil below image as well as on the interior panel of each bifolium. Some uneven toning to mounts, faint dampstaining to margins of two examples, else Very Good, colors still bright and text legible.

Collection of middle grade art work by the 6th A class at the Commodore Stockton School in San Francisco's Chinatown. With a single exception, each piece provides the name of the artwork, as well as the artist, the name of the school, their teacher Miss Brovellis, their grade, and their age, all students listed between the ages of eleven and thirteen. Date of production based on birth and draft records for the students, several of whom enlisted in the United States army in 1945 and 1946 as soon as they turned 18.

The Commodore Stockton School was first completed in 1915 as the "Oriental School," though the name was changed in the 1920s following a petition by the Chinese American Citizens Alliance seeking to "eradicate the connotation of 'Orientals' as outsiders" (Ling and Austin). Despite the name change, a 1940s census showed that the school was made up entirely of Chinese and Chinese-American students.

The artwork here provides a small window into the preoccupations of its juvenile creators, much of it still steeped in Chinese culture: Horace Leong, one of the students later enlisted in the Army, has three

works in this collection, one of a young boy flying a Chinese kite, another of a Chinese man broadcasting at a radio station, the last of a "food carrier," his wares balanced expertly atop his head. Only two of the illustrations do not pertain directly to Chinese or Chinese-American culture: David Kwan's illustration of the Tower of the Sun, a monument from the 1938 Golden Gate International Exposition in San Francisco; and Peter Tong's "Resting," showing a boy reading a newspaper.

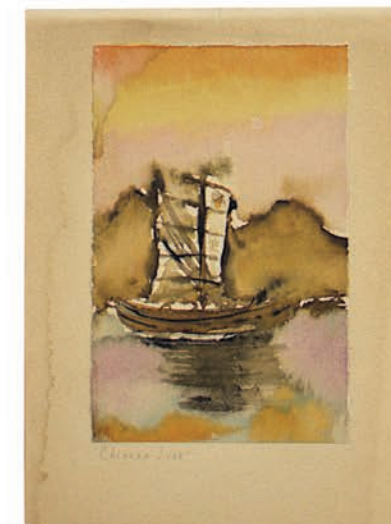
A small but rich collection from the still-extant School which continues to serve San Francisco's Chinatown community to this day.

References:

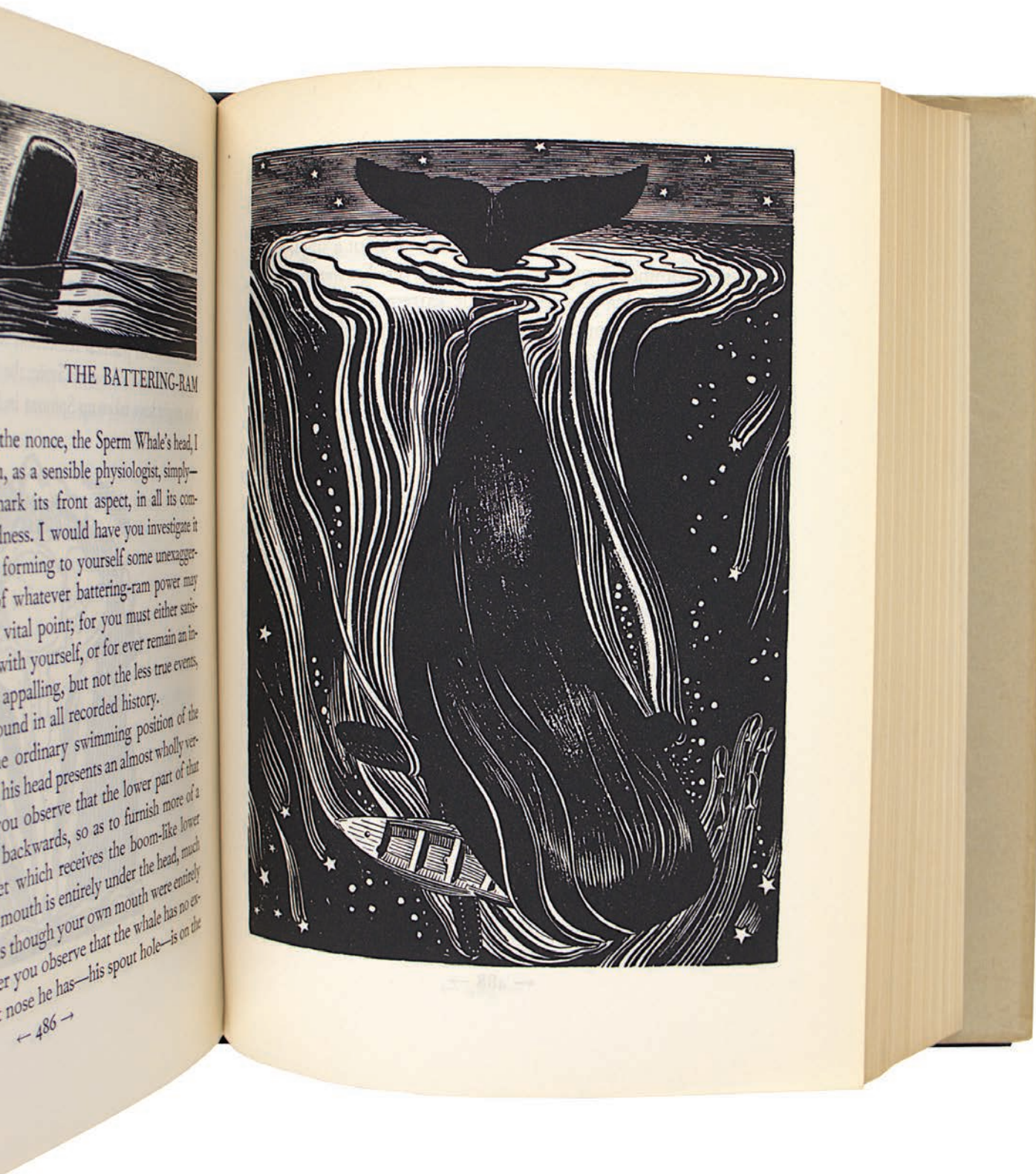
John Caughey. Review of *The Education of Non-Whites in California, 1849-1970* by Irving G. Hendrick, in the *Pacific Historical Review*, Vol. 47, no. 2, May, 1978

Huping Ling and Allan W. Austin [eds]. *Asian-American History and Culture: An Encyclopedia* (2015), p. 162

Price: \$1,500



Lovely collection from the all-Chinese San Francisco school



Kent's illustrations so good they forgot to put Melville's name on the cover



59

Herman Melville; Rockwell Kent [illus.]

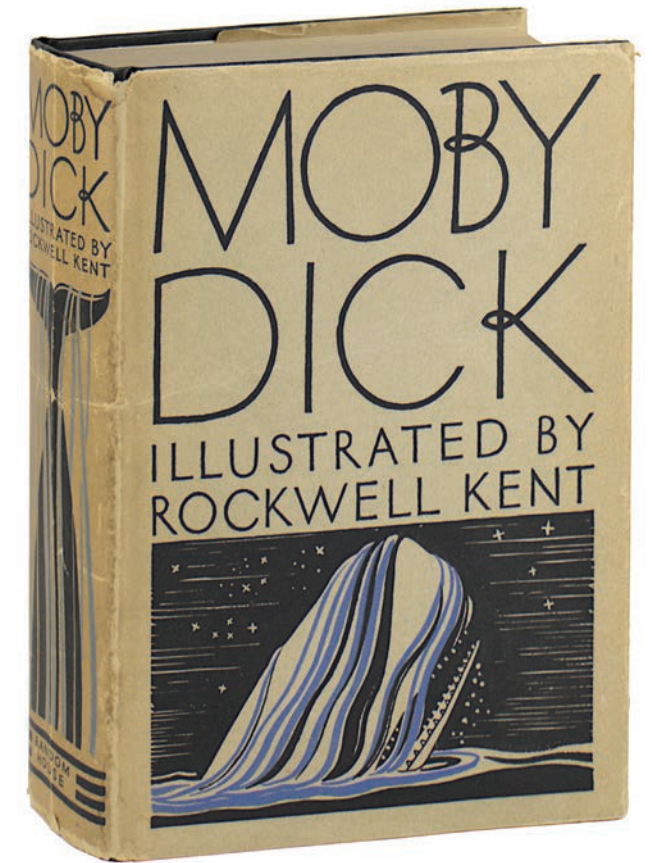
Moby Dick, or The Whale

New York: Random House, 1930. First Trade Edition. Octavo (18.5 cm); publisher's cloth in gray pictorial dust jacket; 822pp.; half-tone illustrations by Kent throughout. Dust jacket shows light chipping to extremities, vertical and horizontal creases affecting center of jacket spine panel, boards show very light shelfwear and a few minor scuffs to silver decoration; a Near Fine copy in Very Good jacket.

Herman Melville's masterpiece had languished in and out of print for more than fifty years when the Lakeside Press approached renowned book designer and illustrator Rockwell Kent to contribute illustrations for a new edition. For the following four years Kent immersed himself in the text under the guidance of Lakeside production manager William Kitteridge, who "encouraged Kent to design the new edition according to that deeply personal experience of the text...This approach, which unabashedly placed designer/illustrator as mediator between text and reader, was so effective that the edition remains known as the Rockwell Kent *Moby Dick*" (Benton). Indeed, when Random House brought out this lovely trade edition they were so keen to feature Kent's name on the dust jacket that they forgot Melville's.

Reference: Megan Benton. *Beauty and the Book* (2000), p. 105

Price: \$1,500



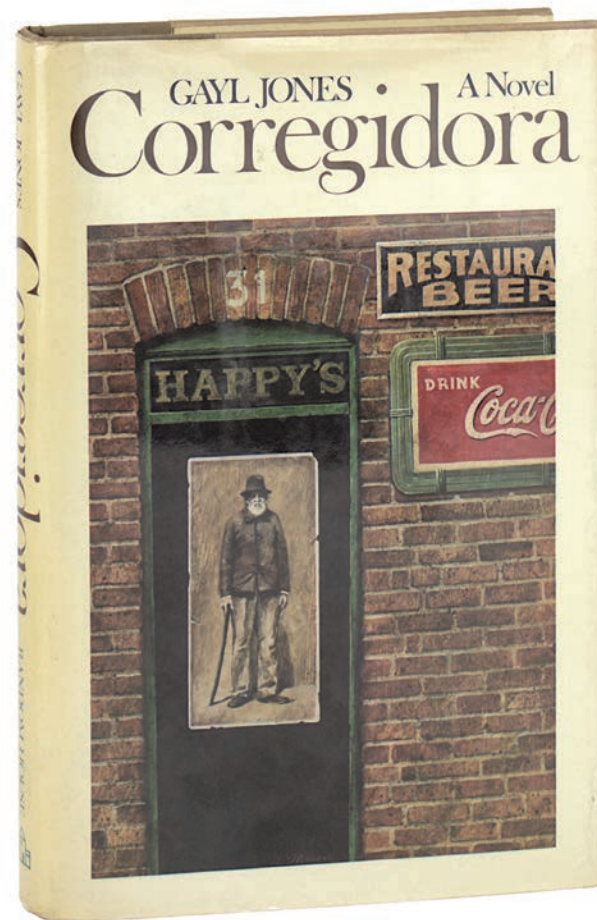
Gayl Jones

Corregidora

New York: Random House, 1975. First Edition Stated. Octavo (21.5 cm); publisher's cloth-baked boards in white pictorial dust jacket; [6], 185pp. Dust jacket toned at margins and along spine panel; top textblock edge a bit foxed, brief soil spots to jacket, margins, and a few internal leaves, else a Very Good or better copy in a Very Good dust jacket.

Exploring themes of generational trauma, womanhood, and memory set against 1940s Kentucky, this debut novel centers on Ursa and her recovery from a nasty fall. Gayl Jones was only 25 when this, her first novel, was published, under the editing eye of her mentor Toni Morrison. While well known for taking herself out of the spotlight after her sophomore novel, Jones actually returned with two more books, most recently in 2021 with her novel *Palmares*, which was nominated for a Pulitzer. *Corregidora*, however, remains a touchstone work in the canon of American letters as the novel that “changed Black literature forever” (Toni Morrison) as well as “the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women” (James Baldwin).

Price: \$750



“the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women” - James Baldwin

Edward W. Said

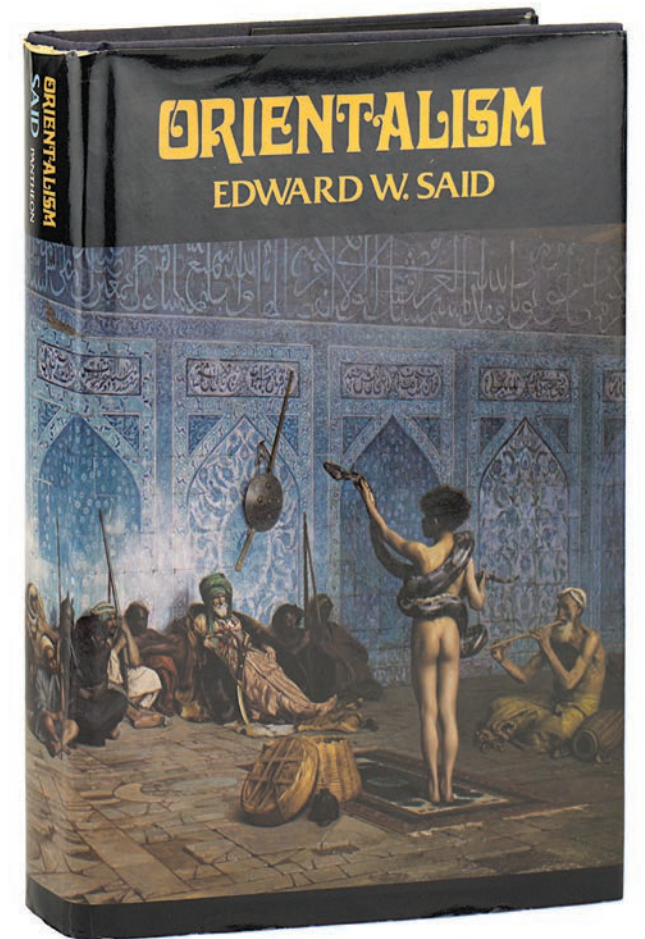
Orientalism

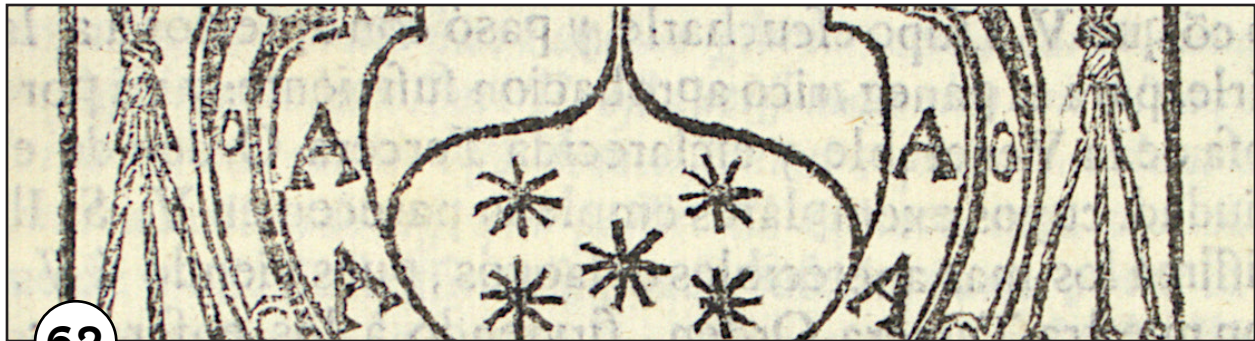
New York: Pantheon Books, 1978. First Edition, stated. Octavo (24 cm); publisher's cloth in pictorial dust jacket retaining original price (\$15.00); xi, [3], 368pp. Light edge wear and curling to jacket extremities, corners tapped, boards bowing very faintly, else a Very Good, sound copy.

Palestinian-American philosopher Edward Said's keystone work in the field of postcolonial studies. *Orientalism* was one of the first academic works to delineate the ways in which English and French scholars approached the art and culture of the East and rendered it foreign or Other: “[T]he Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture” (pp. 1-2).

Price: \$450

Foundational work in postcolonial studies





62

ITEMS 62-6: MARIA DE BENAVIDES & HER DESCENDENTS

Maria de Benavides was a second generation female printer in Mexico's "century of widows" (a term coined by scholar Sara Poot-Herrera) whose marriage to Juan de Ribera brought together two of the most powerful printing houses in 17th century Mexico, that of her mother Paula de Benavides' and that of her husband's. When both her husband and mother died within a year of each other (in 1684 and 1685 respectively), Maria de Benavides found herself at the head of two printing firms, her own and that run by her son Miguel de Ribera. From 1684 until as late as 1700 Maria de Benavides continued the family business, chiefly producing sermons, hagiographies, and other religious tracts, many pertaining to female saints for Mexico City's flourishing network of convents.

Significantly, Maria de Benavides chose to use her name in the imprint rather than the more traditional "Viuda de Juan de Ribera." With one exception, "this was the first time a woman's name appeared in a Mexican imprint. Assuredly well-known to the book buying public, Maria de Benavides' statement of responsibility perhaps made reference to the peninsular and creole legacies of the respective branches of the families, though by this time both were by definition creole" (Kenneth C. Ward's 2013 dissertation "Mexico, Where They Coin Money and Print Books": *The Calderón dynasty and the Mexican book-trade, 1630-1730*, p. 147).

Joseph Montoro; Maria de Benavides [printer]

Sermon, que en la Dedicacion de la Capilla de la Venerable e Ilustre Tercera Orden Sita en el Convento de N.P.S. Francisco de la Ciudad de Oaxaca

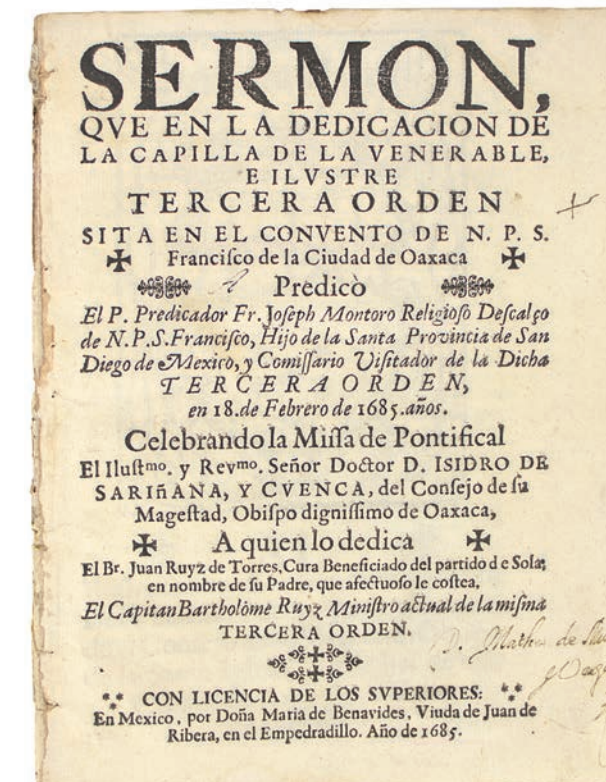
Mexico City: Por Doña Maria de Benavides, Viuda de Juan de Ribera, en el Empedradillo, 1685. Small quarto (19.5 cm); removed; [6],13ll. (lacking final blank, otherwise collated complete); woodcut initials, head- and tail-pieces. Textblock trimmed a bit close affecting contemporary ownership signature on title page, additional contemporary manuscript note on l. 13 verso "Don Juan Ponze de Leon / Teniente de Caballos." Overall a Very Good, fresh and sound copy.

Church dedication sermon delivered by Joseph Montoro on February 18, 1685. The text of the sermon itself is preceded by several short introductory contributions, including a dedication followed by three "Parecer" by Clemente de Ledesma, Pedro Antonio de Aguirre, and Francisco de Florencia. De Florencia is believed to be the first Jesuit born in what would become the United States, in present-day Florida.

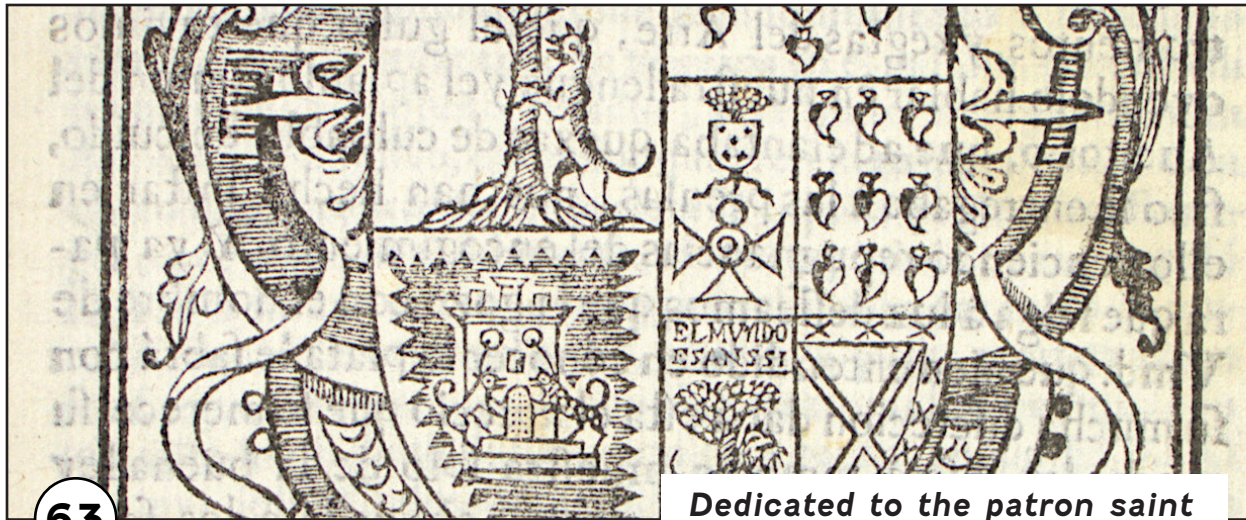
Fewer than five copies listed in OCLC as of June, 2024, describing a variant title page printed within a decorative border not present in this copy.

MEDINA 1343; PALAU 179465

Price: \$1,250



Printed by Maria de Benavides, one of the most significant women in Mexico's "century of widows"



63

Dedicated to the patron saint of metal-smiths

**Juan Martinez de la Parra;
Maria de Benavides [printer]**

Sermon Panegirico, Elogio Sacro de San Eligio Obispo de Noyons, Abogado, y Patron de los Plateros

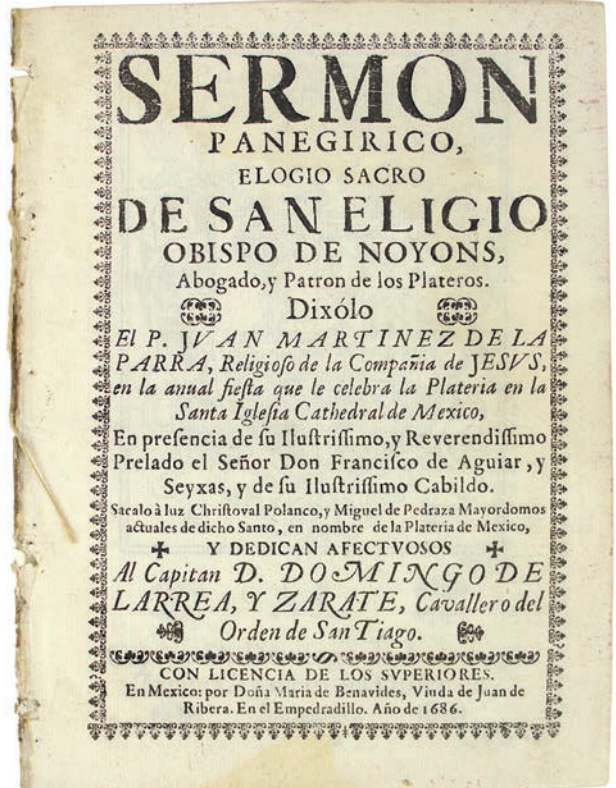
Mexico: por Doña Maria de Benavides, Viuda de Juan de Ribera. En el Empdradillo, 1686. First Edition. Small quarto (19 cm); removed; [28]pp. (collated complete); title page printed within decorative border, woodcut coat of arms of the dedicatee Capitan D. Domingo de Larrea y Zarata, additional decorative head- and tail-pieces and initials throughout, text printed in double columns. Faint dampstain affecting top quarter of textblock, else a Very Good, sound example.

Sermon in honor of Eligius, patron saint of metal-smiths, delivered by the Jesuit priest Juan Martinez de la Parra at the Santa Iglesia Cathedrale before Francisco de Aguiar y Seijas, Archbishop of Mexico.

OCLC locates two copies in the United States as of June, 2024, at Indiana U. and UT Austin.

MEDINA 1377; PALAU 155543

Price: \$1,250



64

**Pedro de Avendano;
Maria de Benavides [printer]**

Sermon que en la Fiesta Titular que Celebra la Compania de Bethlem en su Hospital de Convalecientes de Aquesta Ciudad de Mexico

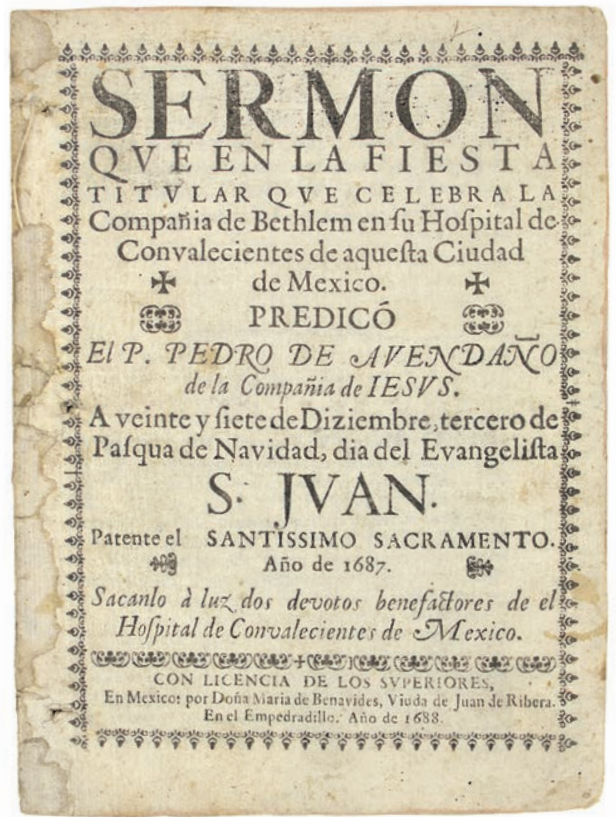
Mexico: por Doña Maria de Benavides, Viuda de Juan de Ribera. En el Empedradillo, 1688. First Edition. Small quarto (19 cm); stitched self-wrappers; [6],12ll. (collated complete); title page printed within decorative border, woodcut initials, head- and tail-pieces, text printed in double columns. Faint remnants of early wrappers along spine edges, stitching partly perished, old dampstain affecting bottom gutter edge of textblock, tiny wormhole not touching text, else Very Good and sound.

Sermon delivered by the Jesuit priest Pedro de Avendaño Suárez de Soussa before the Company of Bethlehemites on December 27, 1687, at their hospital for convalescents.

OCLC locates physical copies at Brown only as of June, 2024.

Price: \$1,250

Delivered before the first Company of Bethlehemites to be founded in the Americas



Fernando de Toro Altamirano; Gertrudis de Escobar y Vera [printer]

Sermon Panegyrico, en agimiento de gracias a el Santissimo Sacramento, por la felis noticia de hallarse en cinta la Catholica Magestad de Nuestra Serenissima Reyna de Espana Dona Maria, Luisa, Gabriela de Savoya Nuestra Señora

Mexico: Viuda de Miguel de Ribera [i.e. Gertrudis de Escobar y Vera], 1707. First Edition. Small quarto (18.5 cm); removed; [11],4,[1]ll. (collated complete); title page printed within decorative border, text adorned with woodcut vignettes including the coat-of-arms of Maria Luisa Gabriella de Savoy. Textblock trimmed close affecting title page border, occasional foxing to textblock, else a Very Good, sound example.

Celebratory sermon delivered on the occasion of the news that the nineteen-year-old Queen of Spain Maria Luisa Gabriella de Savoy had become pregnant, though sadly the child would not survive past infancy. The work, celebrating one woman, is dedicated to another woman, the Duchess of Albuquerque Juana de la Cerda y de Aragón-Moncada, and is printed by a third woman, Gertrudis de Escobar y Vera.

This sermon would have been one of the first to be published by Gertrudis de Escobar y Vera (fl. 1707-1714), who was widowed in the same year. She was the third generation of female printers by way of her husband Miguel de Ribera, whose mother Maria de Benavides (see above) and grandmother Paula Benavides were the grand dames of 17th century Mexican printing. Gertrudis de Escobar y Vera proved to be more prolific than her husband, going on to publish “no fewer than seventy-seven titles in addition to ephemeral work for the Inquisition” (Ward, p. 149). Her husband only published twenty-nine before his premature death.

Just two copies of this sermon separately cataloged in OCLC as of June, 2024, at Berkeley and Brown.

References:

Kenneth C. Ward’s 2013 dissertation ‘*Mexico, Where They Coin Money and Print Books: The Calderón Dynasty and the Mexican Book-Trade, 1630-1730.*

MEDINA 2158

Price: \$1,250



Printed by Maria de Benavides' daughter-in-law

Jose Sanz; Maria Fernandez de Jauregui [publisher]

Observacion Chirurgico-Medica de un Hidro-Sarcocele, o tumor scirroso en un testiculo, con kiste, o saco, lleno de pus en el escroto

[Mexico City]: Oficina de Doña Maria Fernandez de Jáuregui, 1814. First Edition. 16mo (14.5 cm); stitched self-wrappers; 39,[1]pp. Wrappers rather crudely trimmed and stitching starting to perish, rather extensive worm-holing to textblock affecting text, soil to verso of final leaf (serving as rear wrapper), else a Good to Very Good example of a scarce medical oddity.

A day-by-day examination of the growth and successful drainage of a testicular cyst, warmly dedicated to the author’s friend (and sufferer of said cyst) José Florencio de Mora Palacios. The text concludes with “Verses by the grateful and rejuvenated patient, José Florencio de Mora Palacios, a householder and merchant” (from the annotated catalog of the Wellcome Institute).

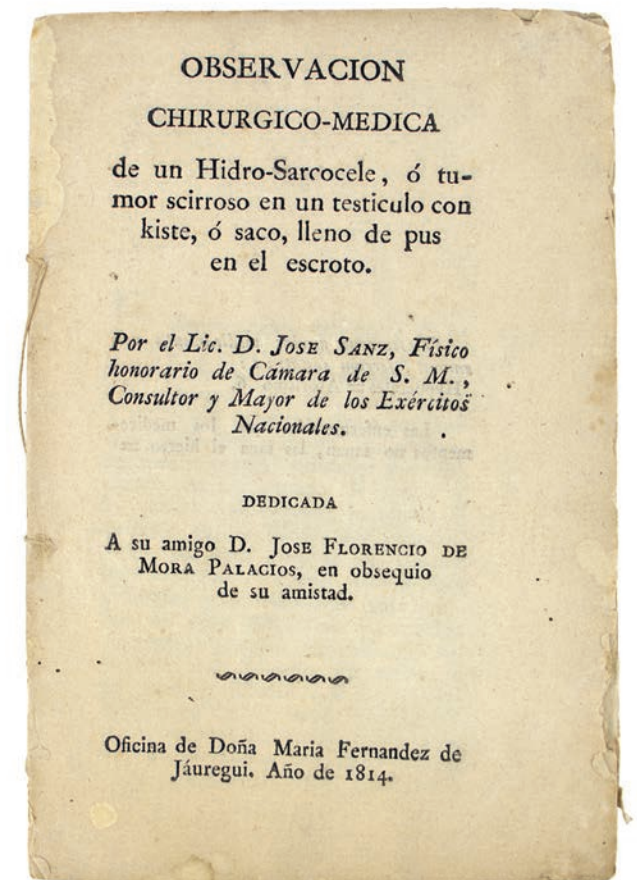
Published by the prolific turn-of-the-century Mexican publisher Maria Fernandez de Jáuregui, another descendent of the Benavides dynasty, who produced a hundred and fifty works between 1805 and her death in 1815. Though these often consisted of popular novenas and religious tracts, the enterprising businesswoman also released works on public health

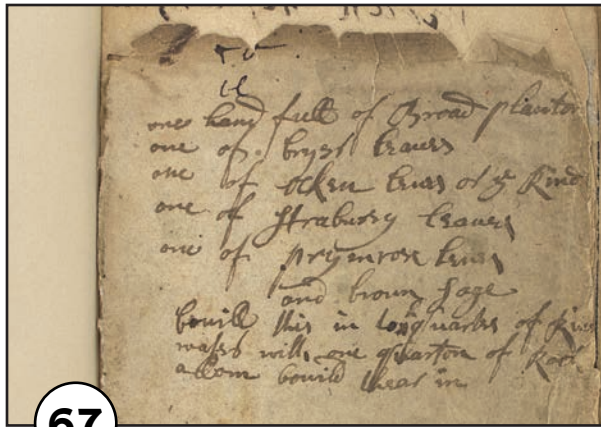
Printed by Maria Fernandez de Jauregui, another female descendent of the Benavides dynasty

and was evidently not above putting to print this scrupulously detailed examination of the male anatomy gone awry.

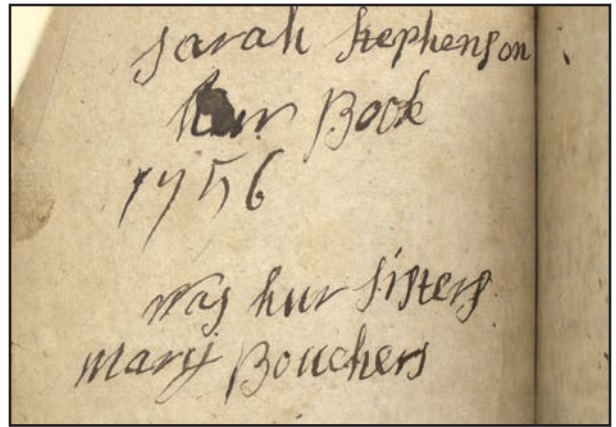
Medina 10967 calls for a portrait frontispiece—almost certainly a ghost or an extra-illustration, not found in the copies at the Wellcome, the Huntington, the National Library of Medicine, or the Bancroft.

Price: \$350





67



**Nicholas Culpeper;
Hannah Sawbridge [publisher]**

The English Physitian Enlarged; with Three Hundred, Sixty and Nine Medicines, Made of English Herbs That were not in any Impression until this

London: Printed for Hannah Sawbridge, and are to be Sold by Tho. Malthus at the Sun in the Poultry, 1683. First Hannah Sawbridge Edition. Small octavo (17.5 cm); modern calf to style; [14],285, [18]pp.; [C2]-C8 D-M8 Q-2B8. (N.B.: Despite extensive errors in both pagination and signatures this copy conforms with descriptions in OCLC of both this edition and the 1681 George Sawbridge edition leading us to believe this copy is in fact complete).

Textblock quite browned and leaves almost universally worn and aggressively trimmed along margins, long shallow loss (approx. 2" x 1") to leaf Q2 with rather extensive loss of text, as well as ragged trimming along fore-edge of leaf S2 with brief loss of text, remnants only of front free endpaper retaining an herbal concoction in a contemporary hand; also enhanced with a later (1756) ownership inscription on front flyleaf verso: "Sarah Stephenson her Book 1756 / Was her sisters Mary Bouchers." Overall a Good or better copy in a fine new binding.

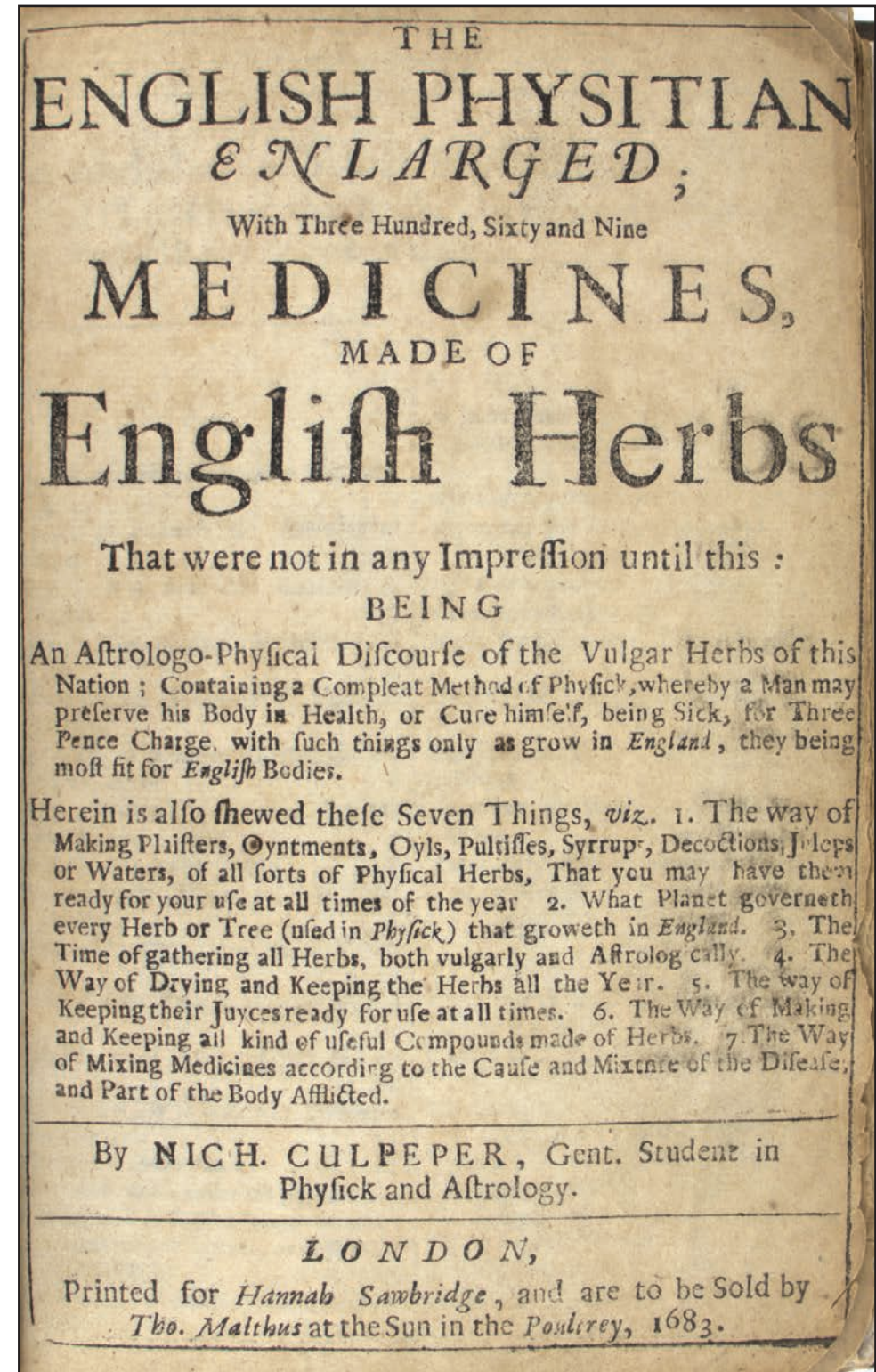
The first edition of the posthumous works of Nicholas Culpeper to bear the imprint of Hannah Sawbridge,

widow of George Sawbridge. Until his death in 1681 George Sawbridge had been a leading London publisher of medical treatises, described by his contemporary fellow-bookseller John Dunton as the "greatest bookseller that has been in England for many years." Sawbridge had already been an extensive purveyor of works by Nicholas Culpeper, including an edition of this title published in 1681. Following his death that same year Hannah Sawbridge oversaw the printing house and in the five years she was active, from 1681 until her death in 1686, she published fifty-two works, nearly all about medicine and botany.

This copy retains the final leaf of publisher's advertisements at the end of the volume listing eleven works "lately Printed and to be Sold by Hannah Sawbridge." All pertain to health and medicine, including Culpeper's *A Directory for Midwives and the Philosophia Muturata: Containing the Practice and Operative Part in Gaining the Philosophers Stone.*

WING C-7512

Price: \$1,250



Printed by Hannah Sawbridge; owned by Sarah Stephenson and her sister Mary

William Lilly; Elias Ashmole [notes]

Mr. William Lilly's History of His Life and Times, from the Year 1602, to 1681. Written by Himself in the 66th Year of His Age, to His Worthy Friend Elias Ashmole, Esq; Published from the Original Manuscript

London: Printed for J. Roberts in Warwick-Lane, 1715. First Edition. 12mo (17.5 cm); 19th-century half brown morocco over marbled boards, gilt-lettered spine, marbled endpapers, leaves remain untrimmed; [4], 116pp. (collated complete). Leather and boards a bit scuffed along extremities, small shallow gouge to top margin of upper cover marbled paper, textblock lightly foxed and toned, later neat and erudite pencil marginalia throughout, 19th and 20th-century ownership ex libris to front endpapers of Frederic Morrell and Joseph Toy Curtiss, else a Very Good, sound copy.

Rare first edition of the oft-reprinted memoirs of William Lilly (1602–1681), the self-monikered “Merlinus Anglicus” (English Merlin). The title page continues: “Containing, among many curious Particulars,

I. An Account of Dr. Forman, Dr. Napier, Dr. Booker. [sic] Dr. Dee, Kelly, and all other Astrologers and Conjurers; his Cotemporaries [sic] unfolding the Mysteries of the Black Art, viz. Incantations, Raising of Spirits, &c.

II. The Trial of Isaac Antrobus, Parson of Egremond, before Sir Harbottle Grimston, Master of the Rolls, for Baptizing a Cock by the Name of Peter, and committing Adultery with a Woman and her Daughter.

III. A Discovery of several private Transactions relating to Oliver Cromwell's Management, during the Time of the Civil Wars: more especially that Grand Secret, who the person was that cut off King CHARLES's Head.

IV. Mr. Lilly's Examination before the Parliament concerning the Fire of London: With some memorable Occurrences that happened after the Restoration of King Charles II.”

Indeed, Lilly's memoirs are a gossipy and frequently raunchy who's-who in the astrological community of pre-Enlightenment, Civil War-era England. By the age of 20 he was serving under the astrologer Gilbert White, who “married his second Wife for her Estate; she was competently rich; she married him for Considerations he performed not, (nocturnal Society) so that they lived very uncomfortably; she was about 70 Years of Age, he 66 or more...by those Means my Life was the more uncomfortable, it being very difficult to please two such opposite Natures” (p. 9).

Evidently Lilly was also adept at identifying fairies and predicting major historical events in his published almanacs. Operating out of his shop on the Strand, he usually saw more than 2000 clients in a year, about a third of them female servants, the remaining visitors of equal number male and female members of the gentry and aristocracy. “His interests, as research has shown, lies in his astrology: a pre-Enlightenment unity of what was already, during his lifetime, fast becoming more sharply divided into natural philosophical knowledge, divinatory or ‘magical’ astrology, and religious prophecy. Lilly flourished at the last historical moment when such a thing was unselfconsciously possible” (*Oxford Dictionary of National Biography*).

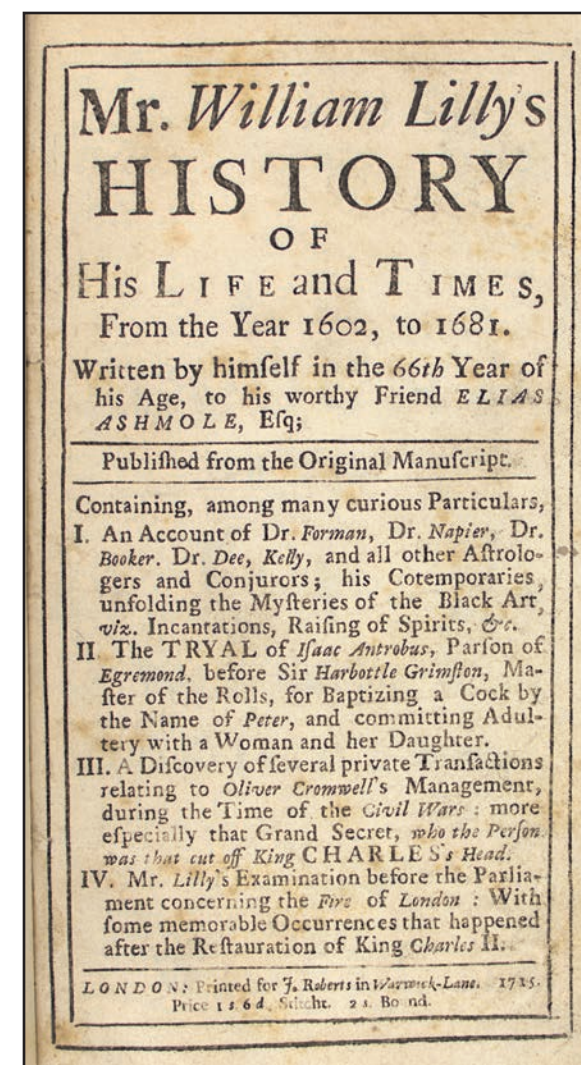
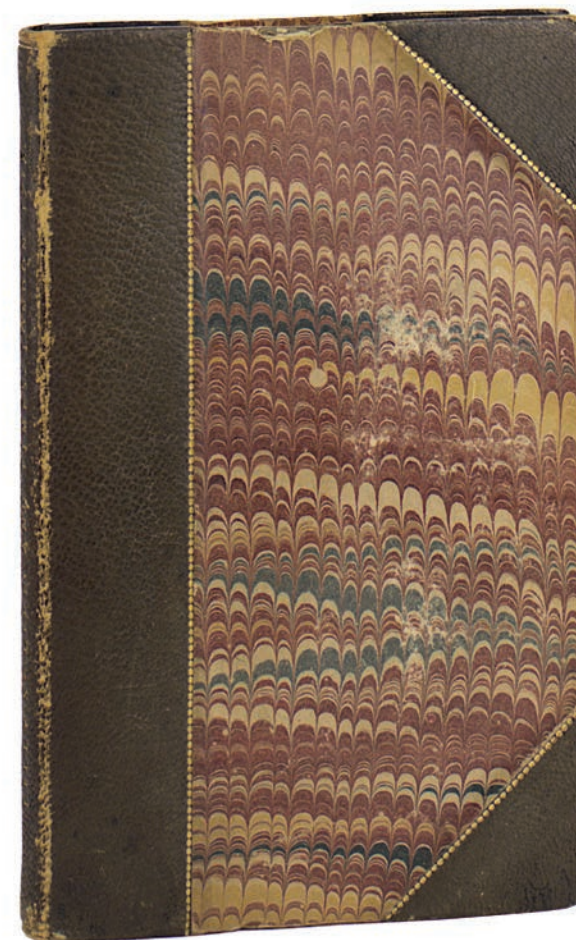
Delightfully witchy gossip

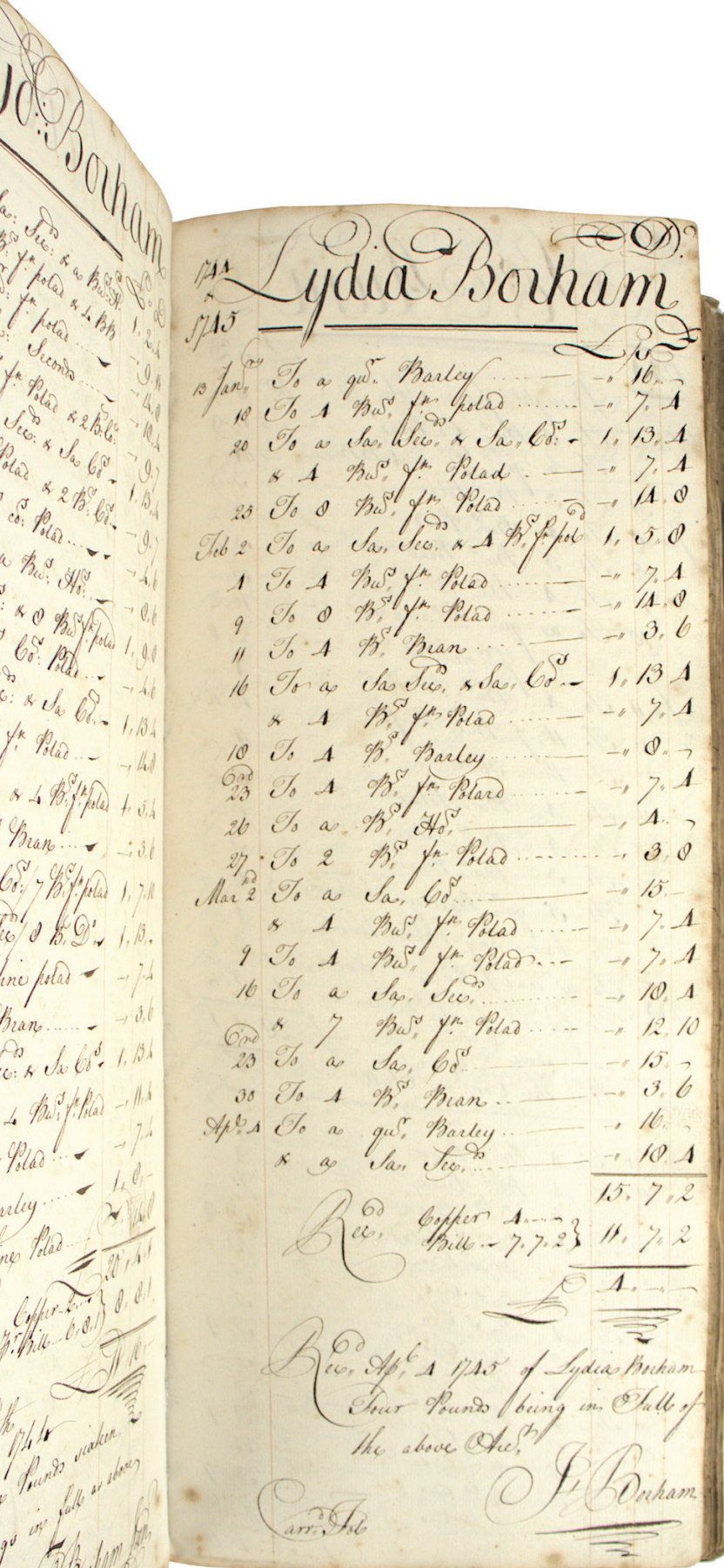
Lilly lived nearly two more decades after composing the manuscript of this autobiography, and his friend Elias Ashmole has added to the text a series of short appendices. Improbably he has ended the work abruptly not with one of the many elegies honoring Lilly following his death but instead with an Indictment filed against him for “not having the Fear of God before his Eyes, but being moved and seduced by the Instigation of the Devil...wickedly, unlawfully

and deceitfully, did take upon him...by Inchantment Charm and Sorcery, to tell and declare to one Anne East...where Ten Wastcoasts [sic]...should be found.” The document is signed by five complainants, all women: Anne East, Emma Spencer, Jane Gold, Katherine Roberts, and Susannah Hulinge.

ESTC T170084

Price: \$1,500





69

John Borham Jr.

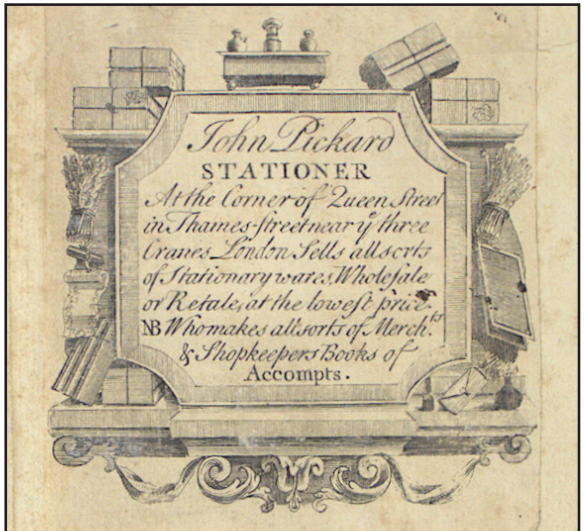
Manuscript Agricultural Ledger, 1740-1749

[London?], 1740-1749. Tall, narrow folio (40.5 x 16.5 cm); full parchment retaining original brass clasps; [2],169,[2]ll. filled to completion with manuscript accounts, text ruled in red throughout. Parchment unevenly browned and a bit scuffed at extremities, a number of surface scratches, some cracking at head of a few gatherings, occasional finger soil to textblock, else a Very Good, quite legible and attractive example.

Retains original pictorial engraved stationer's label on front pastedown: "John Pickard / Stationer / At the Corner of Queen Street in Thames-street near ye three Cranes London Sells all sorts of Stationery wares. Wholesale or Retale [sic], at the lowest price. NB Who makes all sorts of Merchts. & Shopkeepers Books of Accompts."

Minutely-kept accounts ledger of London-area farmer John Borham Jr. The monotony of selling flour, bran, and malt to the same handful of customers is occasionally broken up by the sale of a quarter, half, or whole "fat beast" and the occasional dead horse. Services are also (infrequently) rendered, such as the renting of a meadow or the keeping of a cow for 12 weeks. The names of the same customers crop up regularly, one of the most frequent being Lydia Borham (perhaps a close relation of farmer John's?), who over the course of nearly a decade appears in this volume once or twice a week, cropping up thirty-eight pages of accounts. In comparison, her only other female compatriot present here, Sarah Masingame, only wracked up eight and a half pages of accounts.

Price: \$1,250



Pleasingly tall and narrow, and retaining stationer's label

**Kingsley Amis and Robert Conquest [eds.];
Frederik Pohl, Robert A. Heinlein,
Philip K. Dick, Isaac Asimov et al [contribs.]**

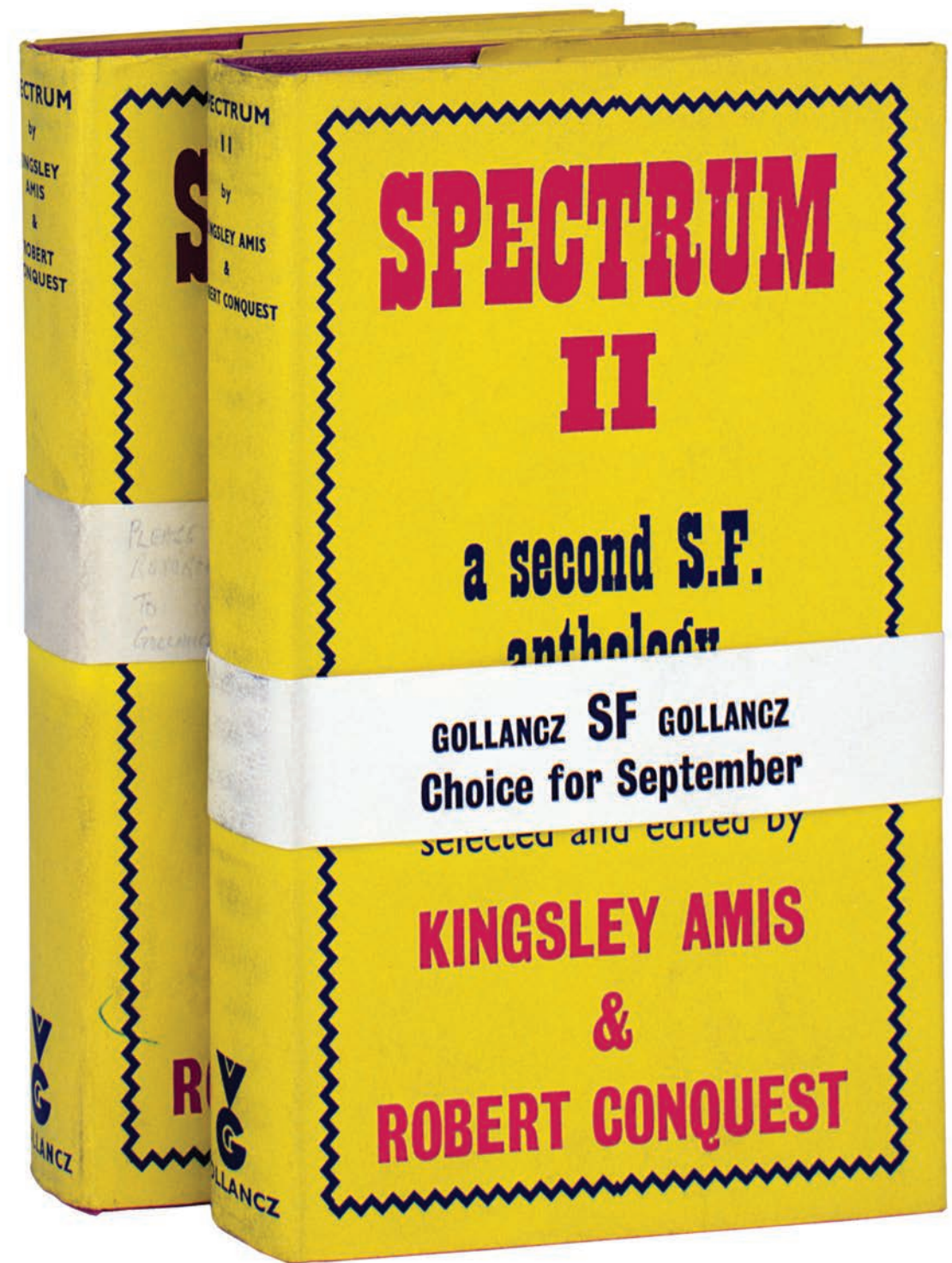
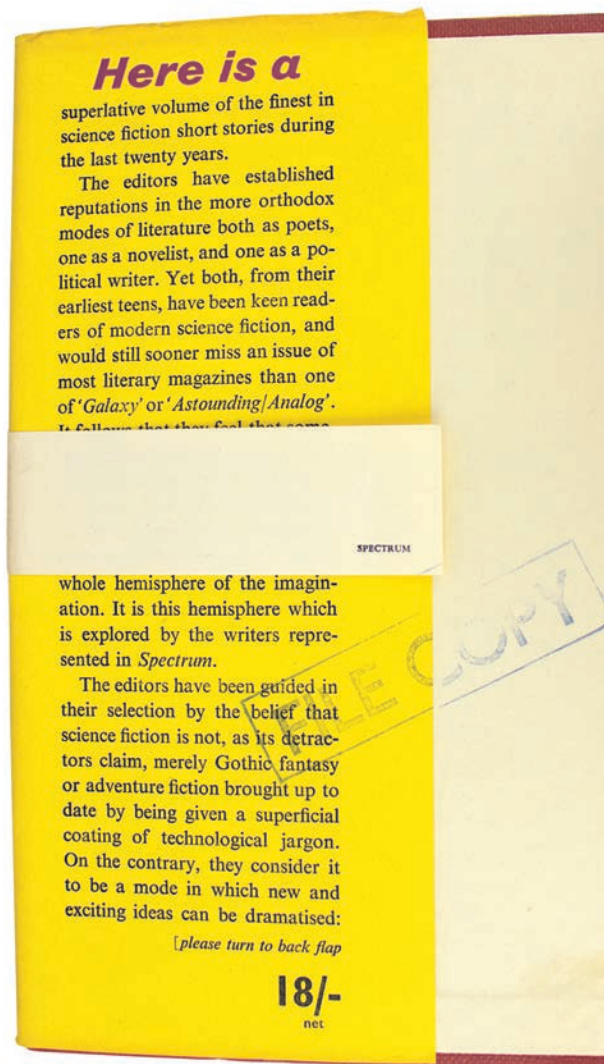
***Spectrum: A Science Fiction Anthology [With] Spectrum:
A Second S.F. Anthology***

London: Victor Gollancz Ltd., 1961 & 1962. First Editions. Octavos (20 cm); publisher's cloth in bright yellow dust jackets printed in black and plum, retaining original prices and white promotional bands; 304pp; 271pp. First volume has "File Copy" stamped on front and rear jacket panels, as well as front flap, with a small, faint dampstain to front pastedown near tail. Both dust jackets a bit dust-soiled with creases, bumps, and tiny chips to margins and spine ends (though portions protected by wrap-around bands notably clean). A few small dents to board margins, light dust-soil to textblock edges, else a Very Good, bright and sound set.

A pair of anthologies with stories from some of science fiction's most celebrated authors of the era, including Philip K. Dick, Robert A. Heinlein and Isaac Asimov, underlining the peak of the genre during the Atomic Age.

N.B.: "Vintage Season", the last story in *Spectrum II*, is erroneously credited solely to Henry Kuttner. In reality he originally wrote the story in partnership with his wife, author C. L. Moore, under the joint pseudonym "Lawrence O'Donnell." It is suspected that "Vintage Season" was written almost entirely by Moore.

Price: \$250



Both volumes retaining the promotional jacket bands

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