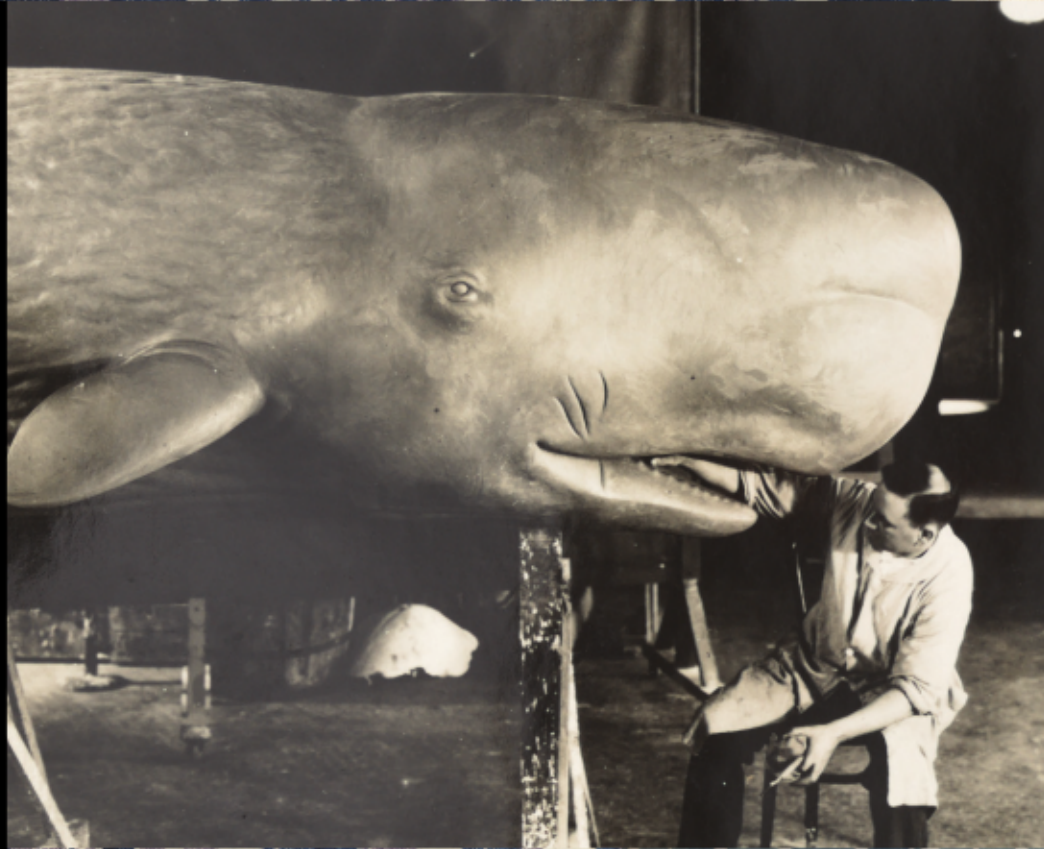


Capitol Hill Books

Catalog 2023





Capitol Hill Books

In the early 1780s an English housewife named Elizabeth Fulhame started experimenting with a process of creating images using gold salts and natural light, one of the earliest examples of photography in its infancy, only to abandon her work for more than a decade after her husband the scientist Thomas Fulhame dismissed her efforts. A hundred and fifty years later, in New York City, a team of adventurous sculptors at the Museum of Natural History established the still-extant Exhibition Lab, constructing an enormous menagerie of megafauna out of clay, wood, and pelts. Ten years later Dr. Michiko Hachiya of the Hiroshima Communications Hospital found himself faced with the excruciating task of documenting, through medical charts and photography, the effects of the atom bomb not as it had devastated the city and surrounding areas, but as it had devastated its victims' bodies. The printed, manuscript, and photographic footprint of all these people can be found in this catalog (nos. 47, 65, & 34 respectively). Added to the mix is a selection of modern literature, Americana, photo albums, archives, and collections that we hope display the diversity of our interests as booksellers and humans. We also hope you enjoy perusing these pages as much as we enjoyed putting them together.

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

Terms
All items offered are subject to prior sale. Returns will be accepted for any reason within 10 days of receipt. We accept all major credit cards, PayPal, and checks. To place an order please email us at info@capitolhillbooks-dc.com or call Aaron B. at (202)-834-4725. Reciprocal courtesies to the trade. Institutions may be billed according to their needs.



Featuring some of MLK's earliest print appearances

1

Martin Luther King, Jr., Barbara Deming, James Baldwin, Bertrand Russell, Julius Lester, et al [contribs.]

Liberation: An Independent Monthly [Collection of Eighty-Eight Issues, 1956-1970]

New York: Liberation, 1956-1970. First Editions. Eighty-eighty (88) issues; quartos (27.5 cm); publisher's pictorial staplebound wrappers; illus. throughout. General wear with occasional creasing. A few copies with mail stamps or stickers; cover of June-July '64 issue detached with loss to bottom edge along spine; loss to bottom edge of December '68 issue. Overall a Very Good collection of a broken run of almost ninety issues from Vol. I, No. 2 (1956), through Vol. XV, No. 1 (1970). Complete list of issues available upon request.

A significant run of the pacifist journal with substantial content regarding the Civil Rights Movement and the Vietnam War. Arguably the most notable contribution is "Our Struggle," Dr. Martin Luther King's article on the Montgomery Bus Boycott in the April '56, issue. According to Pyatt this constitutes King's first appearance in print following his dissertation the year prior. Also included is the first complete periodical appearance of "Letter From Birmingham Jail," featured in the June '63, issue.

Liberation is rich with notable contributions from a wide array of political and social activist leaders, often writing early in their careers. Featured in our run are Tom Haydon (October '62), Robert Anton Wilson (November '62), James Baldwin's essay "We Can Change the Country" (October '63), Amiri Baraka, then writing as LeRoi Jones (February '64), Nelson Mandela's "Why I am Ready to Die" (June-July '64), Thích Nhất Hạnh's "A Letter to Martin Luther King" (December '65), Abbie Hoffman's "Liberty House / Poor People's Corporation" (April '67), and Noam Chomsky's "The Revolutionary Pacifism of A.J. Muste" (Special Double Issue, September and October '67).

We find few copies in retail at time of this writing and none found available published before 1965. A substantial run of an important magazine of the American political left with strong representation throughout the heart of the Civil Rights struggle, especially notable for marking the emergence of Dr. King's as a national figure and a leading voice of the Civil Rights Movement.

PYATT 0002 & 0051

Price: \$12,500

2

[L. Glesenkamp & Son, Carriage Manufacturers] Anonymous Calligrapher

Resolutions of Congratulations from the Employees of L. Glesenkamp & Son, Carriage Manufacturers

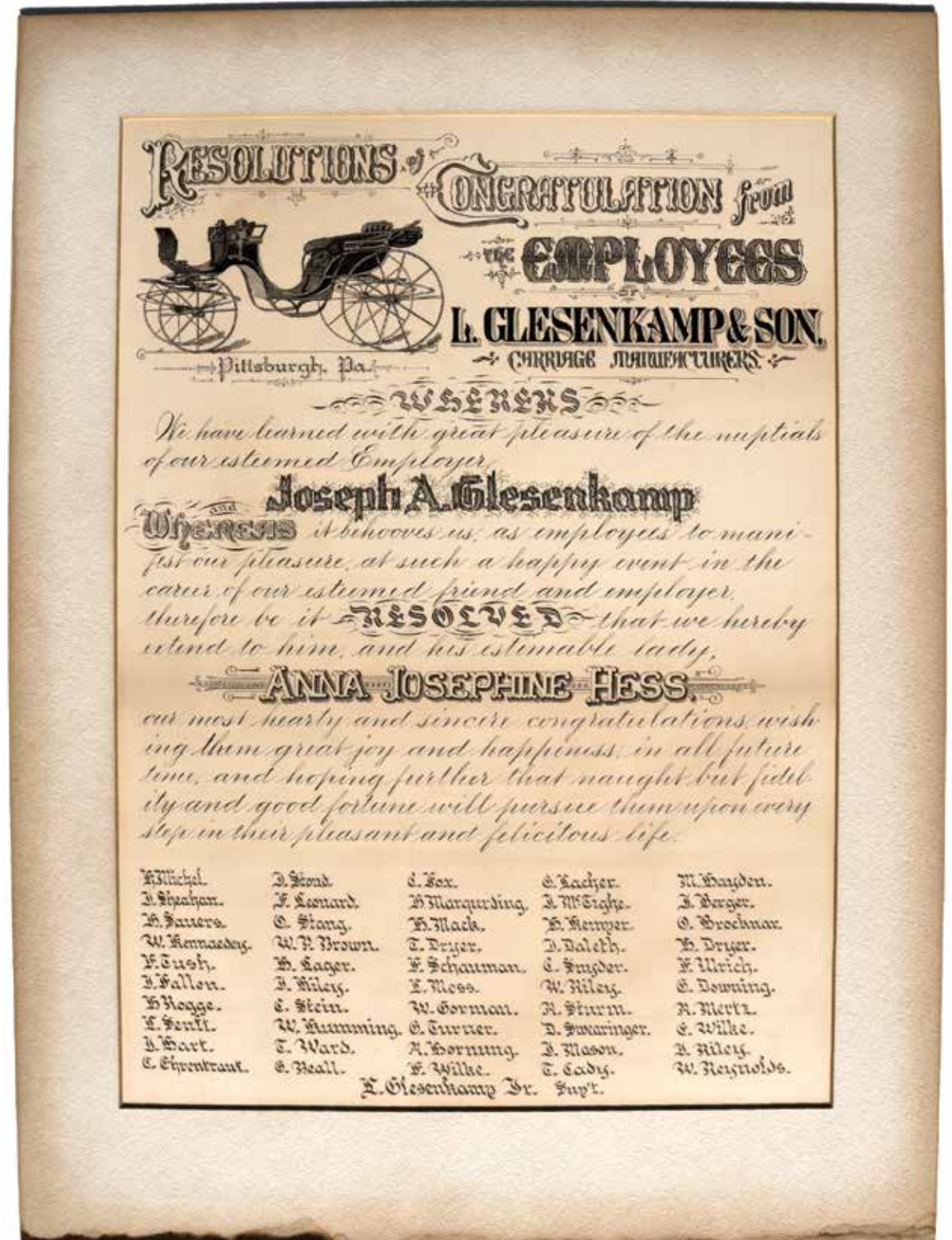
[Pittsburgh: 1891]. Original calligraphic manuscript broadside (45 x 33 cm sight size); black ink on heavy wove paper; text in 14 lines beneath headline and inset carriage graphic, with the names of 51 company employees at end of text. In later professional mat, the edges of which have been pasted to the backing board. Light toning to broadside, otherwise Fine (albeit not examined outside of mat); mat extremities toned and slightly dust-soiled, else clean and sound.

Exceptional calligraphic broadside congratulating Joseph A. Glessenkamp, son of the company's founder, on his marriage to Anna Josephine Hess, rendered in a variety of typefaces (twelve by our count) and including a detailed inset original illustration of an 1890s Glesenkamp phaeton model carriage: "Whereas it behooves us, as employees to manifest our pleasure at such a happy event in the career of our esteemed friend and employer, therefore be it resolved that we hereby extend to him and his estimable lady, Anna Josephine Hess, our most hearty and sincere congratulations."

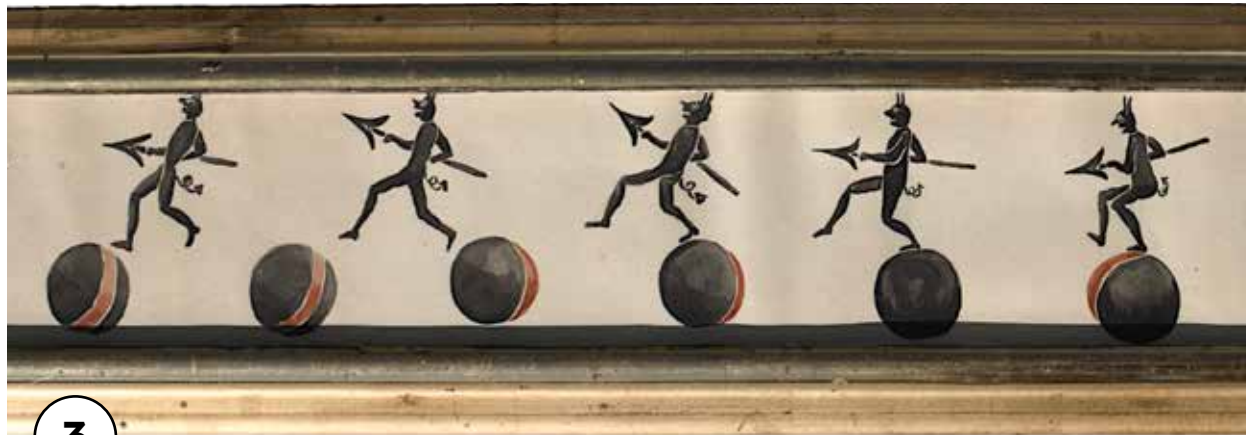
L. Gesenkamp & Son, successors to the oldest carriage-building firm in Pennsylvania, C. West & Co., was officially established in 1875. The firm won numerous awards for its various models, which included phaetons, runabouts, and buggies, though by the turn of the century they were primarily known as manufacturers of funeral carriages and omnibuses (fortunately not pictured here). By 1912 the company was advertising itself primarily as an automobile-painting business, before sinking out of sight sometime around 1919.

Though undated, Pennsylvania marriage records date the marriage to 1891. The calligraphic work is equally undocumented, though the fine pen-work on display may have been that of the company's draughtsman who would have been well acquainted with the phaeton design.

Price: \$750



Displaying no fewer than twelve calligraphic typefaces



3

Anonymous Artist

Original Watercolor Zoetrope Strip

N.p.: ca. 1870s. Original watercolor painting in gilt frame (framed dimensions: 99 x 14.5 cm) depicting a twelve-part zoetrope design of a grinning devil balancing on a black red-striped ball. Final two centimeters added and filled in at a later date, very brief shallow damp spot at bottom right-hand margin, small chip to frame, else a Very Good or better example, not examined out of frame.

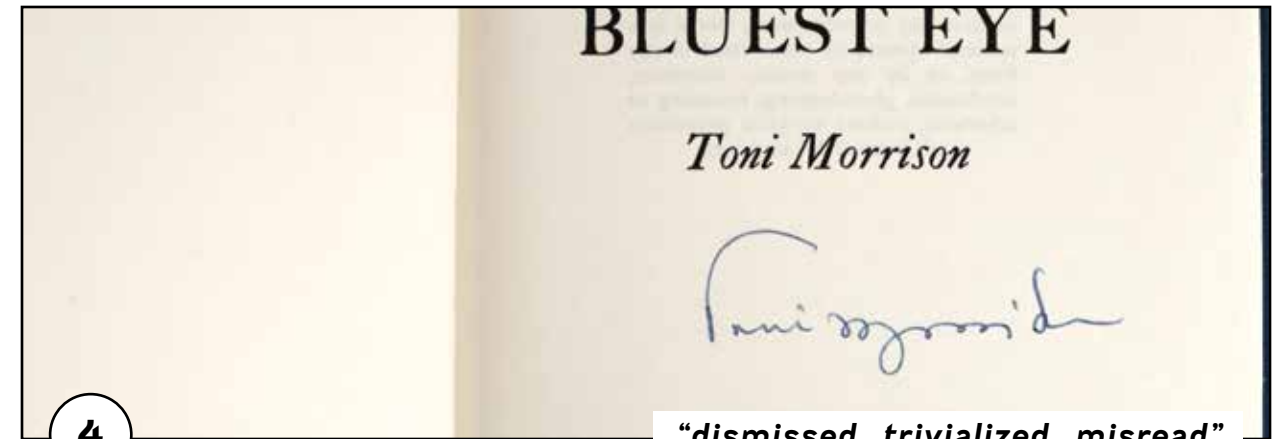
Unusual original artwork for a zoetrope design which would have been reproduced as lithographed strips to accompany the mass-produced Milton Bradley zoetrope of the mid-1860s to 1870s. The zoetrope, first designed and patented by 18-year-old Brown University student William Lincoln in 1865, was an

improvement upon an earlier device, the phenakistiscope, a flat, fan-like paper disk that created a moving picture when manually spun. Lincoln's device employed pictorial paper strips positioned inside a cylinder with twelve or thirteen die-cut slits through which the observer could watch a scene play on a loop when the cylinder was spun.

Provenance: Through the trade from the estate of notable American folk art collector, dealer, and suffragist Hillary Underwood (1888-1982), the "first in her field" and a "liberated female from birth" (Folk Art from the Estate of Hillary Underwood, Sotheby's Sale No. 5095).

Price: \$2,500

Uncommon example of original zoetrope artwork



4

"dismissed, trivialized, misread"

Toni Morrison

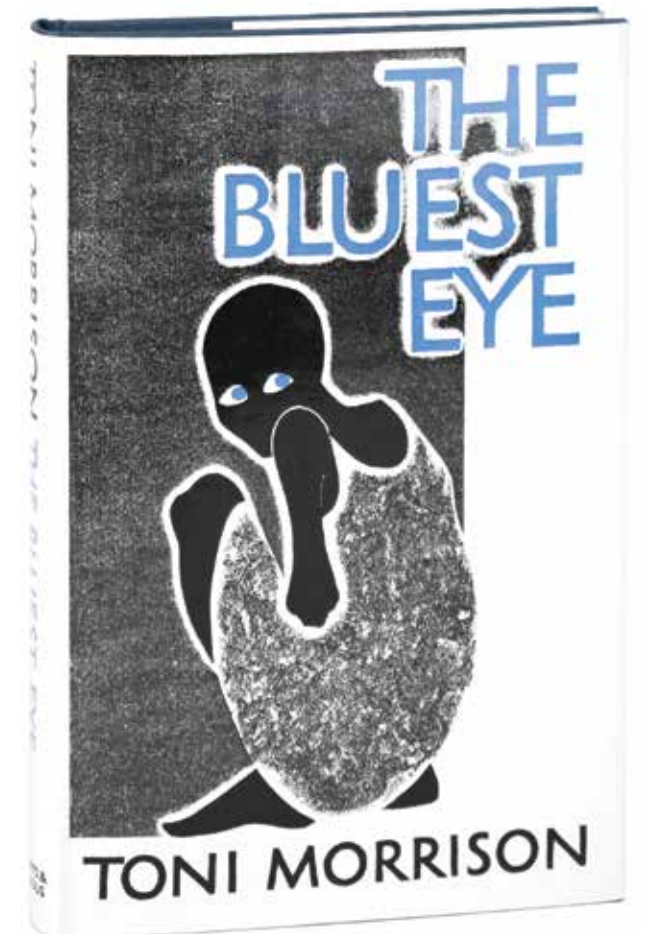
The Bluest Eye [Signed]

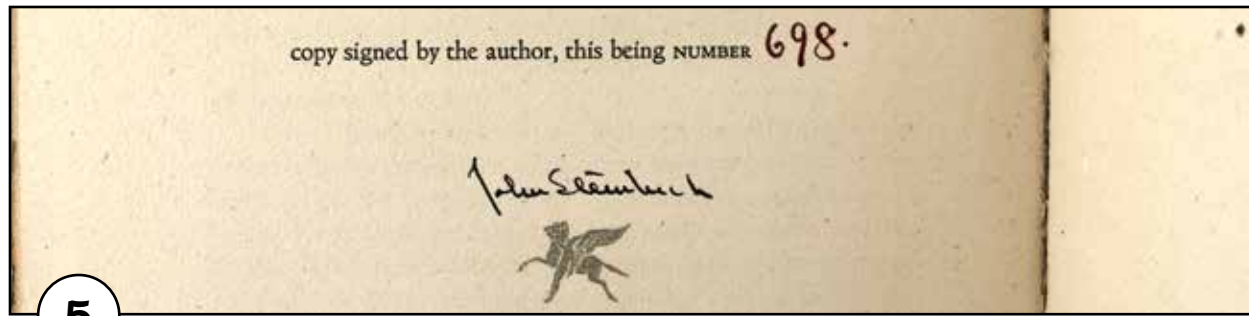
London: Chatto & Windus, 1979. First U.K. Edition. Octavo (20.5 cm); publisher's simulated cloth in white pictorial dust jacket by Kate Cary retaining original price (£4.95); 164pp. Signed by Morrison on title page. Dust jacket gently rubbed along margins. Boards show a touch of shelfwear and one minor scuff to front. Binding is sound and pages unmarked. Near Fine.

Splendid copy of the first British edition of the author's first book, originally published in 1970 after years of searching for a publisher. In 1993 Toni Morrison noted that "the initial publication of *The Bluest Eye* was like Pecola's life: dismissed, trivialized, misread," which may explain why it took the novel nine years to find its way to the British market. Signed copies of either edition are quite rare.

Reference: Tessa Roynon, *The Cambridge Introduction to Toni Morrison* (2013), p. 22.

Price: \$3,000





5

John Steinbeck

The Red Pony [Limited Edition, Signed by Steinbeck]

New York: Covici Friede Publishers, 1937.

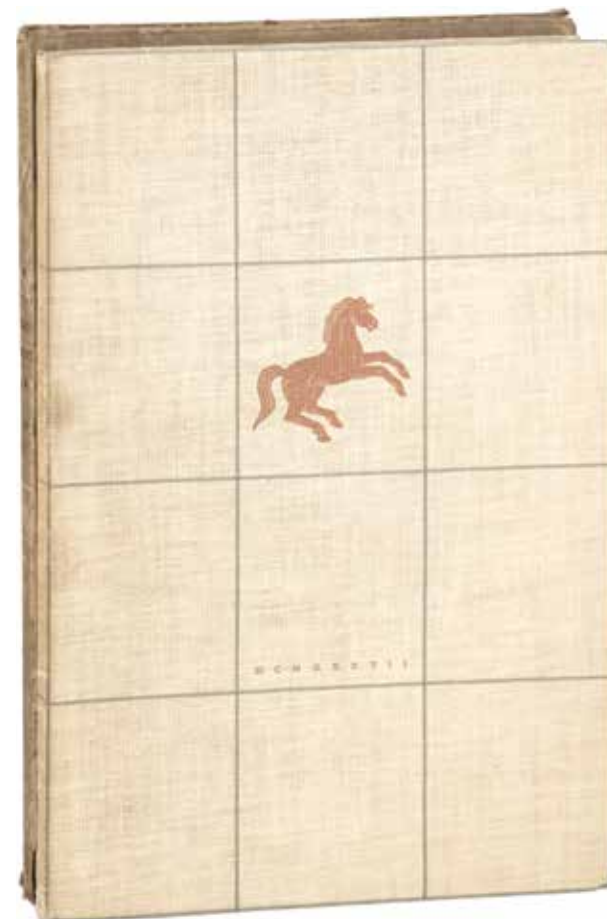
First Edition, Limited Issue of 699 signed copies of which this is no. 698. Tall octavo (25.5 cm); publisher's beige decorative cloth, housed in publisher's tan slipcasing stamped in black with limitation number in red manuscript; 81pp.

Corners slightly bumped with some mild toning and staining along spine. Contemporary owner's bookplate to front pastedown, and bookseller ticket (Charles S. Boesen Fine Books of Detroit, MI) to rear pastedown; pages otherwise unmarked. Moderate wear to slipcasing with brief exposure and tape mending along bottom edge, else sound. A Very Good copy overall, albeit lacking the rare glassine dust jacket.

One of Steinbeck's short masterpieces, described by some as a collection of connected short stories, by others as an episodic novella, today *The Red Pony* is today safely ensconced in the canon of "initiatory fiction."

GOLDSTONE & PAYNE A9.a

Price: \$1,500



"He covered his eyes with his crossed arms and lay there a long time, and he was full of a nameless sorrow"

6

John Steinbeck

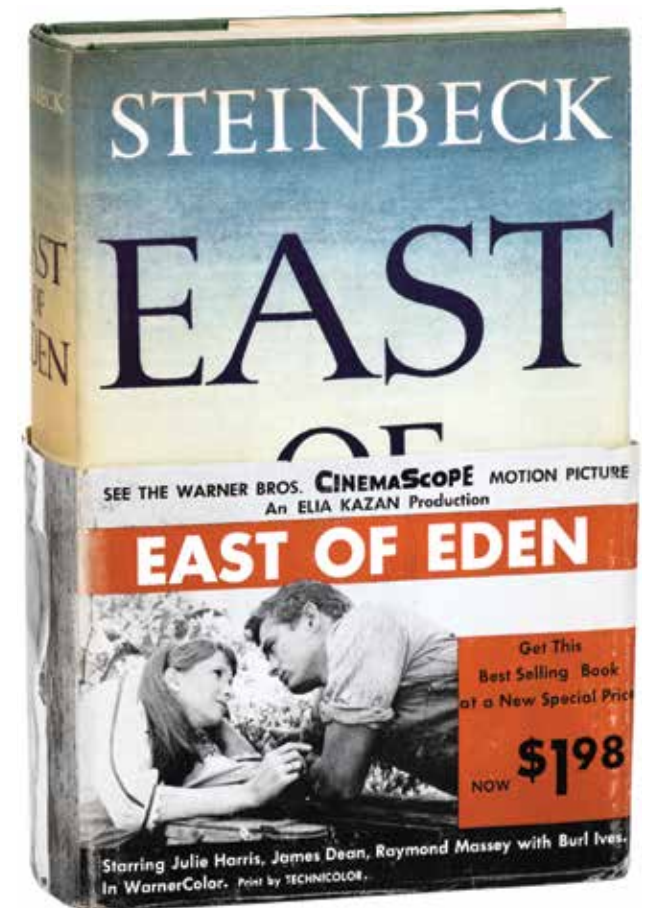
East of Eden

New York: The Viking Press, 1955. Later printing. Octavo (21.5 cm); publisher's cloth in original dust jacket featuring author photo and retaining original price (\$4.50), as well as the scarce promotional wrap-around band promoting Elia Kazan's 1955 film starring Julie Harris and James Dean and reduced price "Now \$1.98"; 602pp.

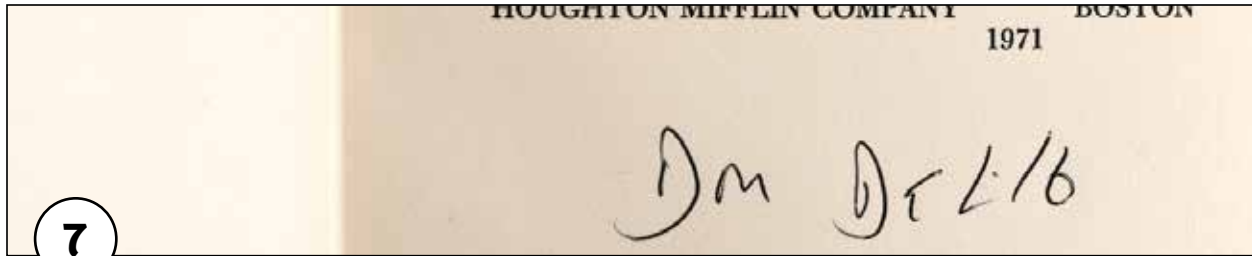
Dust jacket toned and rubbed along edges with a few very shallow nicks and 1.5" split along rear flap. Rubbing with some minor chipping to band. Boards show light shelfwear. Contemporary date rubberstamped to front free endpaper, though pages otherwise unmarked. An attractive, Very Good to Near Fine copy, scarce with promotional wrap-around.

Rare early film tie-in edition of Steinbeck's American saga, whose cinematic adaptation introduced movie-goers for the first time to James Dean in a credited, starring role. His performance earned him enraptured accolades, perhaps most famously from *The Hollywood Reporter*: "He is that rare thing, a young actor who is a great actor."

Price: \$450



"that rare thing"



7

Don DeLillo

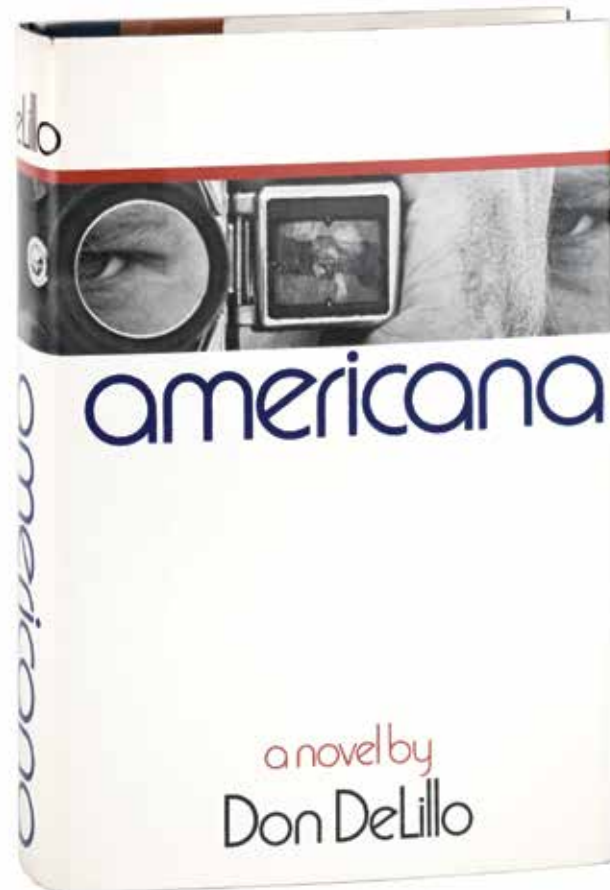
Americana [Signed]

Boston: Houghton Mifflin Company, 1971. First Edition. Octavo (22 cm); publisher's cloth-backed boards in white photo-illustrated dust jacket retaining original price (\$6.95), blue topstain; 388pp. Signed by DeLillo on title page.

Dust jacket rubbed with some creasing and a few minor nicks to edges. Boards show light shelfwear. Ghost of a sticker to rear pastedown, though interior otherwise unmarked. A Near Fine copy of DeLillo's first novel in a Very Good or better dust jacket.

In his 1993 interview with the *Paris Review*, DeLillo recalls the moment of inspiration that would lead to writing this, his first novel, while sitting on a railroad tie on Mt. Desert Island in Maine: "I had a glimpse maybe fifty yards away and a sense of beautiful old houses and rows of elms and maples and a stillness and wistfulness — the street seemed to carry its own built-in longing. And I felt something, a pause, something opening up before me...I knew I had to write about a man who comes to a street like this or lives on a street like this."

Price: \$1,000



"It's no accident my first novel was called Americana. This was a private declaration of independence, a statement of my intention to use the whole picture"



8

Cleo Birdwell [pseud. Don DeLillo and Sue Buck]

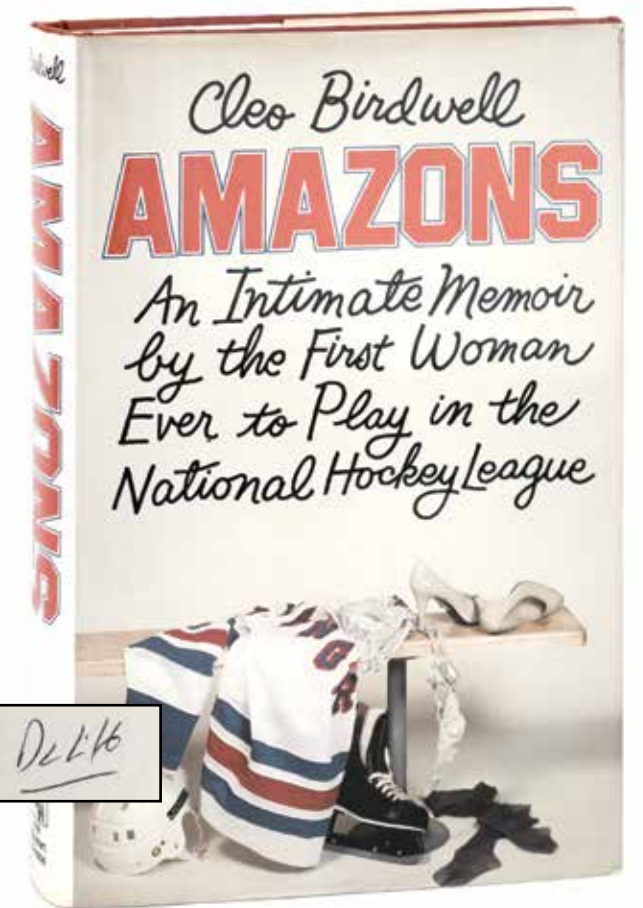
Amazons: An Intimate Memoir by the First Woman Ever to Play in the National Hockey League [Signed by DeLillo]

New York: Holt, Rinehart and Winston, 1980. First Edition. Octavo (23 cm); publisher's cloth-backed boards in pictorial dust jacket retaining original price (\$12.95); 390pp.

Light edgewear to dust jacket with creasing to edges and flaps and 1 1/2" tear to top edge of rear panel. Boards show light shelfwear. Faint spotting to top edge of textblock, otherwise the whole clean and sound. Very Good overall. Signed by Don DeLillo on title page.

Fictitious autobiography of the first woman ever to play in the NHL, co-authored by Don DeLillo and Sue Buck. DeLillo has repeatedly tried to distance himself from the book, though clearly is willing to sign copies from time to time.

Price: \$300



Don DeLillo

Obviously a DeLillo "high spot"

9

Marilynne Robinson

Marilynne Robinson

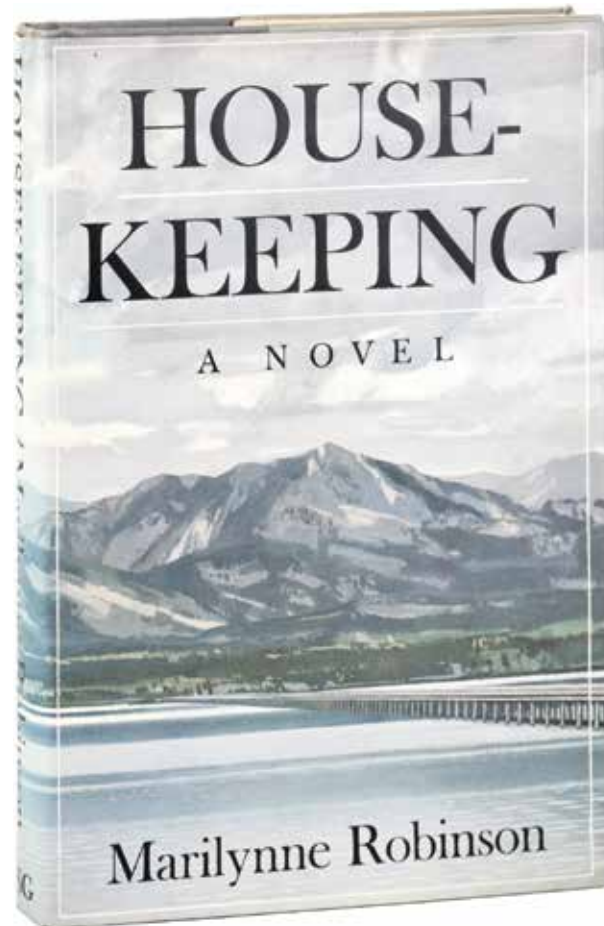
Housekeeping [Signed]

New York: Farrar Straus Giroux, 1980. First Edition. Octavo (21.5 cm); publisher's cloth-backed boards in pictorial dust jacket retaining original price (\$10.95); 219pp. Signed by Robinson on title page.

Dust jacket rubbed and mildly toned along edges and spine. Light edgewear to boards with minor fraying to rear top corner; touch of fading to edges. Binding is sound. Previous bookseller's pencil scribbles to rear pastedown give the book's provenance as coming from the estate of authors Sheila McMillen and Douglas Day and that Robinson was their house guest. A Very Good or better copy.

The author's debut novel, awarded the PEN/Faulkner for best first novel and included in *Time* magazine's list of the 100 Best Novels in the English language, 1923-2005. Anticipating such accolades is John Hawkes' leading dust jacket blurb: "I think that there are few first novels published since mid-century to compare with *Housekeeping* for sheer perfection of language and for conveying what it means to be human."

Price: \$650



"sheer perfection"
- John Hawkes

10



Rare image of John Hanks Alexander, Black military pioneer

[John Hanks Alexander] C.C. McBride

[Albumen Photograph] Group of 9th US Cavalry Regiment Officers stationed at Fort Robinson in Crawford, Nebraska, including John Hanks Alexander

Crawford, NE: C.C. McBride, [ca. 1893]. Original albumen photograph (16.75 x 21.5 cm) affixed to tan printed card mount (20 x 25 cm). Light edgewear and toning to card mount; moderate fading to photograph; overall Very Good.

Rare photograph featuring John Hanks Alexander, the second African-American to graduate from West Point, after Henry Ossian Flipper, and the first to hold a regular command position in the U.S. Armed Forces. Alexander is shown among his fellow officers of the Ninth Cavalry, a segregated regiment which was stationed at Fort Robinson

in the late 1880s and 1890s and popularly referred to as "Buffalo Soldiers." Colonel Biddle's presence front and center dates this photograph between 1891 and 1896, and the presence of Alexander narrows it to before March, 1894, when he died in Ohio.

A similar, possibly earlier photograph is found at History Nebraska, and a cabinet card of Alexander sold at auction in 2020, constituting only a handful of known photographs of this Black military pioneer.

Price: \$2,500

[Webster High School]

Original Group Photograph of the Girls' Basketball Team, Webster High School, Minden, Louisiana, 1931



Minden, LA: 1931. Original black and white photograph (15.5 x 25.5 cm) depicting the girls' basketball team alongside their coach Mr. Russ, each player identified in ink manuscript along bottom of image. Photograph slightly curled with very small flaw at bottom of image, else Very Good overall. Misidentifying manuscript label mounted to verso, identifying the team in "Shreveport LA / Circa 1947 / Washington <Booker T>."

The label is a red herring, misdating and misplacing the photograph sixteen years late and thirty miles west. The center player holds a basketball dated '31, nineteen years before Booker T. Washington High School was founded. The school almost certainly is Webster High School in Minden, Louisiana, thirty miles east. The building in the background and the women's slightly mismatching uniforms conform to those depicted in W.L.G. Abney's 1950s booklet *The History of Webster High School*. Indeed, the simple whitewashed wooden structure sitting on a brick pile foundation appears to be either the back of the dormitory or the newly-completed library, the ground still unpaved dirt.

The story of the founding of Webster High School, less than ten years earlier in 1922, displays the dedication and financial burden of a Black community in the heart of the Jim Crow South. According to Abney's history, a Colored Board of Trustees comprised of members of the community first set out to find a suitable site for a new school,

settling on a piece of land "owned and occupied as a home by one of Minden's colored citizens, Mr. Henry Harris, who was perfectly happy there and had no desire to sell." Abney glosses over the displacement of Harris, but the site was secured and approved by the (White) Parish board "with the understanding that the colored people themselves would have to make substantial financial contribution if they were to secure this site because no money had been budgeted for the cause at that time." Indeed, by 1931 the list of state-sponsored schools in Louisiana for White and Black students was sixty-eight to four. Webster was not one of those four schools.

As Abney's history delineates, however, the money was raised by the community, through the leadership and outreach of the Colored Board of Trustees, and by 1931 a library had been erected and numerous sports teams active. The date is also significant as it coincides with the founding of two of the first all-Black, all-women's professional basketball clubs, the Philadelphia Tribune Girls and the Chicago Romas. Perhaps these pioneering teams inspired the formation of Webster High School's girls' basketball team. In any case, the members listed are as follows: Coach Mr. Russ, Tena Lowery, Hazel Garrett, Willie Stewart, B. Green, M. Ford, Bran (?) Watson, M. Gafford, E. McCorey, Ella B. Gafford, Lorscie (?) Henry, and Louella Ruffin.

See website for full image.

Price: \$1,500

Taken the same year as the founding of the first Black women's professional basketball clubs

Henry S. Hulse, Jr.

Vernacular Picture-Book Dedicated to New Jersey Music Teacher Bertha Battersby

Elizabeth, NJ: 1956. Large quarto scrapbook (33 x 26 cm); black paper over paste-paper boards; [27]ll. filled to two-thirds completion. Boards rather scuffed and toned, leaves brittle with shallow chips and tears to margins not affecting contents, preliminary leaf separated but present; overall Good to Very Good, contents remaining clean and sound.

This hand-made picture book opens with an autograph poem dedicated to Bertha Battersby (1891-1960) and signed by a Henry S. Hulse, Jr., the presumed compiler of this work. The book includes four leaves of original typescript poetry, eight leaves of typescript narrative, and fifteen ink and watercolor illustrations die-cut where Battersby could put a small cut-out of her photograph if so desired. The work concludes with a local news clipping announcing Battersby's retirement after forty-three years of teaching, the final twenty-five years spent at Elizabeth and Newark, New Jersey.

A wonderful record of the career of lifelong music teacher Bertha Battersby. The compiler, either a very devoted student, friend, or fellow-teacher, both lovingly and facetiously places his subject in light of major world events, opening with her birth: "There were two-world shaking developments of the very, very late nineteenth century to make their appearance on the

American scene. One took place in Detroit — the horseless carriage. The more important event took place in Pennsylvania — Bertha Battersby."

In this version of events, Battersby takes up women's rights ("So we speculatively see Bertha 'Suffragette' Battersby parading down Broad St., Elizabeth, demanding her equal rights — her right to vote"); contributes to the ascension of American capitalism alongside her peers Henry Ford, Thomas Edison, and Harvey Firestone ("Bea's ever increasing interest in surf and turf was given a new stimulus with the psychic pay she was receiving in Elizabeth, so she allowed herself the luxury of an occasional two bucks at Saratoga or two bucks at Atlantic City"); and dances her way through prohibition ("But due to high caloric content of liquor, Bea wouldn't know anything about 'booze' or 'bathtub gin' or 'speakeasies' or 'grog-shops'").

The final section of the text is devoted to Battersby's career as the Supervisor of Music at the Burnet Street School in Elizabeth, where she mounted the final Christmas pageant to great acclaim. The news clipping announcing her retirement reproduces a photograph of Battersby at the event, looking a right jolly woman.

Price: \$450



Suffragist / "It Girl" / Music Teacher

Judith Warner

Collection of Four Bound Volumes of School Notebooks, 1933-1937

Baltimore, MD: 1933-1937. Four quarto volumes (28 cm); uniformly bound in green cloth, pictorial typescript elements mounted to each upper cover; approx. 260ll. per volume totaling nearly 2000 pages of manuscript text; myriad hand-colored illustrations and mounted pictorial elements throughout. Rear hinges of latter two volumes very slightly loose, a few mounted elements separated but present, else a Very Good or better collection.

Remarkable survival of the complete notebooks kept by Baltimore schoolgirl Judith Warner (born ca. 1925) between the ages of nine and twelve as a student at the still-extant private Calvert School. The notebooks, separated by month with a hand-colored drawing, were then bound by year, presumably commissioned by an enthusiastic parent.

Indeed, Judith Warner, whose older brother John was a star student athlete at Yale during these years, was herself a fastidious student as exemplified by the teacher's marks and the report cards that begin each volume. Warner appears to have excelled at all her studies, which included more than two hundred writing exercises ranging in subject from Napoleon and Joan of Arc to India ("a country in Asia. England owns it"), the Ancient Romans, and poached eggs. The earliest writing assignment bound at the beginning of the first volume is titled "How Things Started": "Long, long ago there was no world. There was just the sun. It kept whirling, sputtering and throwing off sparks. One of those sparks cooled and became our world."

Additional courses included spelling, arithmetic, grammar, history, and geography ("Africa is often called the Dark Continent"), with forays into art history, astronomy, and etiquette. By the time Warner hit her final year at Calvert she was learning how to write an order for a blue sweater from a New York City department store and how to send out (and decline) a proper invitation. In a writing exercise to develop the art of dialogue, Warner images Mrs. X putting in an order for a dinner party with her cook: "I want to have oyster cocktails, tomato misque [sic] soup, roast beef, potatoes baked around the roast, macaroni, and spinach." The few personal essays reveal very little of Warner's home life, other than the night when she and her nurse got locked out of the house because it was the maid's day off and her parents were out to dinner and the theater. A kindly neighbor took them in.

Perhaps the area most notably absent from her studies is science, with the exception of her essay on the beginning of the world, and a year later, her bafflement at the amoeba: "It can walk and it has no feet. It flotes [sic] along like a speck of jelly. It can breathe and it has no lungs It has no nerves and can feel. It can eat and has no mouth. It absorbs little plants. It is round when either it is dead, or starving, or very comfortable. It can also raise a failmaly [sic]. It is very queer, I think."

We find very little about Warner in the public record apart from a smattering of articles covering her debutante ball in 1942 and her marriage announcement in 1977.

The Greek Colonies



The Greeks liked adventure and a company of men could always be found ready to go eastward or westward. They could land and establish a colony almost wherever they chose. This they could do because few of the tribes living along the coast of the Mediterranean Sea valued the shore or the harbor. Between 750 B.C. and 600 B.C. Greek colonies were

Totaling nearly 2000 (!) pages

Price: \$950



14

Gladys Warren

Archive of Original Fashion Designs in Pencil and Watercolor, 1941-1945

Substantial collection of original amateur artwork and fashion plates dated 1941 to 1945 by a young woman named Gladys Warren (almost all pieces signed “G. Warren,” “G.W.,” or “Gladys Warren”). The collection consists of nine large format watercolors (56 x 38 cm); one small format watercolor (32.5 x 23 cm); four large format pencil sketches (56 x 38 cm); and twelve small format pencil sketches (33.5 x 19 cm), totaling twenty-six (26) individual pieces. Some dust soil and minor wear from handling, watercolors not examined out of individual shrink wrap. A Very Good or better collection overall.

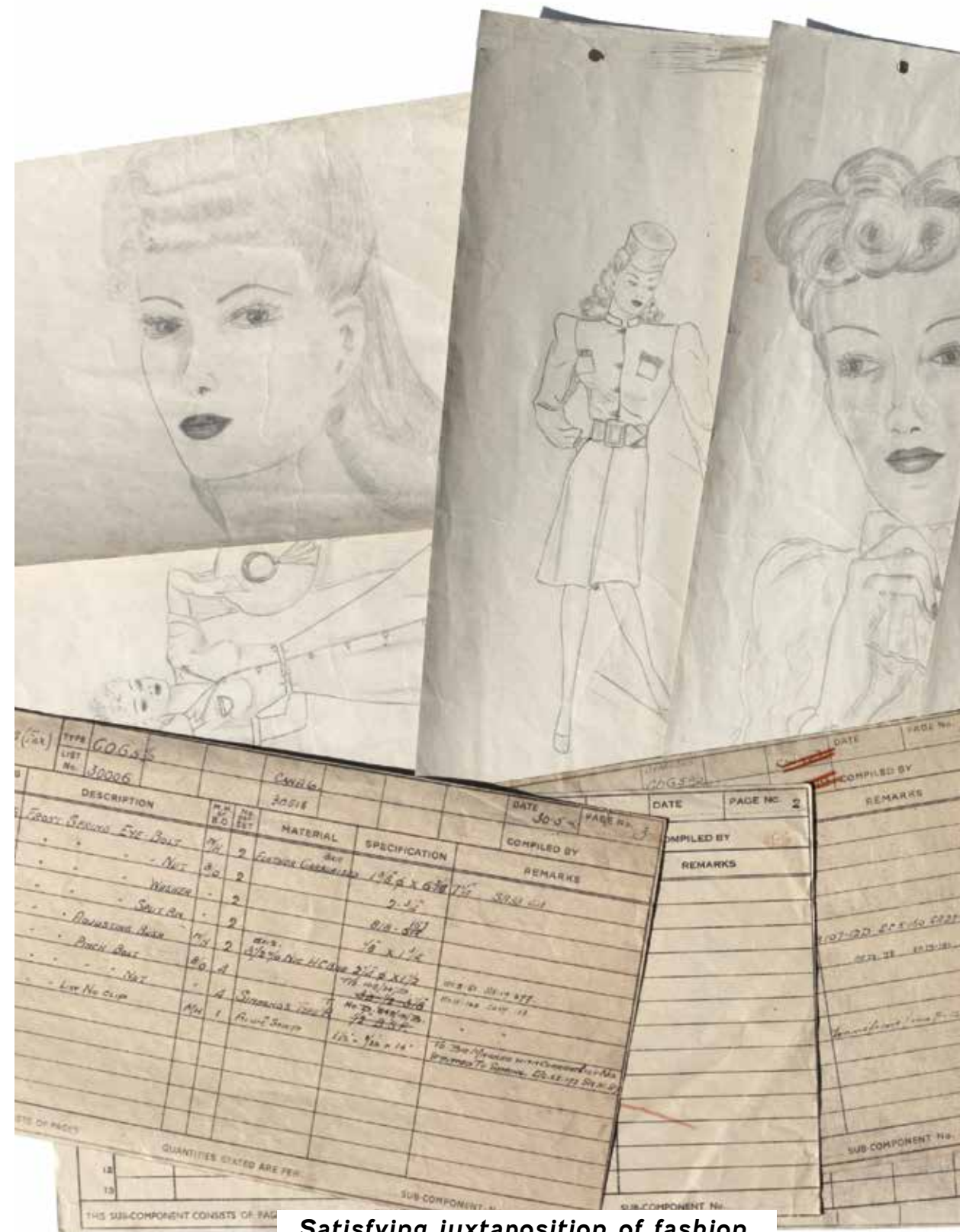
Collection of drawings and watercolors almost exclusively depicting women in the latest fashions or in uniform. The range of the large format watercolors indicate that this was possibly a burgeoning professional dossier, including examples of day wear, sleep wear, evening wear, and swim wear. The large format pencil drawings include two historic fashion illustrations

(the only titled image in the group is “Madeira 1884”) and one nude study.

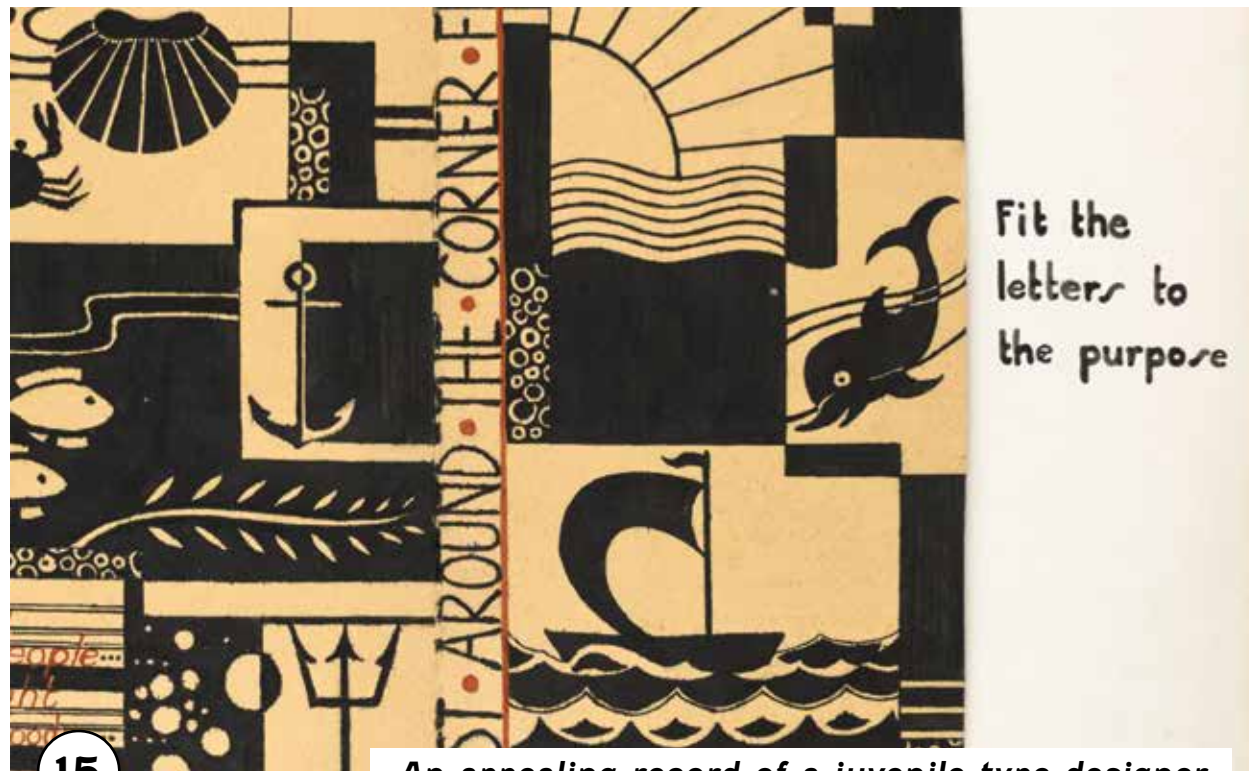
Of special note, however, is the series of twelve small pencil sketches, all accomplished on the versos of what appear to be mimeographed World War II aircraft maintenance reports. Indeed, the October 28, 1941, *London Gazette* lists a Gladys Florence Warren among the members of the Women’s Auxiliary Air Force (WAAF), though we find little else to pinpoint the artist. With the dearth of ready paper experienced during World War II, perhaps Warren filched these leaves on which to practice her art? Most of these sketches depict attractive women, either seen in close-up or, as usual, modeling the latest uniforms and fashions, while the verso details the assemblage or maintenance of engine covers, handbrakes, or a “carburettor.”

A pleasing survival of the English home front.

Price: \$1,250

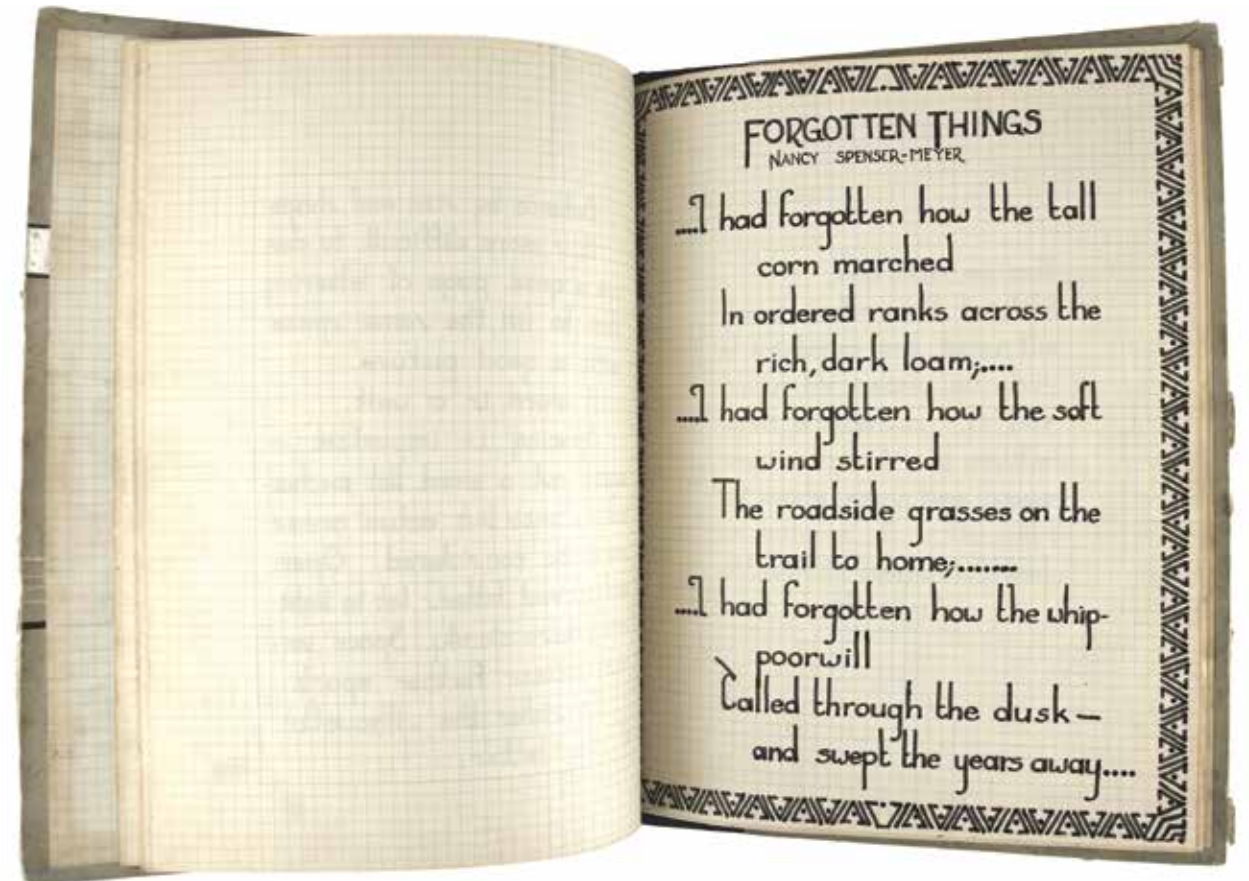


Satisfying juxtaposition of fashion, femininity, and aircraft mechanics



15

An appealing record of a juvenile type designer



Dorothy Louise Zawadke

[Manuscript Notebook] Freehand Lettering

Cheney, WA: Washington State Normal School, n.d., ca. 1936. Quarto (28 cm); original black cloth-backed notebook, upper cover lettered in black, white, and red; [31]pp. filled to completion; original ink illustrations and hand-lettering throughout, including one mounted folding plate. Boards scuffed and browned, textblock a shade toned, else Very Good, internally clean and sound.

Attractive school notebook by Washington State Normal School student Dorothy Zawadke, date of production based on a short 1936 newspaper article announcing Zawadke's scholarship award while a student at the School. The present notebook blends penwomanship with typographical design. Leaves of neatly lettered

text ("Lettering is more than a mere side-line, it is an art worthy of specialization") are interspersed with "Plates" of different alphabets and ornamental examples.

The volume concludes with Zawadke's unique (and, let's face it, flawed) alphabet design, the letters fitted into a thimble-like shape with indistinguishable Us and Vs, Ds and Os.

However, this is followed by a hand-drawn travel brochure titled "Just Around the Corner from Fifth Avenue: Bermuda," which gorgeously blends typography ("Fit the letters to the purpose"), illustration, and layout.

Price: \$750

[Susan B. Anthony] Ida Husted Harper

The Life and Work of Susan B. Anthony Including Public Addresses, Her Own Letters and Many From Her Contemporaries During Fifty Years

Indianapolis: Bowen-Merrill Company, 1899

[Vol. II erroneously dated 1898]. First Edition.

Two volumes; large, thick octavos (24.5 cm); publisher's green pictorial cloth embossed in gilt, top edges gilt, housed in custom cloth slipcase; xxiv,513,[1]; xi,[3],[514]-1110pp.; photographic portrait frontispieces, forty-six (46) leaves of illus., chiefly portraits, facsimiles in text throughout. Light shelf wear, spines a shade sunned, tiny soil spot mid-spine of Vol. II, small paper flaw to Vol. I front pastedown from previously removed address label, else a Very Good, bright and sound set.

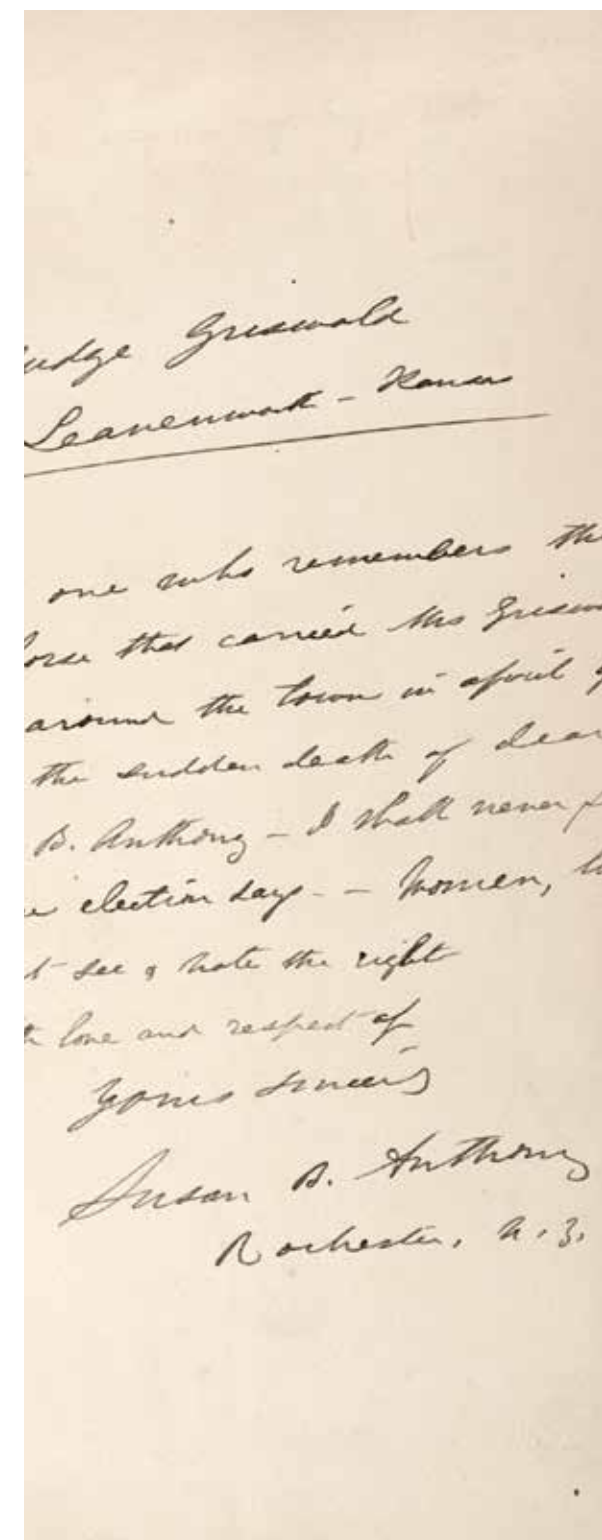
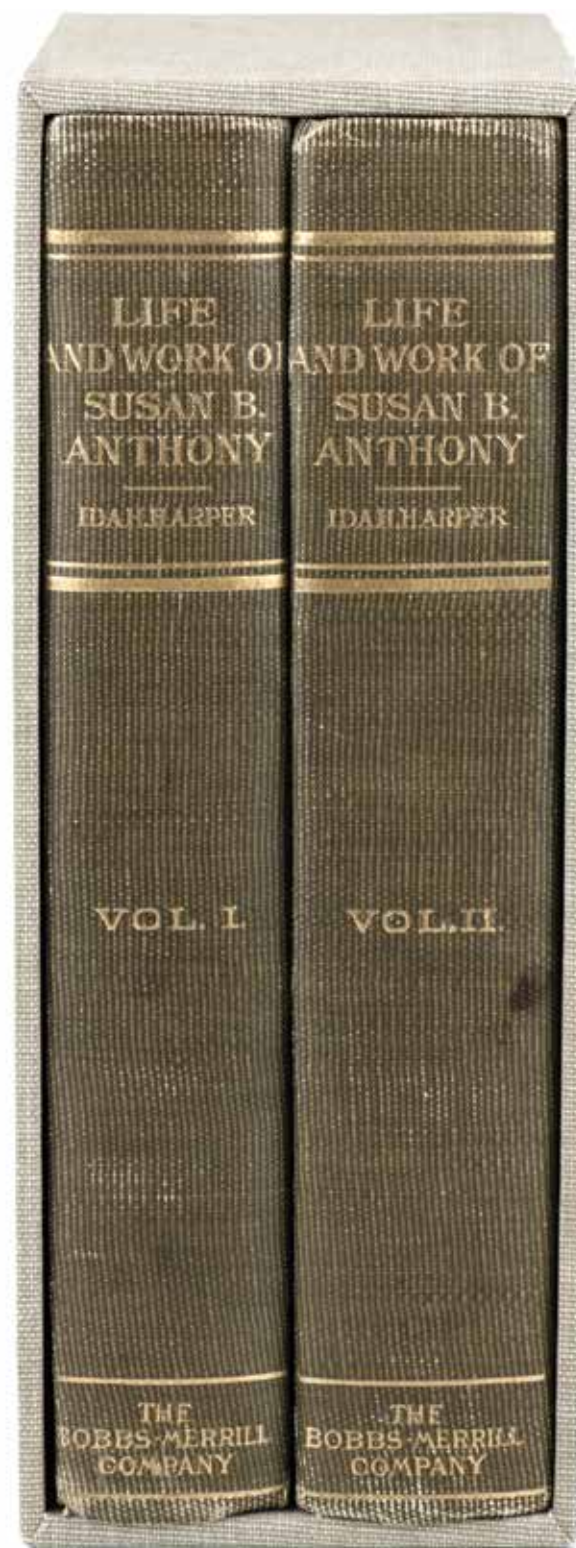
Monumental authorized biography of the pioneering suffragist Susan B. Anthony (1820-1906). Front free endpapers of both volumes warmly inscribed, Vol. I thus: "Mrs. Judge Griswold / Leavenworth, Kansas / From one who remembers the old white horse that carried Mrs. Griswold and herself around the town in April of 1889 after the sudden death of dear niece Susie B. Anthony — I shall never forget those days — those election days — Women, like men, may not see & note the right. / With love and respect of / Yours truly / Susan B. Anthony / Rochester, N.Y. / Oct. 28, 1902."

Vol. II bears the briefer inscription, "Mrs. Judge Griswold / Leavenworth, Kansas / From her friend & admirer / Susan B. Anthony / Rochester, N.Y. / Oct. 25 [sic?], 1902."

Presumably inscribed to Mary J. Chisholm Griswold, who was married to "Judge" Hiram Griswold of Leavenworth, Kansas, from 1878 until his death in 1881. Susan B. Anthony had first made her mark in Leavenworth just a few months after the end of the Civil War. At the time she was in town expounding upon extending the vote to Black male citizens, but was banned by the town's Republican contingent from promoting women's suffrage as well. This set sports a splendid, quite vivid inscription, though little is otherwise known of Mrs. Griswold.

Reference: Bernadette Cahill, "Silencing Women: Susan B. Anthony and Suffrage in 1865 Leavenworth" (*Visit Leavenworth Kansas* website).

Price: \$6,500



Vividly inscribed by Susan B. Anthony



17

Frida Kahlo

Diario: Transcripcion

Mexico City: La Vaca Independiente, 1994. First Edition, published in a Limited Edition of 3000 copies of which this is no. 2446. Two volumes; octavos (24.5 c.); Vol. I bound in quarter crushed maroon morocco over marbled boards, Vol. II in full gilt-tooled crushed morocco; both volumes housed in publisher's cloth and paper-covered slipcase. Vol. I includes reduced black and white reproductions of Frida Kahlo's diary with the text transcribed underneath; Vol. II is a full-color facsimile reproduction of the diary. Touch of rubbing to corners and spines very lightly sunned. Tight in bindings and pages unmarked. Slipcase sturdy and sound. A Near Fine set.

A wonderful production showcasing both the poetry and full riot of color of Kahlo's diary, described by Alfonso Romo Garza in his short preface as "uno de los tesoros culturales más importantes del México contemporáneo." Scarce in retail despite the hefty print run.

Price: \$1,250



"Frida significa mil rostros, mil fábulas, mil secretos"
- Alfonso Romo Garza



18

“Absurdly Well”

Protect the Black Woman [with] More Has to be Done



[Washington, DC]: Absurdly Well, [ca. 2020].
 Two spray paint stencils on brown kraft paper (92.5 x 52.5 cm). These examples never pasted; light rubbing and a couple minor chips to edges, else Near Fine.

“Absurdly Well” is the moniker and personality of a DC street artist. If you lived or visited DC in the Trump era, you undoubtedly encountered his eye-catching posters which offered artistic commentary, often in real time. The Elijah Cummings poster included here appeared soon after the Civil Rights leader’s death, and his “WASH YOUR HANDS” piece could be seen all around DC in the early months of the pandemic.

While the artist has maintained a measure of anonymity, his Instagram posts/artist statements have been clear, “#donaldtrump forced me to become absurdly well... i was tired of people not listening to my political opinions so I plastered them everywhere... i put up art to cope with these crazy ass times!... i did this for the people living in the dc trenches.”

Price: \$650

“i did this for the people living in the dc trenches”



19

Federation of Southern Cooperatives

[Original Hand-Painted Sign] Federation of Southern Cooperatives

[Arnaudville, LA?]: Federation of Southern Cooperatives for Kellis Poitier, ca. 1970s. Original wood framed hand-painted sign (150 x 47 cm) with the organization's first director Charles O. Prejean and slogan "Forty Acres and a Mule" featured. Hanging mounts present to rear. Light wear and scuffing to frame and mild wear to painted sign; small hole drilled through center, but overall Very Good or better.

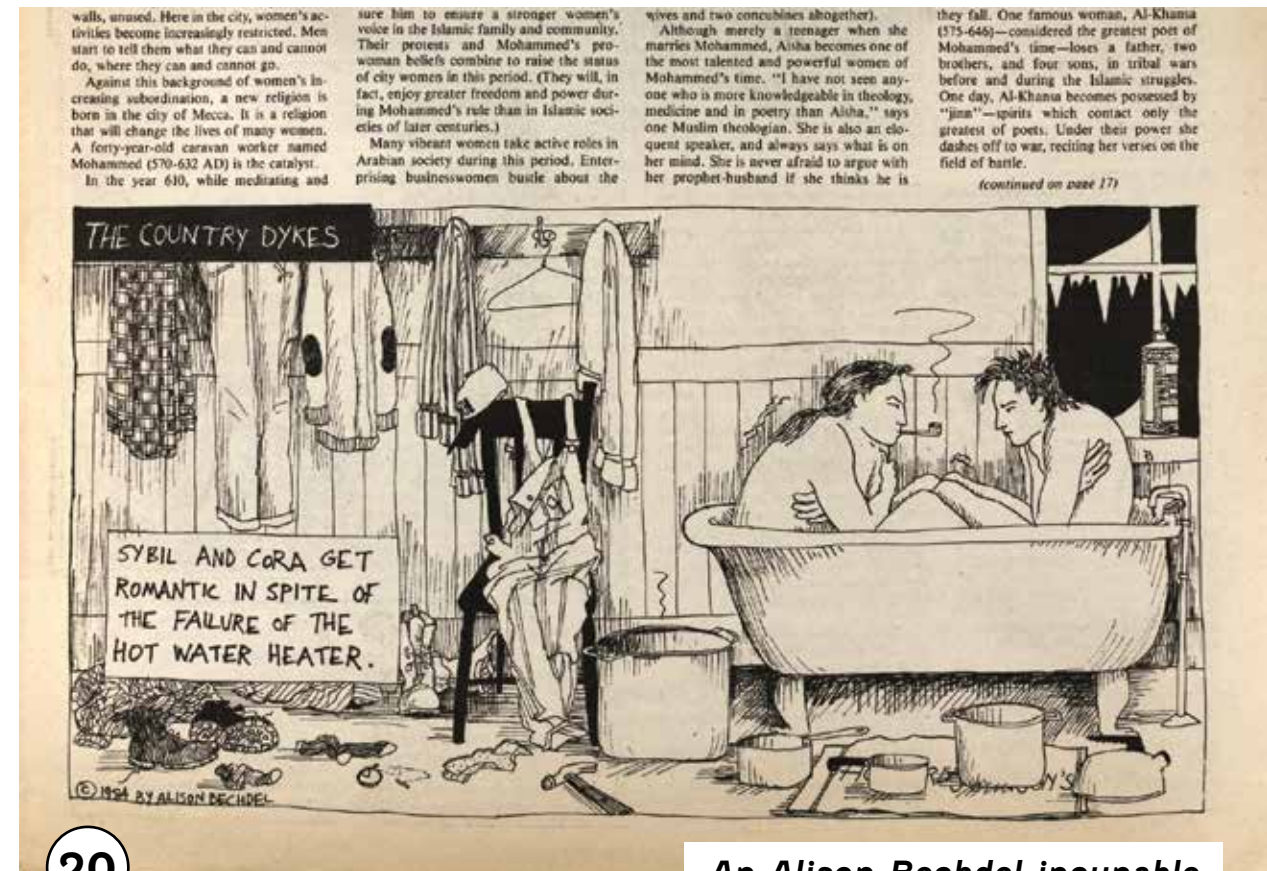
Founded in 1967 and growing out of the Civil Right Movement, The Federation of Southern Cooperatives, active today out of Epes, Alabama,

advocates for black farmers at the local, state, and national level, promoting sustainable land ownership through the formation of co-ops, legal action, and public advocacy, such as their 1992 "Caravan to Washington."

This sign produced for supporter Kellis Poitier, who operated the Tropicain Club in Arnaudville, Louisiana, in the 1950s and still resided there in the 1970s.

Price: \$2,500

Splendid survival from the early days of one of the great advocates for Black farmers



20

Alison Bechdel [contrib.]

WomaNews: N.Y.C. Feminist Newspaper and Calendar of Events [Collection of Nine Issues]

New York: WomaNews, 1984-85. First Editions. Nine newsprint folios (40 cm), folded down to 30 cm; black and white illustrations including advertisements. Light rubbing and toning to edges with occasional short tears. Overall Very Good.

The radical feminist newspaper *WomaNews* was first published in Florida in the 1970s before moving to New York. Alison Bechdel joined in 1983, the periodical providing an venue for her earliest published appearances, including her groundbreaking comic strip "Dykes to Watch Out For" in addition to her cover art and film reviews.

These issues cover a wide array of content, including the AIDS crisis in New York prisons, Apartheid in South Africa, protests in Haiti, and Sonia Johnson's bid for president. Scarce in retail.

1984 issues: March, April, May, July/August, October, November.

1985: December/January, February, March.

Price: \$1,250



The "Old Girl" Network
 Women in the Academic Workforce
 Emergency Operators File Suit
 'Whining and Dining' in the Lesbo Ghetto

Peter Heylyn

Cosmography, in Four Books. Containing the Chorography and History of the Whole World, and All the Principal Kingdoms, Provinces, Seas, and Isles Thereof

London: Philip Chetwind, 1670. “Revised, Corrected, and Inlarged [sic] by the Author himself immediately before his Death.” Folio (34 cm); modern half sheep over marbled boards, gilt-lettered spine in six compartments, retaining original endpapers; [12],1095,[44]pp. (collated complete, collation available upon request); steel-engraved frontispiece and added title page printed in red and black, four (of five) folding plates bearing the imprint of Philip Chetwind, 1666; woodcut initials, head- and tail-pieces throughout.

Leather a bit scuffed at extremities, textblock unevenly browned and a bit brittle, long closed tear to leaf [X4], else a Very Good copy, albeit lacking the World Map. Front free endpaper also boasts the ownership signature of a Ri[chard?] Lewis, 1672, and the bold inscription “Stephen & Mary Jackson Their Book the 1st of the 8th month 1737” below which is added in the same hand “Given by the above said Stephn. Jackson, To Eliz. Mearsh.” Stephen has also added an earlier (1736) ownership inscription upside down on rear free endpaper.

Updated posthumous edition of the hugely popular and influential work by the English clergyman and historian Peter Heylyn (1599-1662). Shortly after graduating from Oxford Heylyn, nicknamed “the perpetual dictator,” began lecturing on geography and by 1621, at the age of twenty-two, had already published *Microcosmus: A Little Description of the Great World*, which proved to be the seed of this enormous volume. The first edition of *Cosmography* appeared after the Civil Wars in

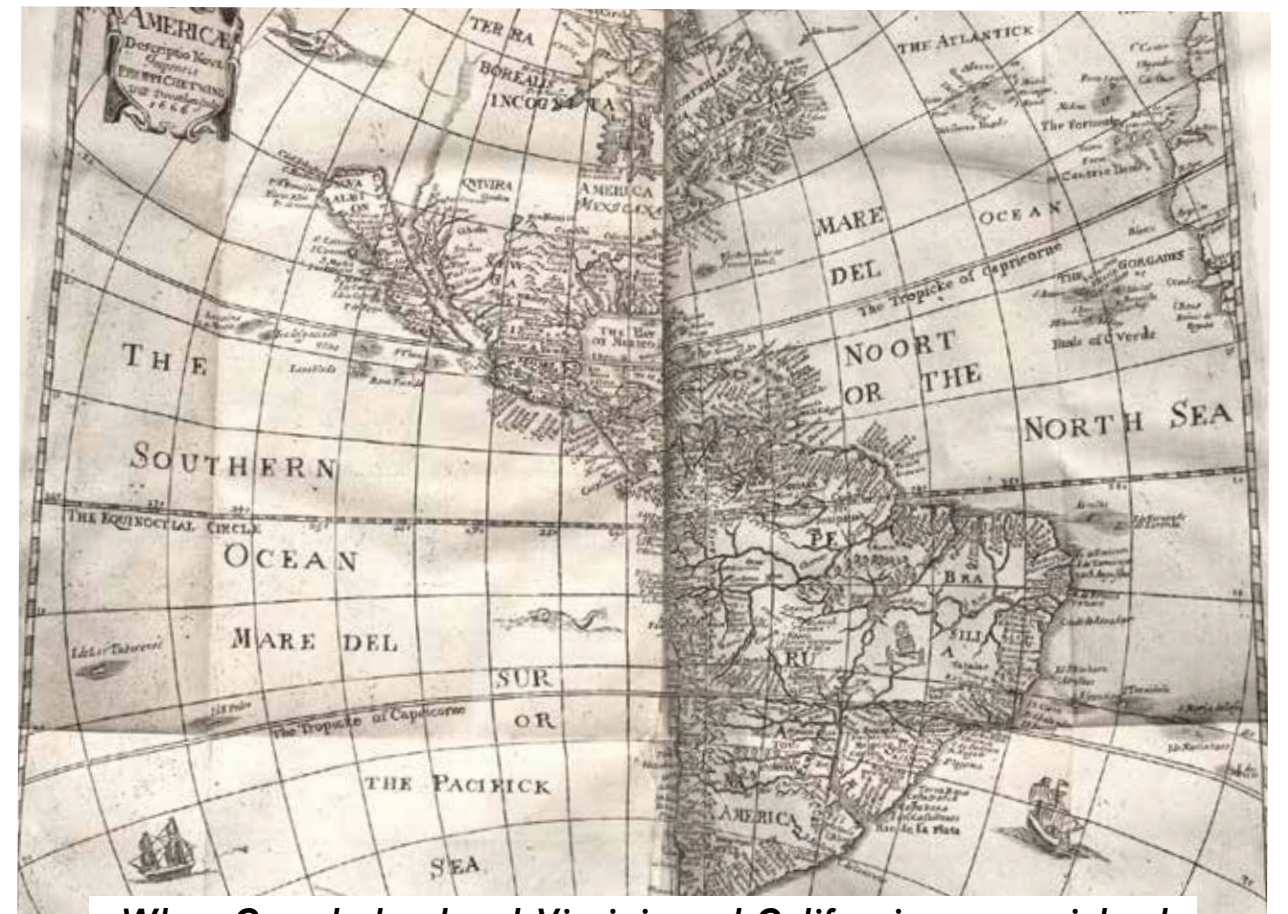
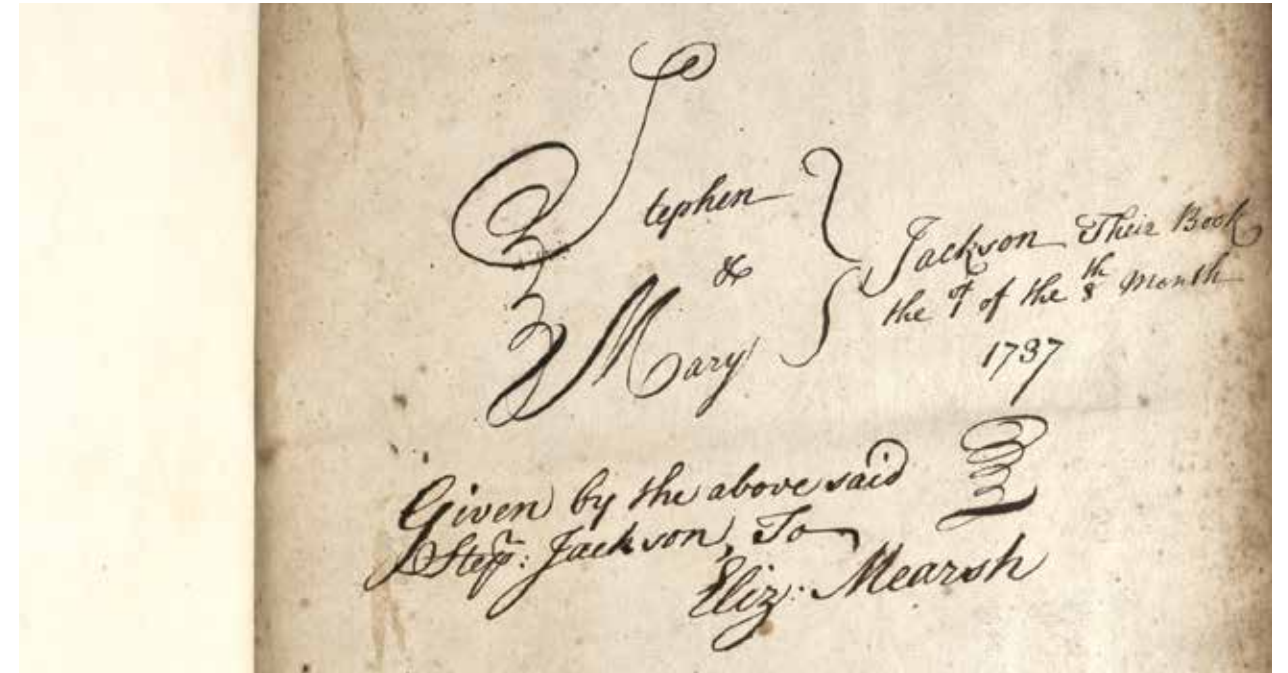
1652 and was “sufficiently well regarded that the council of state saw fit to obtain a copy for their better instruction.” The first edition, a folio such as this copy, ran to almost a thousand pages, and perhaps unsurprisingly Heylyn was blind by the end of its production.

This copy boasts at least four previous owners by 1750, including two women, and the text is dotted with occasional marginalia and, by our count, nine manicules, perhaps the most significant pointing to the following text in the section on the European discovery of America: “And had not Charls [sic] the fifth ordained with most Christian prudence, that the Natives should not be compelled to work in the Mines against their wills; but that the Spaniards should provide themselves of Slaves elsewhere; the Natives, in a little longer time had been exterminated, to the great reproach of Christianity and the Gospel” (p. 1017).

An invaluable, early, and detailed description of the Americas both North and South. Of the territory of Virginia, it “hath on the North, Canada; on the South, Florida; on the East, Mare de Noort, the Western boundaries not known, or not well discovered” (p. 1026). Indeed, the engraved map of the Americas still shows California as an enormous island off the Pacific coast, a giant, friendly-looking sea monster to the mysterious northwest.

See the *Oxford Dictionary of National Biography* for additional information. ESTC R18289.

Price: \$3,250



When Canada bordered Virginia and California was an island



22

Earliest edition to include the “vulgar” tongue

Accademia della Crusca

Vocabolario degli Accademici della Crusca.
 Impressione napoletana secondo l’ultima di Firenze
 con la giunta di molte voci raccolte dagli autori
 approvati dalla stessa Accademia

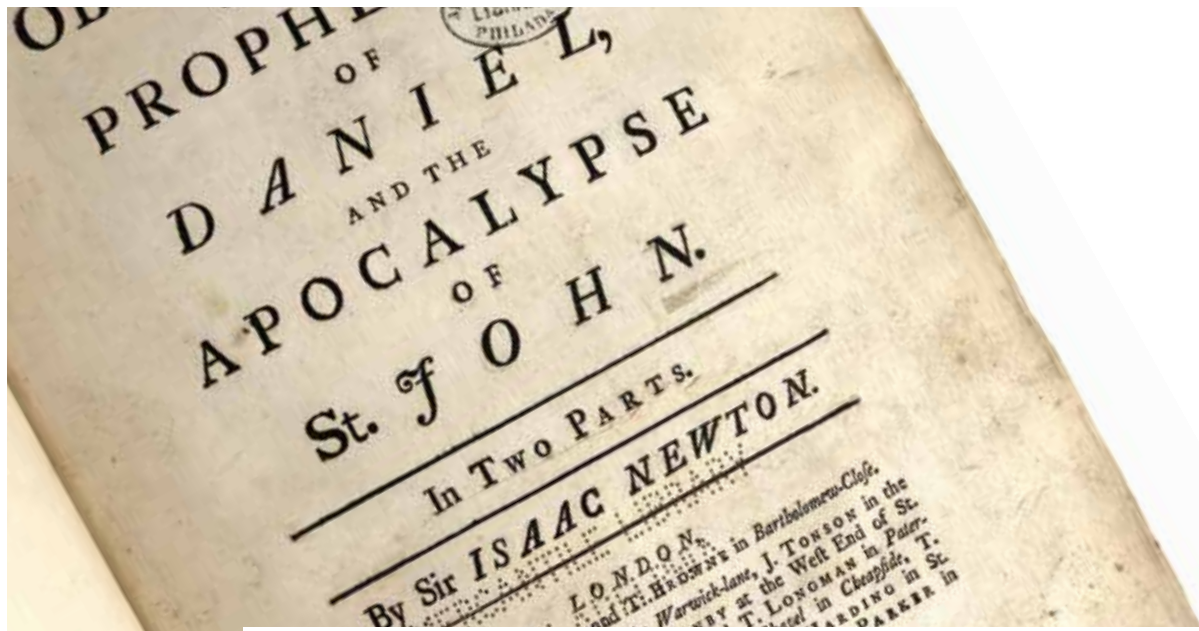
Napoli: A spese di Giuseppe Ponzelli, 1746.
 Six volumes in five; folio (42.5 cm); uniformly bound in full contemporary vellum, gilt spine lettering, all edges speckled gray and orange; collated and complete (collation available upon request); engraved illus., initials, head- and tail-pieces throughout. Minor wear, chiefly at corners, textblock occasionally rather foxed and darkened from exposure to ink, else a Very Good, quite attractive set.

Superlative, updated edition of this monumental dictionary first published in 1612 after nearly thirty years of research (the Accademia itself was founded in 1583). Like most Renaissance dictionaries of vernacular language, the Vocabolario laid a heavy emphasis on the written language and usage of Florentine authors of the 15th century, entirely excluding the spoken

language and dialects of the lower and craft classes. This edition, published the year Voltaire joined the Accademia, finally broke the mold of its predecessors. Under the guidance of signor Don Pasquale di Tommasi, the Vocabolario was finally “enriched with so many words overlooked by Florentine scholars” (Ferdinando Galiani in his preface to the second edition of Della Moneta). Not just an improvement on earlier examples, the Naples edition is one of exceptional beauty, adorned throughout with engraved vignettes blending words found in the present volume, often in humorous and imaginative ways (a fluffy, possum-like animal rooting through a cloud of flour: “Grufolando infarinato”).

VANCIL, p. 2

Price: \$2,500



23

“characterized by great learning, and marked with the sagacity of its distinguished author” - David Brewster

Isaac Newton

Observations Upon the Prophecies of Daniel, and the Apocalypse of St. John

London: J. Darby and T. Browne in Bartholomew-Close, 1733. First Edition. Quarto (26.5 cm); full modern calf to style, spine in six compartments, gilt morocco spine label, all edges stained red, new endpapers; vi,[2],323pp. (A-2S4 2T2, collated complete); steel-engraved vignette at head of dedication. Ex- Mercantile Library with their 19th century markings (rubberstamps and pressure stamps) throughout, two ownership signatures dated 1778 and 1789 at head of title page, scattered foxing, else a Very Good, fresh and sound copy in attractive new binding.

Posthumously published compilation of a collection of somewhat unrelated manuscripts left behind at Newton’s death in 1727. In the final decade of his life the great scientist turned his energies to his youthful preoccupation: theology and the prophecies. A superior work, *Chronology*

of Ancient Kingdoms Amended appeared in print shortly after his death, whereas *Observations* somewhat thoughtlessly mashes together two treatises on the Book of Daniel written years apart, appended by three irrelevant chapters on St. John.

Nevertheless, biographer and natural philosopher David Brewster considered the work an achievement, “characterized by great learning, and marked with the sagacity of its distinguished author” (Babson). Issac Newton collector Grace Babson had no fewer than four copies listed in her catalog.

BABSON 224; GRAY 328

Price: \$1,800

Johann Schott [printer]

Biblia Veteris & Novi Testamenti, iuxta vulgata editionem, ad Hebraica vertiste candori pristino restituta

Argenorati [i.e. Strasbourg]: Ioannem Schottum [Johann Schott], 1535. First Thus. Thick octavo (17 cm); full contemporary parchment, faint manuscript spine titling, all edges stained dark red; [26],1008 [i.e. 1009],[11]pp. ([*]8 a-z8 A-2S8 2T4).; contemporaneously hand-colored title page printed within engraved border, hand-colored full-page woodcut facing p. 804, woodcut initials throughout (all hand-colored), text printed in double column within unusual verdigris green ruling. Imprint found on final leaf of text only.

Parchment darkened, especially at spine, faint pencil call number of the now-defunct New Rochelle College to front free endpaper verso, old repair to gutter edges of first three leaves, early 20th-century typescript ex libris to rear pastedown of a "Mr. H. Field, Gothic House" in Botley, Oxford, small printed excerpt on the biblical scholar Jerome mounted to front free endpaper, extensive and erudite annotations in an early (1656) hand throughout, else a Very Good, possibly unique copy of this work.

Early Lutheran Bible published by Johann Schott (1477-1548), son of one of the city's earliest printers, Martin Schott. Schott fils assumed control of the family firm in 1500, publishing about two hundred titles by the end of his career, including religious works, botanical treatises, maps, and atlases.

At the time of publication Strasbourg had become a major hub of the Protestant Reformation, reflected by the output of the city's publishing houses. Scholar Myriam U. Chrisman's survey of 5700 titles published in Strasbourg between 1480 and 1599 found more than a thousand titles devoted to Protestantism. Indeed, the bibliographer of Jacob Le Long's *Bibliotheca Sacra* (1783) squarely states

that it can be assumed that this Bible is Lutheran simply by having been published in Argenorati (the Latinate for Strasbourg). Even Philip Melancthon, Martin Luther's collaborator, owned a copy, which he annotated extensively.

Of special note, however, is the unusual printing of the text within green ruling not seen in any other copy we could track down, including that of the Bavarian State Library which has been completely digitized. Additional searches of other Schott works that may feature the green lines also bear no fruit, though the British Museum's twenty-nine holdings include works with equally elaborate woodcut illustrations, some with dramatic red tone blocks or chiaroscuro bordering. Additionally, this copy has been expertly hand-colored, if not at time of publication then shortly thereafter, including blocks of color to the thousand or so initials throughout the text.

Notwithstanding the bibliographical oddities of this copy, this edition is rare in its own right, with none in the trade as of August, 2023. OCLC locates numerous copies throughout Europe but just two in the United States, at the American Bible Society and the Morgan (no entry mentioning the green lines). Missed by Darlow & Moule.

References:

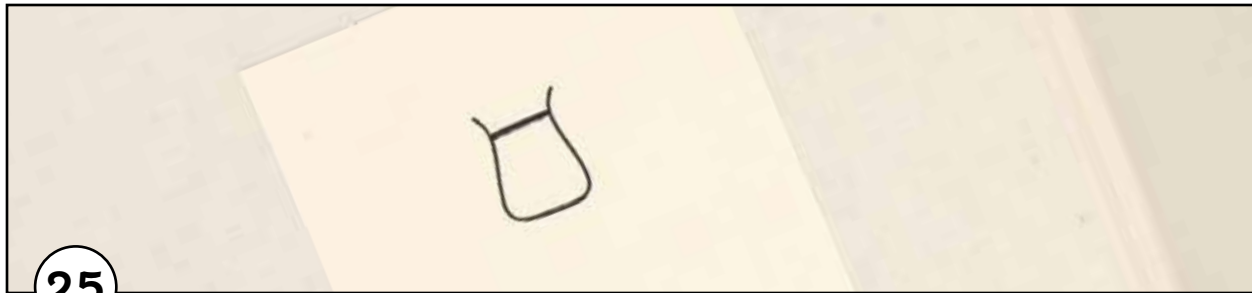
Myriam U. Chrisman. "Polémique, Bibles, Doctrine: L'Édition protestante à Strasbourg, 1519-1599," published in *Bulletin de la Société de l'Histoire du Protestantisme Français*, Vol. 130 (1984).

Jacobi Le Long. *Bibliotheca Sacra*, Vol. IV, Part II (1783), pp. 314-5.

Price: \$3,500



Possibly unique copy ruled in green throughout



25

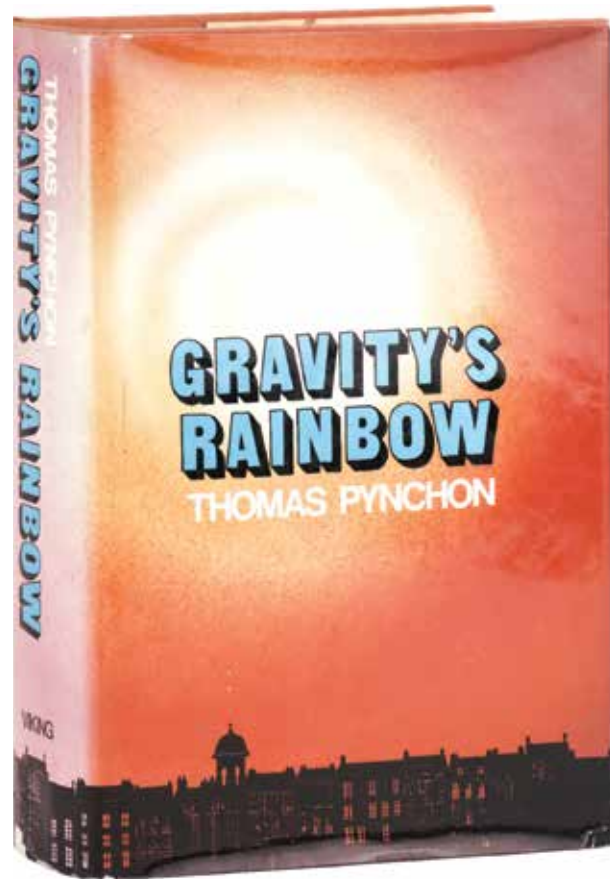
Thomas Pynchon

Gravity's Rainbow [Larry McMurtry's copy]

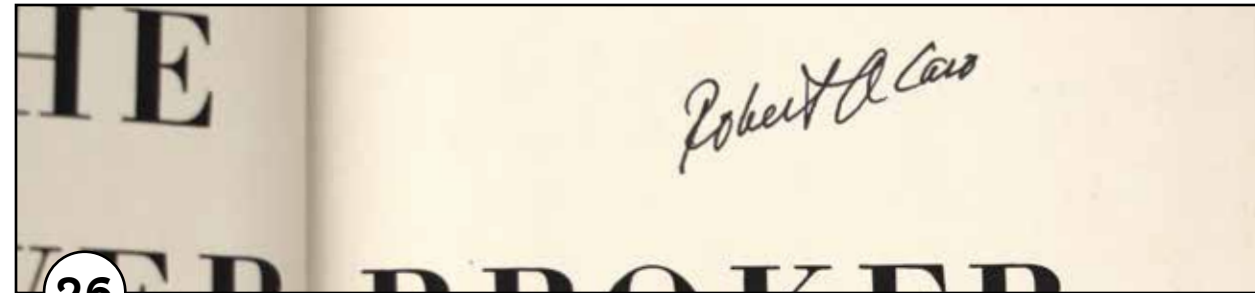
New York; The Viking Press, 1973. First Edition, first printing. Octavo (22 cm); publisher's cloth in pictorial dust jacket by Marc Getter retaining original price (\$15.00) and 0273 code on front flap, orange topstain; 760pp. Larry McMurtry's copy with his stirrup bookplate mounted to front pastedown. Dust jacket shows a few nicks along edges, spine slightly sunned. Boards show mild shelfwear with some light fading along top edge. Binding is sound. Faint spotting to fore-edge of textblock, otherwise pages unmarked. Very Good or better.

A superlative, and arguably unread, copy of this obsessed-over brick from the library of the author of other obsessed-over bricks.

Price: \$3,000



Now everybody—



26

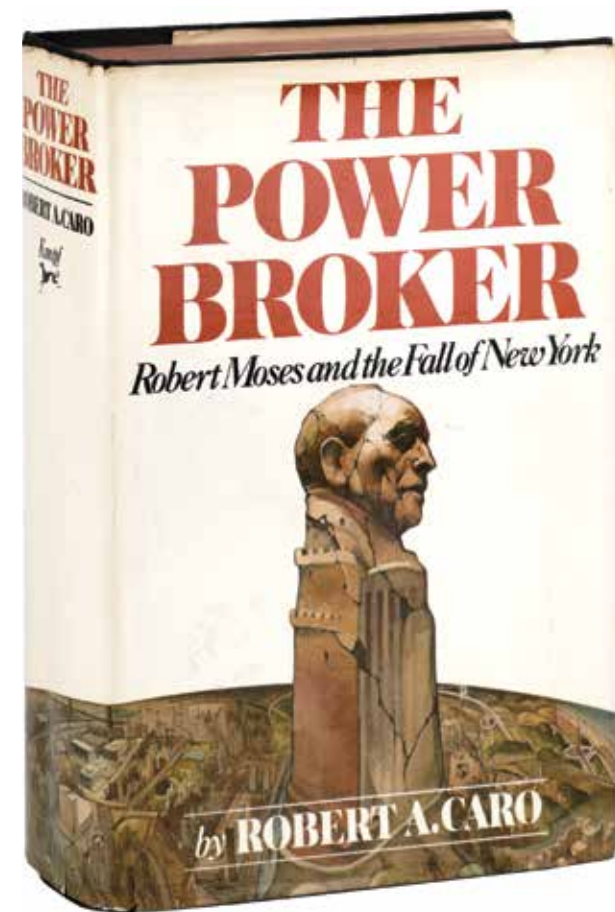
Robert A. Caro

The Power Broker: Robert Moses and the Fall of New York [Signed]

New York: Alfred A. Knopf, 1974. First Edition. Thick octavo (24.5 cm); publisher's cloth in white pictorial dust jacket by Paul Bacon retaining original price (\$17.95), red topstain, color map endpapers; 1246,xxivpp.; twenty (20) leaves of photographs printed on rectos and versos, maps throughout text. Signed by the author on title page. Dust jacket shows light wear to edges with a few nicks, general toning and rubbing; spine remarkably unfaded. Boards with light shelfwear and some very mild scuffing. Binding is sound and pages unmarked. Very Good or better.

Splendid signed copy of Robert Caro's monumental biography of Robert Moses, awarded the 1975 Pulitzer Prize for Biography or Autobiography and listed as one of the 100 Greatest Books of the 20th Century by the Modern Library in 2001.

Price: \$2,000



"Surely the greatest book ever written about a city"
- David Halberstam

Ernest Hemingway

A Farewell to Arms

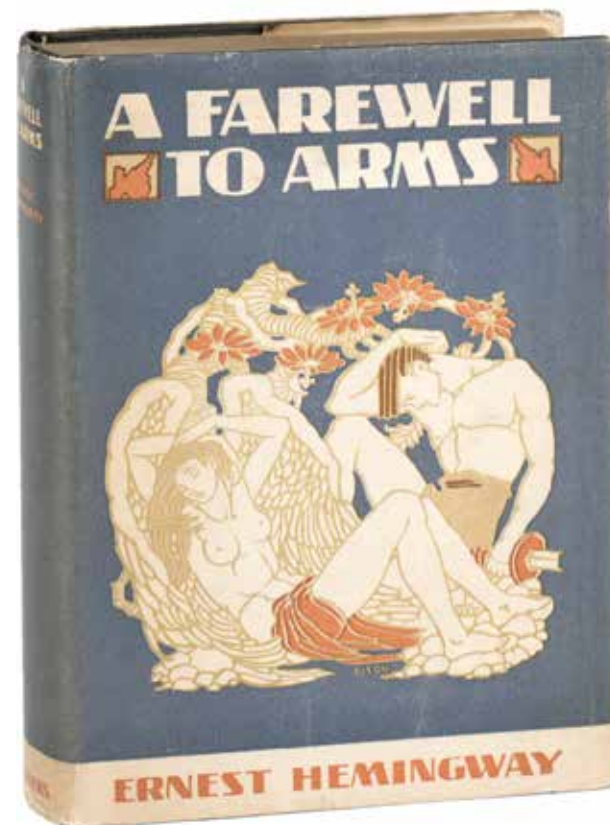
New York: Charles Scribner's Sons, 1929. First Edition, first issue with "Katharine" misspelled to dust jacket and lacking disclaimer. Octavo (19.5 cm); publisher's cloth in pictorial dust jacket signed by Cleon in image, retaining original price (\$2.50); [4],355,[1]pp. Dust jacket lightly rubbed along edges with minor chipping to top of spine with an additional nick to the "F" in Farewell. Corners of boards slightly bumped. Binding sound, previous owner's inscription to front free endpaper, brief pen scribbling to rear, pages otherwise unmarked. A Near Fine copy in a Very Good or better dust jacket.

Gorgeous copy of one of Hemingway's most critically acclaimed novels, featuring one of the most enduring dust jacket designs of American literature by the Greek-American artist Cleo Damianakes (1895-1979). Cleo, who worked professionally under the name Cleon, had already ensured her status as a book designer when Maxwell Perkins enlisted her in creating what the modern reader might call "respectably sexy" jacket artwork for Hemingway's first novel, *The Sun Also Rises*. Arguably for us at least, part of the jacket's enduring appeal was the author's visceral repugnance, complaining that "The Cleon drawing has a lousy and completely unattractive decadence i.e. Large, misplaced breasts, etc. about it which I think might be a challenge to anyone who was interested in suppressing the book. Altho on the other hand it is probably very fine and supposedly classical and I am a damned fool. But at least I cannot admire the awful legs on that

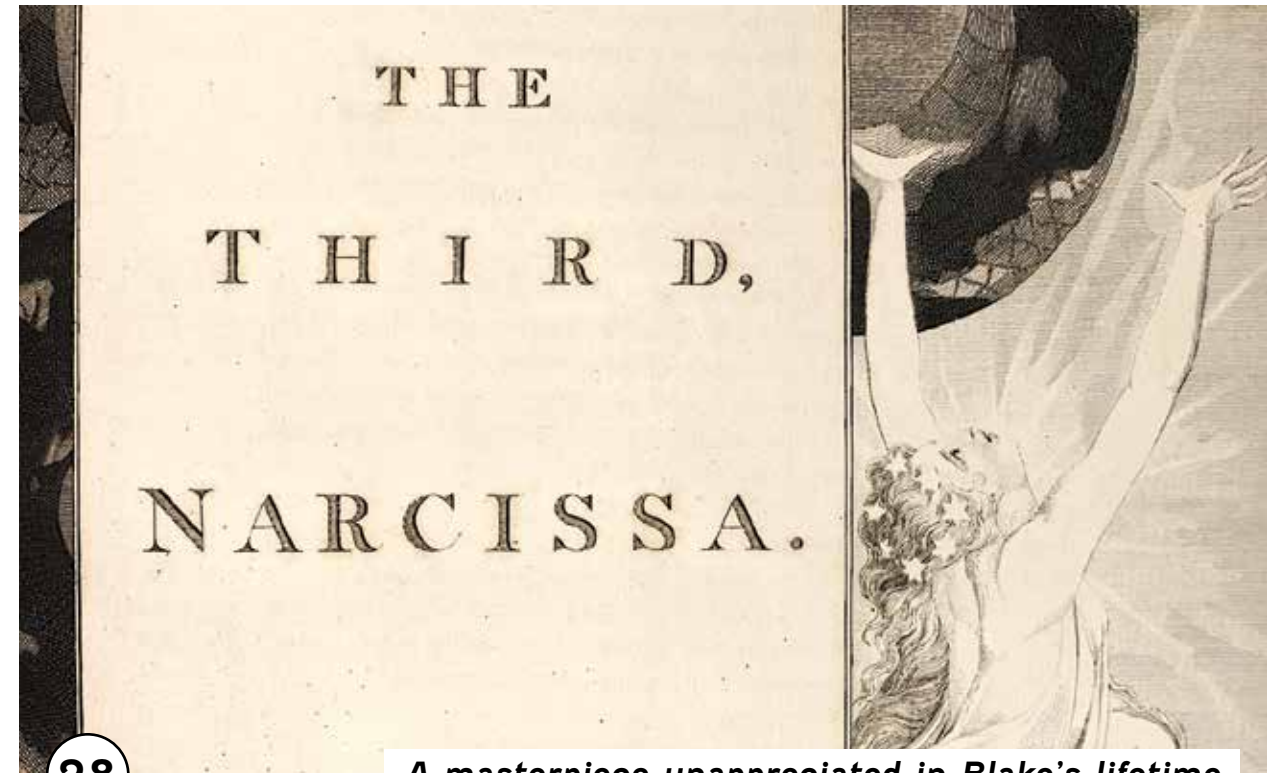
woman, or the gigantic belly muscles" (*The House of Scribner* (1997), p. 267).

HANNEMAN 8A

Price: \$4,000



"at least I cannot admire the awful legs on that woman, or the gigantic belly muscles"



A masterpiece unappreciated in Blake's lifetime

Edward Young; William Blake [engravings]

The Complaint and the Consolation; or Night Thoughts

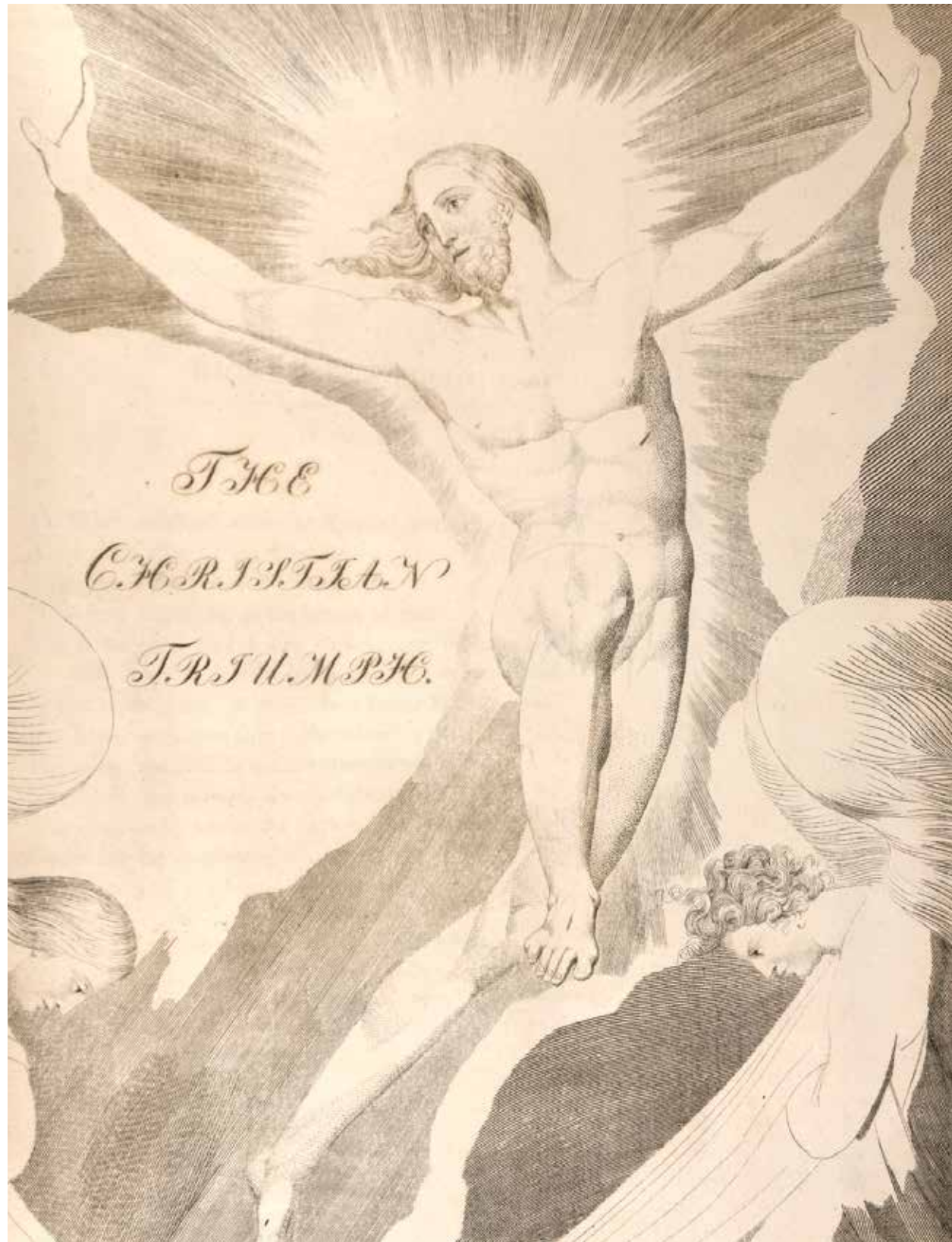
London: Printed by R. Noble, for R. Edwards, 1797. First William Blake Edition. Large quarto (42 cm); new three-quarter calf to style over marbled boards, gilt-lettered spine, retaining original flyleaves; viii,[4],95pp.; thirty-nine (39) engravings in margins of text, four (4) full-page engraved section titles. Some brief foxing to endpapers and occasional offsetting from engravings, else a Very Good or better, trimmed copy in attractive new binding bound in period style. Laid in contemporary manuscript bifolium in a neat hand translating into French the "Explanation of the Engravings" (pp. [ix-x]).

One of Blake's masterpieces, unrecognized for its merit in his lifetime. Commissioned during an especially prolific era of his life while living

in Lambeth, this illustrated edition of Edward Young's hugely popular and esteemed poem inspired the artist to paint no less than 537 watercolors for the project, of which two hundred were originally slated for engraving. Instead, the work was an instant commercial failure and only four of the poem's nine books made it into print. Subsequently, only forty-three illustrations were ever engraved in Blake's lifetime. Not until 2005 did all 537 illustrations make it into print, in the Folio Society's two-volume facsimile edition. (See DNB II, p. 644, for additional information.)

ESTC T20820

Price: \$9,500



thwart the DEITY ; and 'tis decreed,
thwart his will shall contradict their own :
e our unnatural quarrel with ourselves ;
houghts at enmity ; our bosom-broil :
ush time from us, and we wish him back ;
h of lustrums, and yet fond of life ;
ve think long, and short ; death seek, and shun ;
and soul, like peevish man and wife,
d jar, and yet are loth to part.
Oh the dark days of vanity ! while here,
tasteless ! and how terrible when gone !
e ! they ne'er go ; when past, they haunt us still ;
spirit walks of every day deceased ;
smiles an angel, or a fury frowns :
death, nor life delight us—if time past,
time possess'd, both pain us, what can please ?
t which the DEITY to please ordain'd—
e used : the man who consecrates his hours
vigorous effort and an honest aim,
once he draws the sting of life and death ;
walks with nature—and her paths are peace.
Our error's cause and cure are seen : see next
ie's nature, origin, importance, speed ;
d thy great gain from urging his career.
-sensual man, because untouch'd, unseen,
looks on time as nothing : nothing else
truly man's ; 'tis fortune's—Time's a God :
st thou ne'er heard of time's omnipotence ?
r, or against, what wonders can he do—
d will ! to stand blank neuter he disdains.

Brownsville Persistive Company

List of Members Belonging to the Brownsville Persistive Company, Bucks County, PA. For the Detection of Thieves [drop title]

Doylestown, PA: James Kelly, 1832. Presumed First Edition. Large pictorial broadside (35.5 x 27 cm); woodcut vignette at head of sheet, text printed in red and black within typographically decorative red border design. Evidence of long closed tears and small marginal losses now expertly repaired and archivally backed. A Very Good example.

Unrecorded promotional broadside listing more than 150 members of the local crime detection society divided into a Western and an Eastern Division. The printer James Kelly, who only appears to have been active for a few short years in the early 1830s, is listed here as the Secretary of the Western Division.

Such societies were often formed by well-to-do business and landowners in order to curb theft, especially of horses, as well as to provide a monetary safety net for those whose property

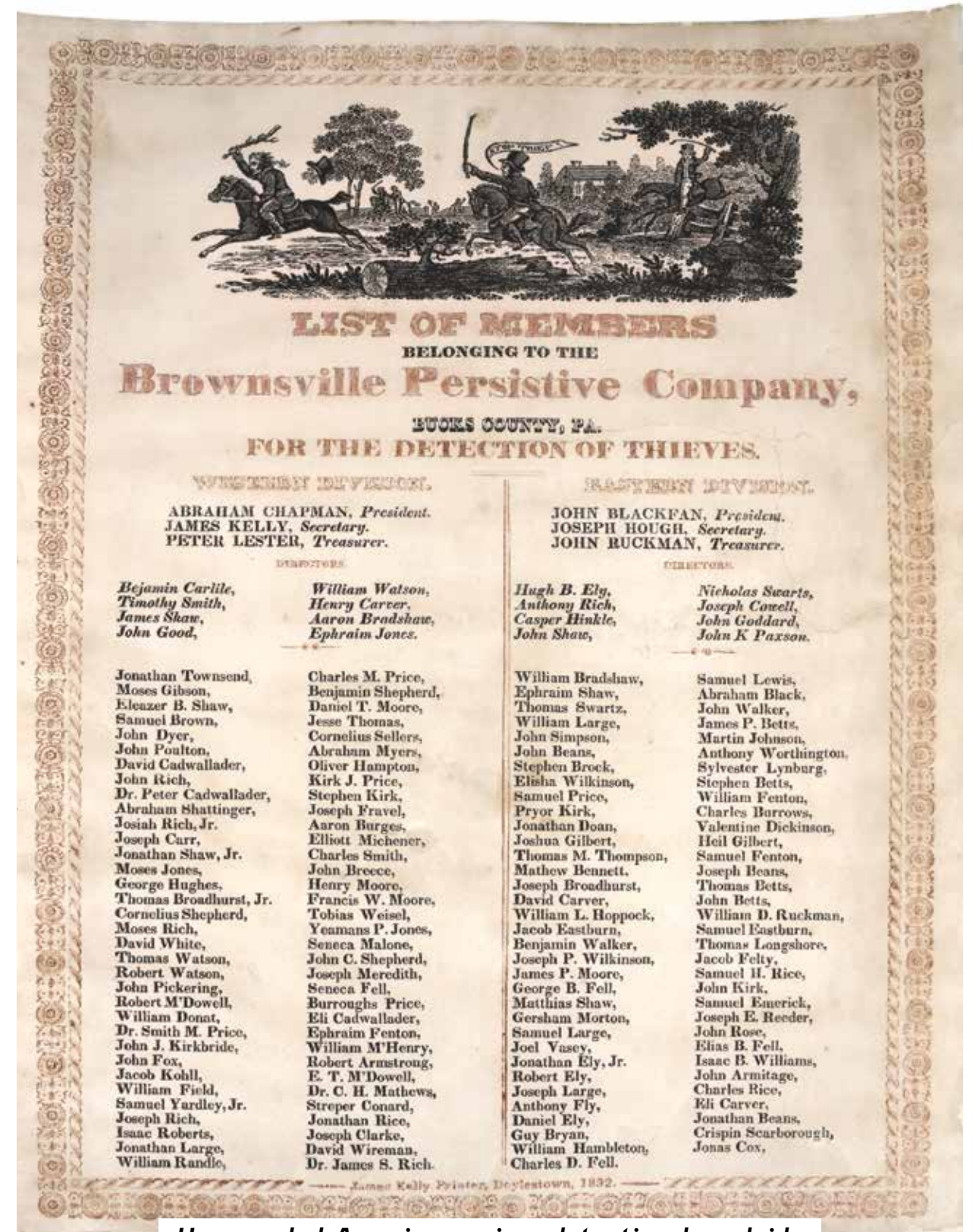
could not be safely returned. The attractive woodcut illustration at the head of the broadside shows two top-hatted gentlemen galloping in hot pursuit of a stick-wielding ruffian astride an (allegedly) stolen horse, one of his pursuers yelling out “Stop thief!” while his companion heroically clears a fence.

This example apparently unrecorded in the trade or in OCLC as of 2023. We do, however, find records for one later iteration titled “Warning to Thieves” printed by Samuel Fretz in 1842 (Library Company of Philadelphia only in OCLC).

This later example also employed the “Stop Thief!” woodcut, signed in image by Gilbert, attributed to either George or Reuben S. Gilbert.

Reference: Russell D. Earnest et al. *Flying Leaves and One Sheets: Pennsylvania German Broad-sides, Fraktur, and Their Printers* (2005), p. 194.

Price: \$2,250



Unrecorded American crime detection broadside



30

Isaac S. Clough

Archive of Material Relating to the 19th Century Inventor, Salesman, and Monomaniacal Fly-Catcher

Brooklyn, New York City, and Philadelphia: v.i., 1856-1876. Thirty-one (31) pieces, almost exclusively advertising broadsides and broadsheets, as well as one piece of correspondence and three signed checks and money orders. Some chipping and general wear and soil, a few items appear to have been previously mounted, else a Very Good collection overall. Itemized list with detailed condition statements available upon request.

Substantial archive relating to business conducted over the span of twenty years by the Brooklyn-based inventor and salesman Isaac S. Clough (1819-1883). The earliest dated item in the collection is an 1856 letter addressed to Clough from then-Mayor of Boston and future Governor of Massachusetts Alexander H. Rice, congratulating the former Massachusetts resident for his "very important and responsible position, which I am happy to learn you have attained in business." The final dated piece of material, a lithographed advertising letter from the Iron Clad Can Co., appears to have Clough dethroned as a master inventor and agent, simply listing him as a salesperson for that company.

In between, however, is a splendid (and frequently splendidly-illustrated) collection of advertising broadsides and circulars promoting

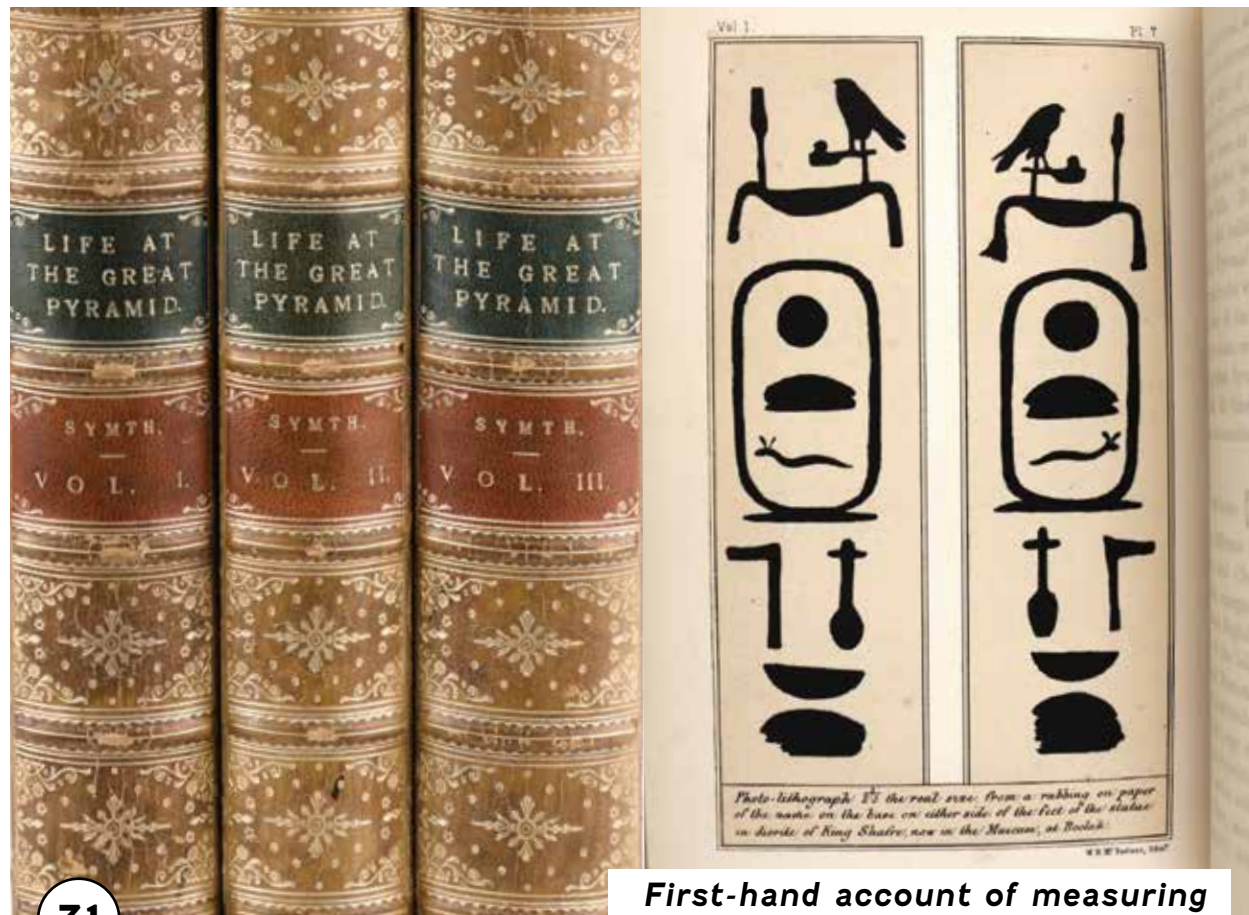
Clough's inventions available from his cheekily named business "Yankee Notions," which purveyed all and sundry, from candlesticks, gilt-framed looking glasses, boot jacks, nutmeg graters, decorative lanterns, automatons, ash sifters, fire shovels and pails, blacking cases, fire-proof safes, fireworks, and cane-seats.

The narrative thread that holds this collection together, however, is Clough's great passion: inventing and manufacturing increasingly involved gadgets for the trapping and destroying of flies, mosquitos, bugs, cockroaches, ants, and mice. For the Clock-Work-Revolving-Light-House fly and mosquito trap, "Rub thick molasses on the sanded Cone, with a sponge...Keep the trap clean and well baited." The Hour-Glass fly trap, on the other hand, comes in two parts so that "The upper section can be removed to destroy the flies without disturbing the lower." Another advertising broadside promises that the latest fly trap is "The Neatest and Prettiest yet. You must have one." Naturally, of course, it is the Suspension Cage fly-trap that is "The most fashionable useful and ornamental fly catcher invented."

None of the material separately cataloged in OCLC as of August, 2023.

Price: \$2,000

Trying to make flies a thing of the past, 1856-1876



31

First-hand account of measuring the Great Pyramid of Giza

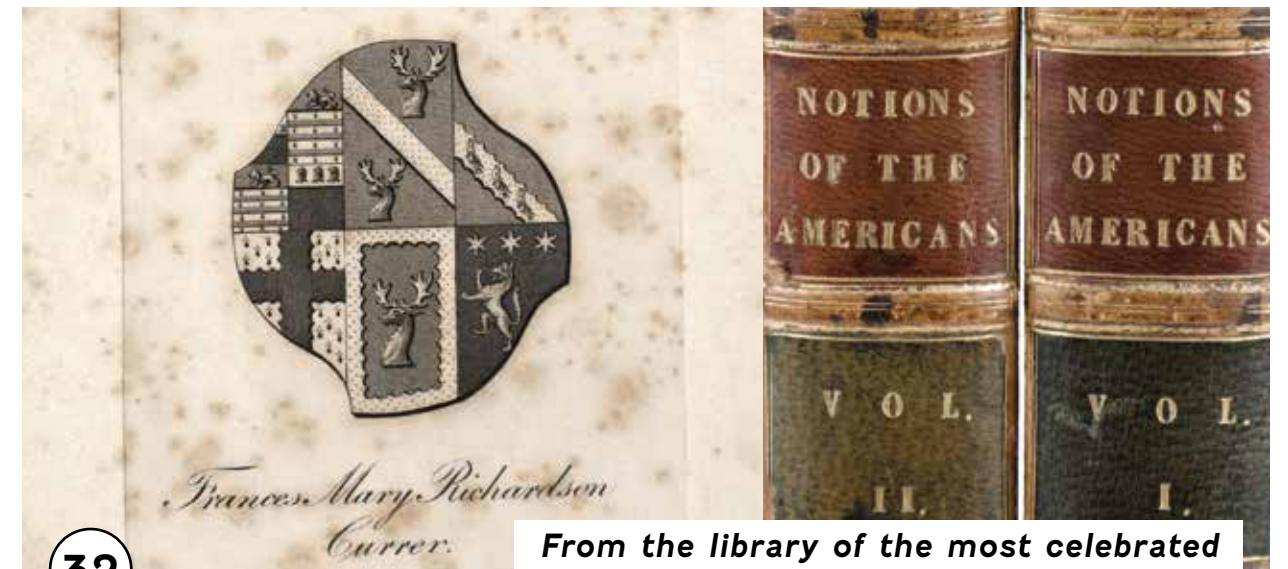
C. Piazzi Smyth

Life and Work at the Great Pyramid during the Months of January, February, March, and April, A.D. 1865; With a Discussion of the Facts Ascertained

Edinburgh: Edmonston and Douglas, 1867. First Edition. Three volumes; octavos (22 cm); late 19th-century full gilt-ruled calf by Charles E. Lauriat, elaborately gilt-tooled spines in six compartments, red and green spine labels, top edges gilt, marbled endpapers; two-toned lithographic frontispieces and thirty-five plates, many double-paged (collated and complete). Spine leather a bit dried and extremities very slightly scuffed, else a Very Good, quite brilliant and attractive set.

Ground-breaking study of the pyramids of Giza, at the time providing the most accurate measurements of the Great Pyramid available, though Piazzi Smyth's legacy has been marred by what has been described as a "lack of proper mathematical training and [an] inability to distinguish real facts from chance coincidences" (*Oxford Dictionary of National Biography*).

Price: \$1,500



32

From the library of the most celebrated female bibliophile in England

[Frances Mary Richardson Currer] "A Travelling Bachelor" [i.e. James Fenimore Cooper]

Notions of the Americans: Picked Up by a Travelling Bachelor

London: Henry Colburn, 1828. First U.K. Edition. Two volumes; octavos (21.5 cm); full contemporary blind-ruled calf by J. Mackenzie, gilt spines in six compartments, red and green spine labels, all edges speckled red; xxiv,459,[1]; xi,[1],477, [1]pp. Leather a bit dried and scuffed at extremities, uneven dark spotting to spines, moderate foxing to early leaves, else a Very Good, internally quite fresh set of James Fenimore Cooper's travelogue first composed in 1830 while touring through the United States.

Provenance: Armorial ex libris of Frances Mary Richardson Currer to both front pastedowns. By the age of thirty Currer (1785-1861), the unmarried sole heir to both the Richardson and Currer estates, had amassed one of the most celebrated private libraries of her generation. She was considered the first as well as the greatest female bibliophile in Europe, with "a heart as big as

St Paul's Dome and as warm as Volcanic lava" (Dawson Turner, *Oxford Dictionary of National Biography*).

As well as collecting in the areas of the natural sciences, topography, antiquities, history, classics, illustrated, and early printed books, Currer was also an active and generous patron of many charities and public institutions, including the school at Cowan Bridge attended by the Brontë sisters. In fact their lives may have intersected more than once with the imminent bibliophile, who is believed to have paid off Patrick Brontë's debts when he was newly widowed. It has also been reasonably surmised that Charlotte Brontë borrowed the name for her pseudonym "Currer Bell."

BAL 3841; HOWES C750; SABIN 16486

Price: \$850

33

Charlotte Brontë; Edmund Dulac [illus.]

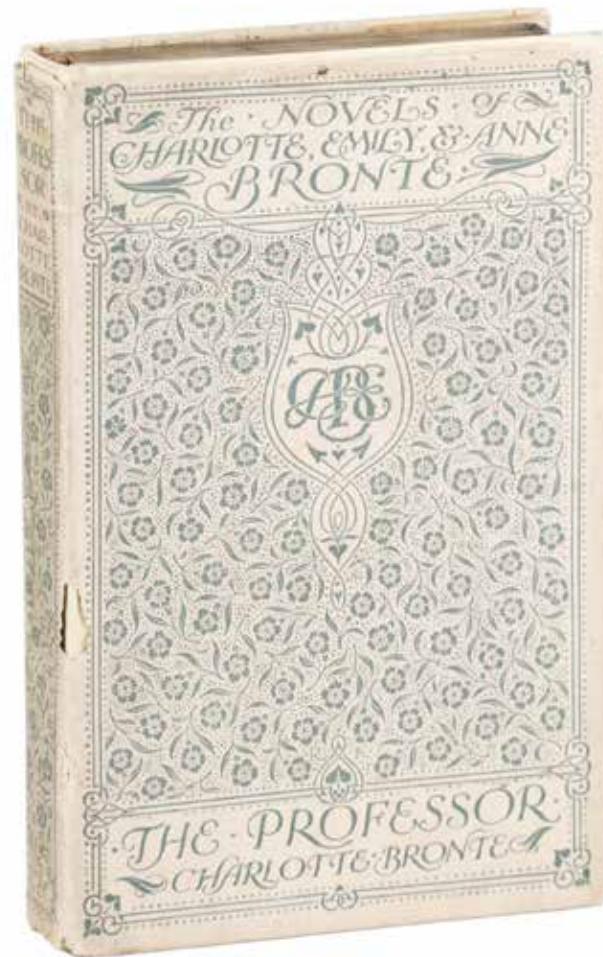
The Professor

New York: E.P. Dutton & Co., 1905. First Dulac-illustrated edition. Octavo (18.5 cm); publisher's cloth in decorative cream dust jacket printed in blue-green, top edge gilt; 292pp.; six color plates by Dulac, collated and complete. Dust jacket shows some slight chipping along edges and spine with faint patchy dampstaining, largely confined to verso. Boards show a couple bumps at spine ends; off-setting to endpapers but pages otherwise unmarked. Very Good and sound overall.

An attractive copy of the first Dulac edition, representing one of his first book illustration commissions. Originally published as part of a ten-volume uniform set of works by the Brontë sisters. Rare in jacket.

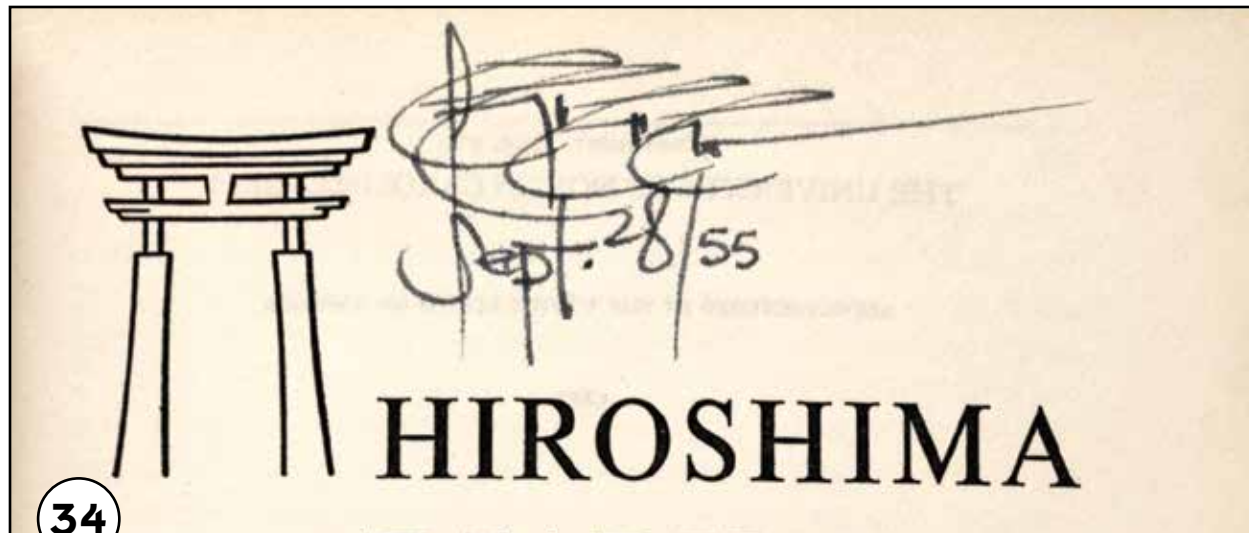
HUGHEY 8a

Price: \$400



"There she sat dressed out in light green muslin gown."

Forms part of Edmund Dulac's inaugural book illustration commission



**Michihiko Hachiya, John R. Hall, Jr.,
K. Hanaoka, G. Katsube**

**Archive of material related to the early medical
aftermath of the atomic bomb dropped on Hiroshima**

Small but significant archive of unpublished and seemingly unrecorded materials related to the early medical aftermath of the atomic bomb dropped on Hiroshima, Japan, presented to or collected by U.S. Army Lt. Col. John R. Hall, Jr. (1913-1990) — chief surgeon headquartered at nearby Kure — by Japanese doctors at the Hiroshima Communications Hospital, including Dr. Michihiko Hachiya, the Hospital’s director and author of *Hiroshima Diary*, Dr. K. Hanaoka (Head of Internal Medicine), and Dr. G. Katsube (Chief of Surgery), including an album of 31 original photos of blast victims, a draft translation of the Japanese Naval Report on the bombs effects, a survey / chart of 170 Hiroshima hospital patients and their symptoms five months after the bombing, and three copies of Hachiya’s *Hiroshima Diary* (one signed, with two letters to Hall).

These materials capture the early struggles by Japanese doctors to diagnose and treat patients suffering from what would later be understood

as the effects of initial and lingering radiation, and also hint at the attempts by American forces to censor and control this narrative. As one bit of marginalia in the Naval Report notes, next to a passage describing radiation effects on new arrivals to the city, “We have consistently denied this.” Materials include:

Photo Album

Thirty-one original and graphic photos of bombing victims, focusing on burns to skin, damage to clothing, stages of radiation sickness, etc. Twenty photos roughly 5.5” x 3.75” with the remaining eleven 2.5” x 2.25”. Album stab-bound with plain paper covers. 14pp. Small slip of paper attached to back with handwritten Japanese text in faded colored pencil, torn horizontally but complete [thanks to a colleague who has suggested this appears to be a letter of appointment from a Japanese Naval commander to Akira Yamaki of the Iwakuni Naval Academy near Kure and Hiroshima

City]. Basic captions in Japanese beneath photos. A few photos more faded than others, but all clear. Injuries shown in many of these photos are far more extensive than in the victim photos we found in person at the National Archives. [Due to their graphic nature, photos available upon request to serious inquiries.]

Binder I: “Report of Investigation Regarding the Atomic Bomb at Hiroshima”

Cover (handwritten): “Translation of the Japanese Naval Report on the Atomic Bomb dropped on Hiroshima Japan on 6 August 1945. Surrendered to X Corps, U.S. Army Surgeon Col. John R. Hall, Jr. by Naval Surgeon through Commander Tairo (?) Terasaki. Translated by lay translators of G2 Section X Corps with aid Col Hall and Commander Terasaki.”

Medical report on causes of death, both from the initial blast and the delayed effects. Includes numbers of dead and wounded, types and causes of injuries, proximities to the blast, types of shelter, resulting illness and symptoms, effects on arrivals to the city after the bombing, two autopsies, and charting for various blood attributes. Proofreading edits and translation suggestions peppered throughout, with some notable marginalia illuminating the military and government tension surrounding radiation secrecy, such as the aforementioned “We have consistently denied this” next to paragraph regarding “immediate charging effect upon buildings and articles on the ground, which in turn caused the decrease in white corpuscles among those new arrivals in the heart of the city.”



Other notes add context or call for clarification: “The Japanese held to those figures up until I left,” “Dr. Hachiya did not confirm this,” “Many Japanese concurred in this, but I saw no physicians who did,” etc.

We went through the boxes of Atomic Bomb Casualty Commission files at the National Archives, but this report was not among them, nor have we found mention of it in wider searches.

Binder II: Patient / Symptom charts

Cover (handwritten): “Survey Medical Aspects of Atomic Explosion at Hiroshima, Japan, by Doctors K. Hanaoka and G. Katsube presented to Col John R. Hall, Jr about 15 February 1946 by Dr. Hachiya, Hiroshima Communications Hospital, Hiroshima, Japan, as a parting gift prior to British Occupation of Hiroshima.”

19pp. of medical charts — ten devoted to one hundred “less seriously injured patients”; the latter nine pages devoted to seventy “more serious cases,” listing Name, Age & Sex, Other Injuries, Nausea & Vomiting, Diarrhea, Stomatitis Gingivitis & Nausea, Petechiae, Fever, Epistaxis, Epilation, Amenorrhea, Liver Lien (spleen) Kidney, WBC, RBC, Distance, Shelter, Outcome. Additional handwritten table comparing the number of dead in Okayama by fire bomb vs those recorded over 69 days following Hiroshima’s atomic bomb, with manuscript summation: “As you will note in the above Table in Hiroshima we experienced patients found dead even 70 days after an attack. Most of the diseased were due to the effect of the atomic bomb and almost all of them had some symptom of the so called atomic bomb.”

Hiroshima Diary

Three copies Dr. Michihiko Hachiya’s *Hiroshima Diary* — A signed First U.S. Edition, an Avon mass market paperback, and an Advance copy from

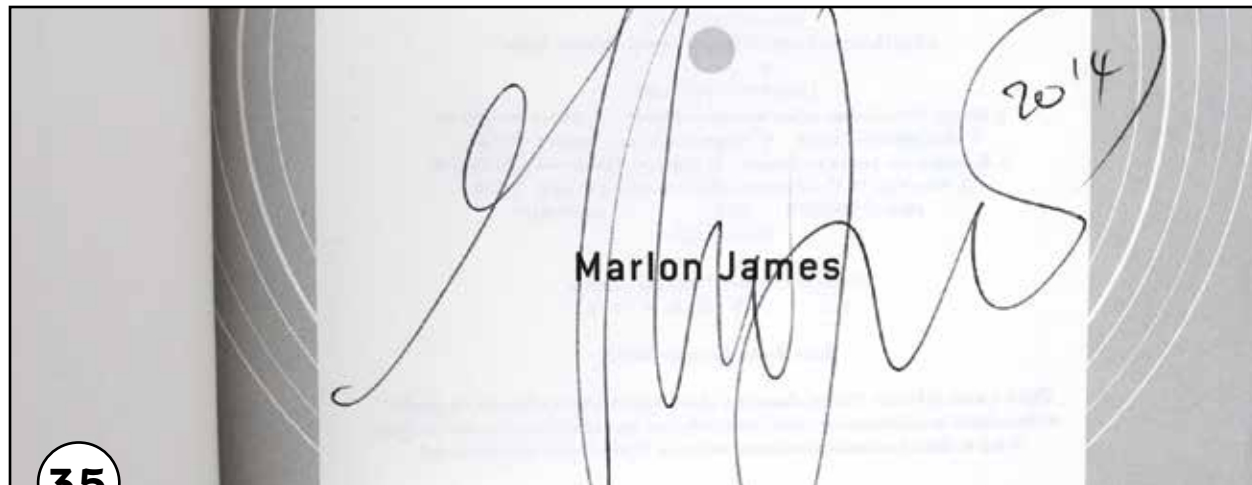
UNC Press (Lt. Col. John R. Hall reviewed the book in the January 1956 issue of *Military Medicine*) with two warm letters from Dr. Hachiya to Dr. Hall laid into the hardcover. Hachiya was at home when the bomb fell but made it to the hospital for treatment, then resumed his usual rounds once sufficiently recovered. His Diary is an account of the early aftermath as the Japanese doctors reckoned with the destructive force of this apparent new weapon and its unusual lingering symptoms. Hachiya mentions Dr. Hall in his postscript as “a great help...in the reconstruction of our hospital,” and the two kept in touch over the following decades. The first of the two letters is typed (in English), signed (in Japanese + stamp), and addressed from Hiroshima City though undated (but sometime in 1956 from context), and thanks Hall for his kind words when the English language edition appeared. The second letter is handwritten and signed in English (+ stamp), and dated April 25, 1964, in which Hachiya mentions still working at Hiroshima Teishin as director, despite having suffered from right hemiplegia for the last few years. Hachiya died in 1980 at 76.

Price: \$50,000



Case No.	Name	Age	Sex	Other Injuries	Nausea & Vomiting	Stomatitis	Diarrhea	Gingivitis	Petechiae	Fever	Epilation	Amenorrhea	Liver	WBC	Rbc	Distance	Shelter	Outcome
1	Shiomi	27	♂	-	-	-	-	-	-	-	-	-	-	4,200	5,05	570	Bldg	live
2	Toshiko	42	♀	trauma	+	-	-	-	-	-	-	-	-	3,600	4,01	1,000	House	live
3	Natsumi	39	♀	-	-	-	-	+	+	-	-	+	-	2,200	3,20	1,000	House	live
4	Yoshiko	21	♀	-	+	+	+	+	+	-	+	+	-	4,700	5,18	500	Bldg	live
5	Kiyoko	32	♀	-	-	+	-	-	-	-	-	-	-	6,200	7,00	1,000	Bldg	live
6	Shizuko	20	♀	Burn	+	+	+	+	+	+	+	+	-	3,200	2,95	900	House	live
7	Noboru	20	♂	trauma	-	-	-	-	-	-	+	+	-	2,200	2,85	500	Bldg	live
8	Chieko	16	♀	Burn	+	-	-	-	-	-	-	-	-	3,15	1,000	House	live	

“We have consistently denied this”



35

Marlon James

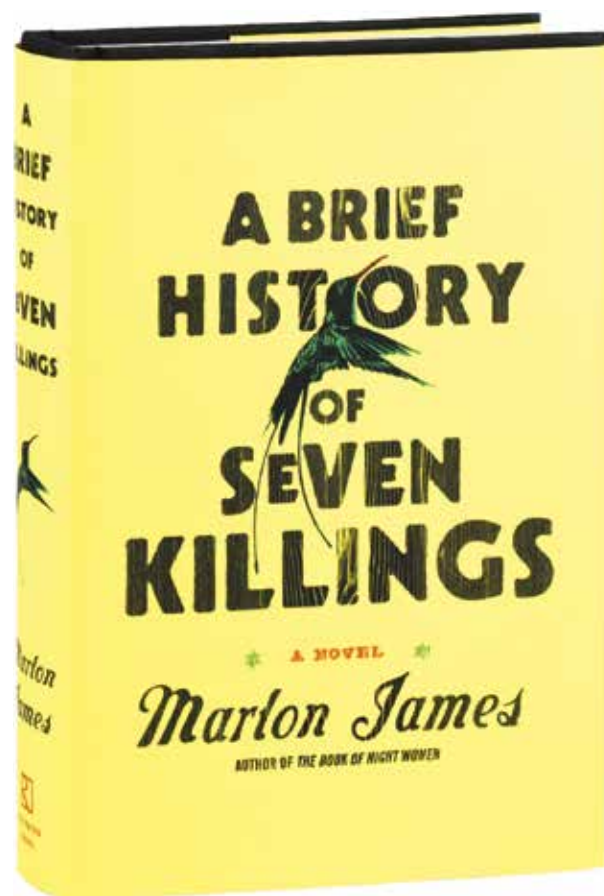
A Brief History of Seven Killings [Signed]

New York: Riverhead Books, 2014. First Edition, first printing. Octavo (24 cm); publisher's paper-covered boards in yellow pictorial dust jacket retaining original price; xiv,[2],688pp. Very brief smudge to rear jacket panel, corners gently tapped, else a Near Fine copy. Inscribed and signed by the author on title page.

The author's third novel and the first novel by a Jamaican writer to be awarded the Booker Prize, in 2015. "There's a crowd of brilliant young Americo-Caribbean writers coming to the table these days, and Marlon James is not just among the best of them, he's among the best of all the young writers, period" - Russell Banks (rear panel).

Price: \$350

"Among the best of all the young writers, period" - Russell Banks



36

James Ngũgĩ [aka Ngũgĩ wa Thiong'o]

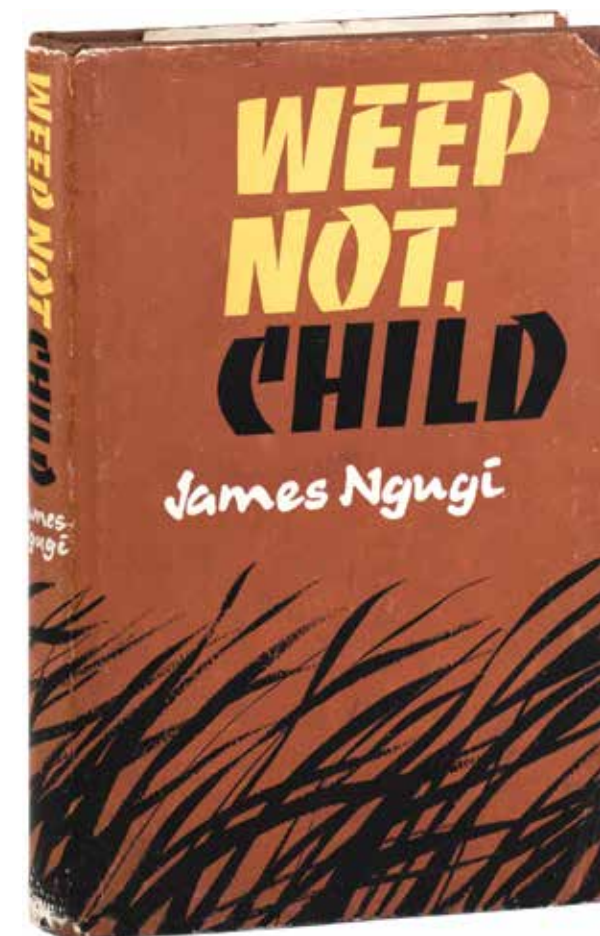
Weep Not, Child

London: Heinemann, 1964. First Edition. Octavo (19 cm); publisher's simulated boards in pictorial dust jacket by Brian Russell retaining original price (16s.); 154pp. Dust jacket shows minor chipping along edges and a few tears have been professionally repaired with brief color fill-ins; light rubbing and scuffing. Boards rubbed along edges and spine ends mildly nudged. Slight lean to boards but binding is otherwise sound. Touch of foxing to edges of text block, pages otherwise unmarked. Overall a Very Good copy.

Ngũgĩ's debut novel and widely acknowledged to be the first English-language novel to be published by an East African. Incorporating Gikuyu mythology, the novel critiques colonial rule through the story of the Mau Mau Rebellion. The book launched Ngũgĩ's impressive and distinguished career, and also helped get Heinemann's African Writers Series off the ground, described by Currey as "the moment of take-off" for the series.

CURREY p. 3 & 115

Price: \$1,500



"Weep Not, Child shows Ngugi's birth as a writer, his leap into literature fully formed, like Athena from the skull of Zeus" - Ben Okri



37

Ngũgĩ wa Thiong'o

Collection of Eighteen Signed Works by the Kenyan Novelist

Various places: various imprints, 1968-2010. Eighteen signed volumes by one of the giants of contemporary literature. Occasional light shelf wear and dust-soil, first ten leaves of *Devil on the Cross* separated but present, else a Very Good to Near Fine set. Full title list available upon request.

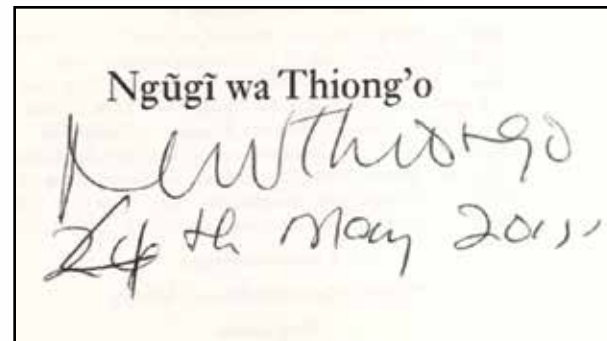
The collection includes a reprint of his first novel, *Weep Not, Child*, alongside many of his other enduring novels, like *Devil on the Cross* and *A Grain of Wheat*. The group also includes works on post-colonial theory such as *Decolonising the Mind* and *Globalectics*. Many are reprints from the African Writers Series, chaired by Chinua Achebe.

Through his novels, the promoting and publishing of radical drama, and strident critiques of colonialism, Ngũgĩ has been the leading voice in East African literature for the past sixty years. The

collection here reflects his diversity of interests and expertise, whether grappling with imprisonment, exile, or the politics of language. A strong representative collection from the influential writer and academic.

Price: \$1,500

Representative of the full spectrum of Ngũgĩ's literary and political reach



38

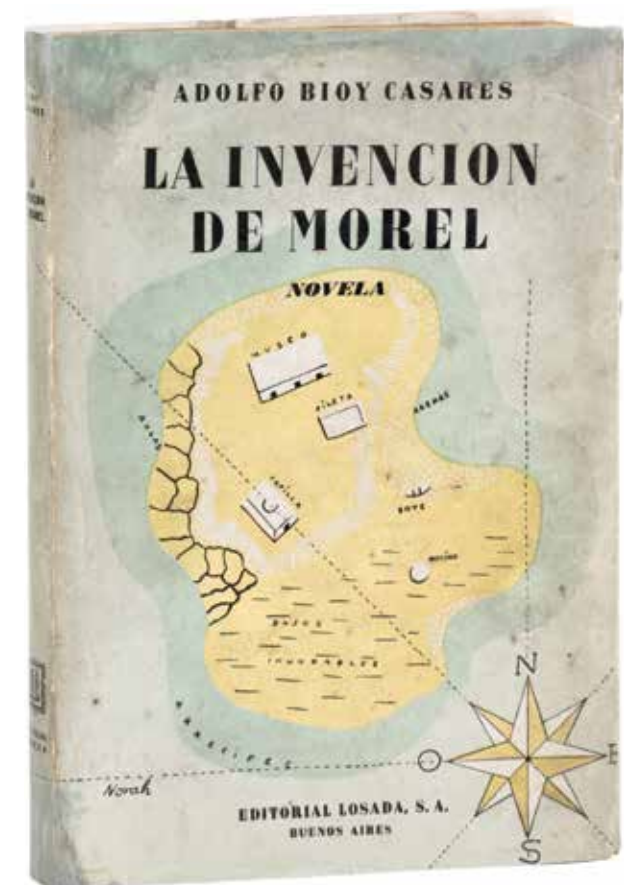
Adolfo Bioy Casares; Jorge Luis Borges [prologue]; Leonor "Norah" Borges [cover and jacket art]

La Invención de Morel

Buenos Aires: Editorial Losada, S.A., 1940. First Edition. Octavo (21 cm); publisher's wrappers in pictorial dust jacket signed Norah in image; 167pp. Dust jacket restored by prior owner with archival tissue backing and color fill-ins, touch-ups, and evidence of prior chipping along edges, folds, and spine ends; additional general spotting and rubbing. Textblock uniformly toned due to inferior paper quality, otherwise a Very Good copy despite restorations.

A masterpiece of fantastic literature (or "reasoned imagination," as described by Jorge Luis Borges in the novel's prologue), *The Invention of Morel* is widely regarded as a classic of 20th-century modern fiction. Octavio Paz hailed it as a "perfect novel," and Borges claimed Morel "brings a new genre to our land and language," comparing the work favorably to *The Turn of the Screw* and Kafka's *The Trial*. The work was added to the New York Review Books canon in 2003. Scarce in retail and rarely found in dust jacket.

Price: \$1,250



"brings a new genre to our land and language"
- Jorge Luis Borges

39

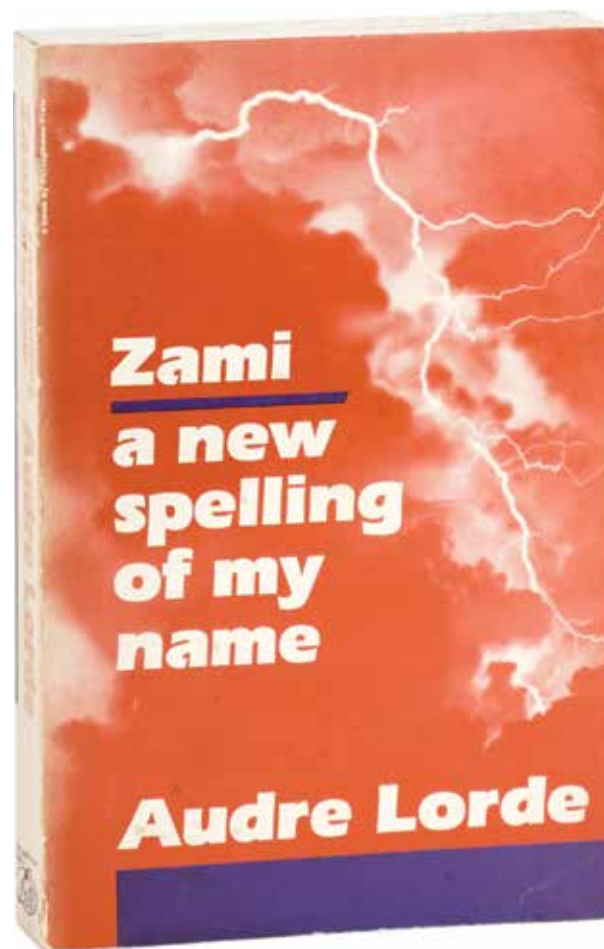
Audre Lorde

Zami: A New Spelling of My Name

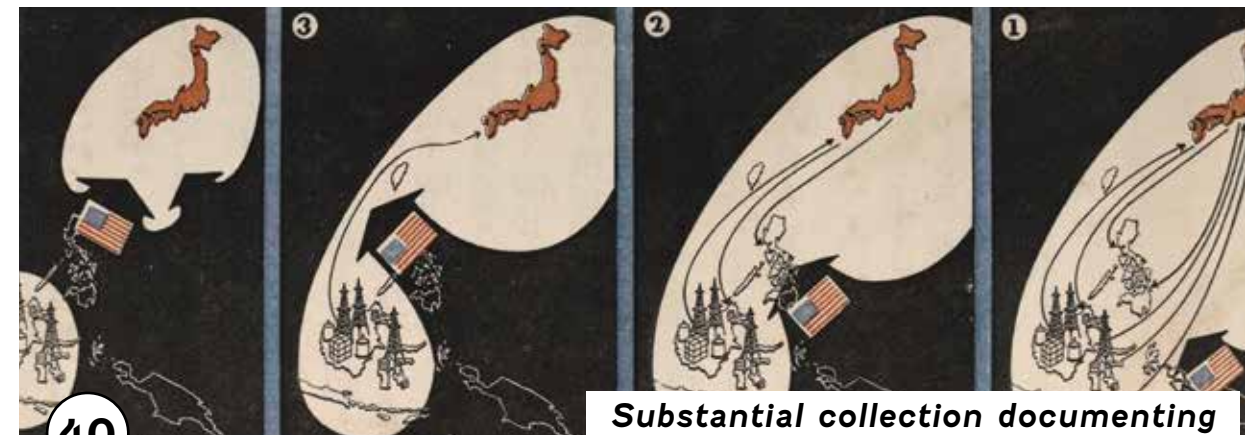
Watertown, MA: Persephone Press, 1982. First Edition. Octavo (21.5 cm); publisher's pictorial card wrappers; 256pp. Light rubbing to wrapper extremities; spine sunned and slightly creased. Front cover opens easily to title page, though binding is otherwise sound. Moderate to heavy spotting along edges of text block. Previous owner's gift inscription to front free endpaper, else pages unmarked. A Very Good copy overall.

In *Zami* Lorde combines history, biography, and myth, claiming to have created a new genre: biomythography. *Zami* grapples with race, class, sexuality, and identity through Lorde's growing awareness of her attraction to women, her experiences with racism, and her difficult relationship with her mother while exploring her Caribbean heritage. A cornerstone text for the self-described black, lesbian, mother, warrior, poet, praised by Roxane Gay as "a towering figure in the world of letters...a beacon, a guiding light." Gay continues, "And she was far more than that because her prose and poetry astonished me — intelligent, fierce, powerful, sensual, provocative, indelible" (from Gay's introduction to *The Selected Works of Audre Lorde* (2020)). Scarce.

Price: \$350



"intelligent, fierce, powerful, sensual, provocative, indelible"
- Roxane Gay



40

Substantial collection documenting an obsolete military tactic

U.S. Armed Forces, Pacific Area

Collection of 32 World War II-Era Airborne Psychological Warfare Propaganda Leaflets - Pacific Theatre

[Washington, DC: Psychological Warfare Branch, U.S. Army Forces Pacific Area, 1942-1945].

Thirty-two original leaflets. Dimensions range from 10 x 7.5 cm to 28 x 20.5 cm; most single sheets, printed both sides in colors on thin wove paper; a few bifolium. Texts generally in Japanese, with accompanying photographic or composed images. 24 of the 32 examples are accompanied by explanatory leaflets issued by the U.S. Army Psychological Warfare Branch; these provide full translations of the Japanese text; descriptions of the images used; the leaflet's intended target (homeland, troops, etc), and remarks explaining the rationale and intended effect of the piece. A few leaflets torn or edgeworn, but most items in Near Fine condition, these examples giving no evidence of having been used in the field.

A colorful and representative collection of these airborne propaganda leaflets, which were dropped by the millions over Japanese cities and military installations during the final years of WWII. Messages range from subtle ("The good government considers what it can give to the people. The bad government considers what it can take away") to blunt (a portrayal of an empty

room, sans text, equipped with all the ritual trappings for harakiri). The general gist of these leaflets was more often to sway civilian sentiment against Japan's imperial government, though a few examples are direct entreaties to soldiers to lay down their arms and surrender, promising humane treatment, clothes, food, and medical attention.

The collection is greatly enhanced by the presence of interpretive sheets, which add a degree of insight to their creators' intention (especially as many of these leaflets were designed and written by Japanese-American citizens and/or prisoners of war).

How successful such leaflets were in shortening the war is a matter of debate; numerous soldiers have suggested they had little effect, especially on the Japanese Army which maintained a high level of discipline and morale to the end. As social documents however they remain deeply fascinating, hearkening back not only to an obsolete model of warfare but also to an age of relative propagandistic innocence.

Price: \$2,500



Ted Cunningham, Dan Neville, and Paul Hosefros, photographers

Archive of Thirty Original Press Photographs Documenting a Hostage Situation in Queens, New York, June 10-12, 1974

Queens, NY: 1974. Thirty original press photographs (measuring ca. 23.5 x 18 cm to 28 x 18 cm or the inverse), some with snipe in image or mounted to verso; occasional color pencil annotations to versos, one piece of snipe separated, else a Very Good collection, images all quite sharp.

Substantial archive of press photographs covering a thirty-hour hostage situation that took place at the South Jamaica Houses in Queens, New York. Floyd Steele, recently on parole from the Matteawan State Hospital for the Criminally Insane, was the tenant of Fred and Peggy Dalton Kinsler, living in their apartment with Peggy's five-year-old daughter Avril. Steele had already been convicted twice for manslaughter charges, including the 1963 firearm death of his girlfriend. Late on the evening of June 10th, 1974, Steele allegedly made an unwanted advance at Peggy, threatening the family with a loaded gun when she rebuffed him. Peggy managed to lock herself in a bedroom and used a sheet to climb out of the third story window to alert the police.

According to Cecil Mackey, a member of the Housing Authority Police and one of the lead negotiators during the following thirty-three hour stand off, an early attempt to break open the door to the apartment found Steele pointing the gun at young Avril's head, threatening to shoot if they did not shut the door. Mackey and the newly-formed hostage negotiation team developed by Simon Eisdorfer in the wake of the deadly

attack on the 1972 Olympics, employed the latter's negotiation techniques which, according to a 2005 obituary article, "deemphasized confrontation, focusing instead on saving lives. Studying earlier cases, [Eisdorfer] realized that negotiators could subtly turn a siege into a waiting game that played out in their favor. Police officers could change shifts, but the suspects could not, and eventually became tired and hungry enough to surrender." Mackey and fellow officer Lt. Francis Bolz followed these protocols, addressing Steele as "Mister," chatting about gardenias, and slowly managing to gain Steele's trust enough to open the door long enough to provide him and Avril with breakfast and hot coffee. It was by proffering Avril a glass of Kool-Aid that Bolz managed to pull her out of the apartment door and place his body (equipped with bullet proof vest) between her and Steele. Steele surrendered immediately, though it was discovered that his gun was still loaded and Fred Kinsler had been killed by two bullets to the neck and chest. From start to finish the situation lasted thirty-three hours and was later described by Police Commissioner Michael Codd as "an ideal marriage of the community and the professional policeman in action" (*New York Daily News*, June 13, 1974).

The present collection of photographs, attributed to Ted Cunningham, Dan Neville, and Paul Hosefros, were splashed across newspapers across the country. Half of the photographs in the collection depict members of the police force as the situation unfolded, including snipers situated on the ground and on a nearby rooftop. A number of images of

the small window into the apartment also feature heavily, including one in which one can just see the small hand of Avril Kinsler shutting the window upon Steele's instructions. Approximately half of the photographs document the immediate aftermath of Steele's arrest, including four close-up shots of him being led by members of the police force; two show Avril being carried away by an unknown policewoman; and three photographs show Peggy Kinsler in a state of shock being wheeled out of the apartment in a gurney after discovering that her husband had been murdered. A substantial and important documentation on the history of police tactics on both the local and the national level.

Price: \$650



Important documentation of humane police tactics



42

Joanna and Abby Hathaway

Original Physiognomy Sketchbook

Bristol, MA?: 1818-1838. Small square quarto (20.5 x 17.5 cm); stitched wrappers reinforced with vernacular dust jacket made from an 1838 newspaper; [32]pp. filled nearly to completion with original watercolor and ink drawings. Some somewhat ragged splitting to jacket along folds, light soil and toning to both covers, occasional dark uneven foxing throughout textblock, else Very Good and sound.

Splendid multigenerational sketchbook belonging to Joanna Hathaway (1804-1889) and her oldest daughter Abby (b. 1825?). The earliest, and arguably most striking, drawings were made by Joanna at the age of fourteen while a student at Miss Bishop's school. These are comprised of a suite of eight watercolor physiognomy studies depicting Laughter, Sadness, Joy and Tranquility, Weeping, Contentment, Languishment, and Hope, concluding with a small uncaptioned double portrait of a man and woman displaying the features of joy, tranquility, and contentment.

This final leaf of art by Joanna is accompanied by a note in another, slightly later hand (presumably

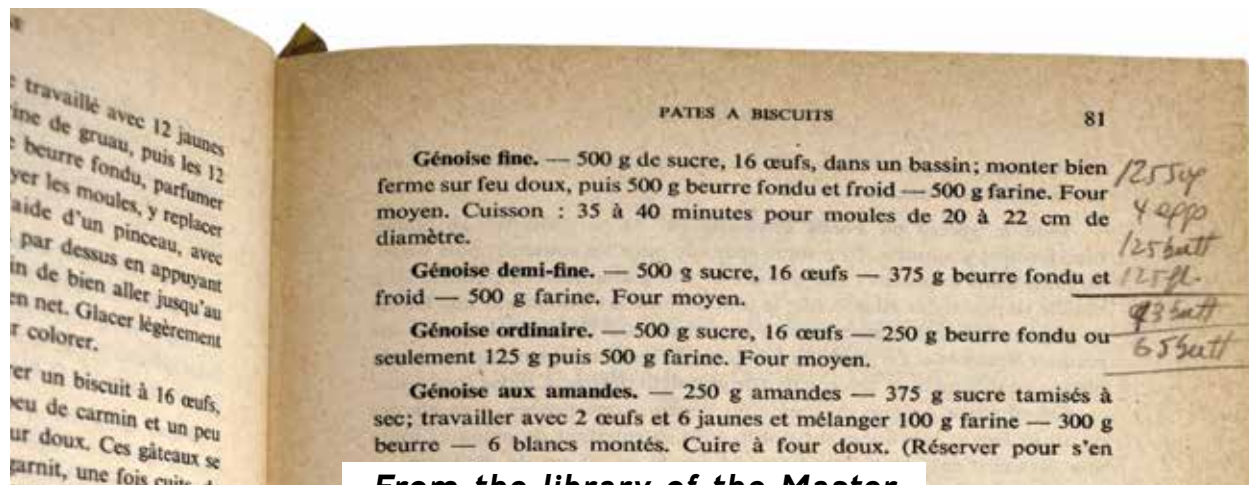
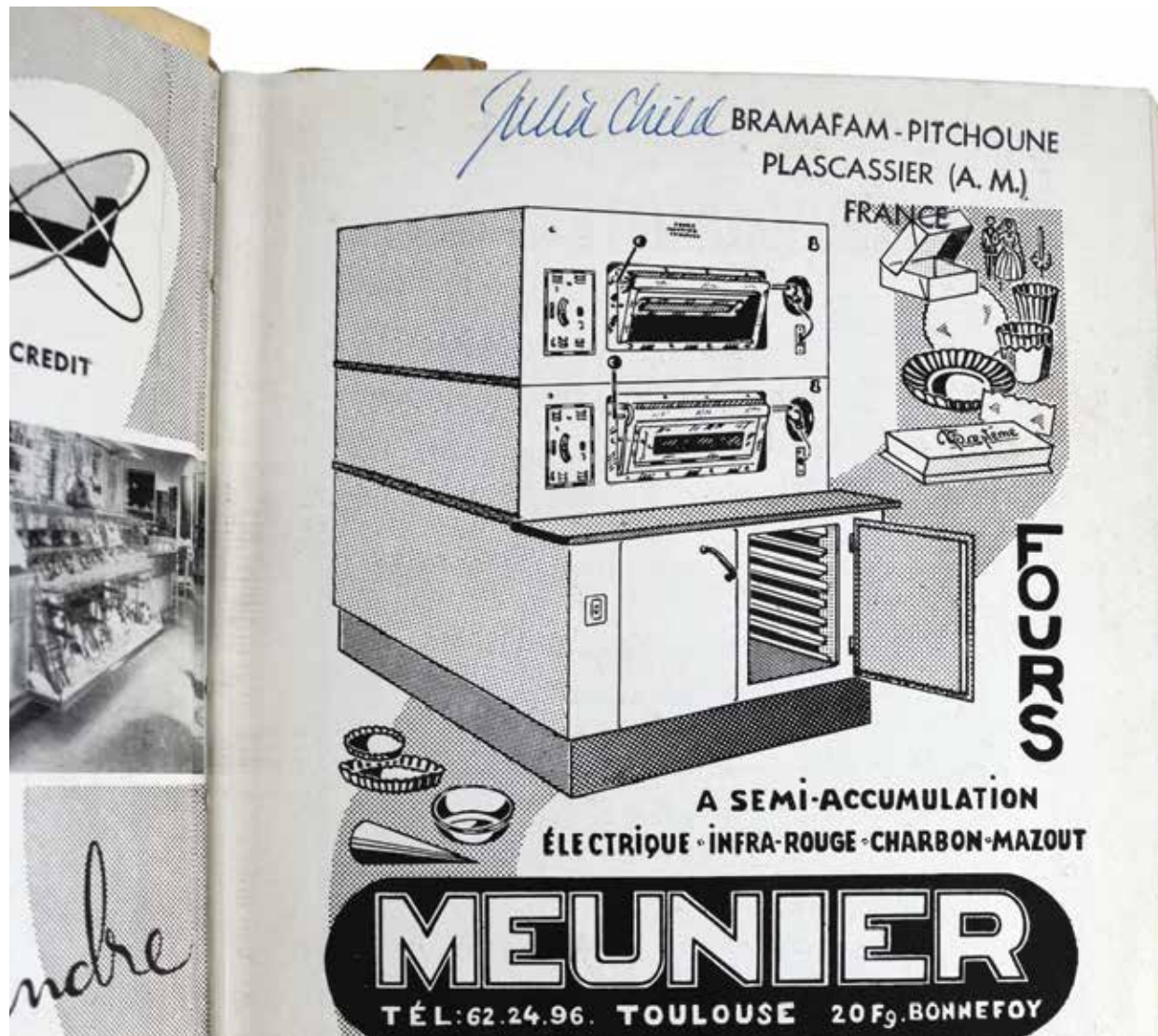
her granddaughter's): "The water color & pen & ink drawings were Joanna Hathaway's at Mrs. Bishop's School in [illegible]. She was daughter of Noah Hathaway & Denise Cudwith Hathaway & became the wife of Gideon Palmer Hathaway. She was not more than fourteen years old when she attended Mrs. Bishop's School."

The remainder of the sketchbook is filled with pencil drawings by Joanna's oldest daughter Abby, presumably born around 1825, the year of her parents' marriage. Her earliest drawing, of a large tree-shaded mansion with two tiny children in the fore-ground, is captioned twice, once in the artist's faint juvenile pencil identifying the house as Mount Vernon, home of George Washington; the latter caption is in the later same hand, noting that "These pencil drawings were Abby Palmer Hathaway's, she was grandma Hathaway's eldest child." A less adept draftsman, Abby's pencil sketches almost all depict plant samples: the coffee plant, a rose, a tulip leaf, a strawberry, etc.

Price: \$1,500



A beautiful and haunting multigenerational sketchbook



From the library of the Master

[Julia Child] Emile Darenne and Emile Duval; Pierre Paillon [illus.]; M. Leduby and H. Raimbault [eds.]

Traite de Patisserie Moderne: Guide de Pâtissier-Traiteur [Julia Child's Copy]

Paris: Dupont & Malgat, 1961. Nouvelle Édition (49e mille). Thick octavo (20.5 cm); publisher's yellow paper-covered boards, upper cover and spine lettered in brown; [22](ads),viii,774,[2], [14](ads)pp.; twenty-eight (28) leaves of photographic illus. printed on rectos and versos, some in color, text illus. throughout. Minor scuffing to extremities, brief soiling to spine, ownership rubberstamp to upper cover and front leaf and very occasional marginalia (see below), else a Very Good, sound copy overall. Title page imprint a cancel, upper cover imprint reads "Éditions L. Lambert."

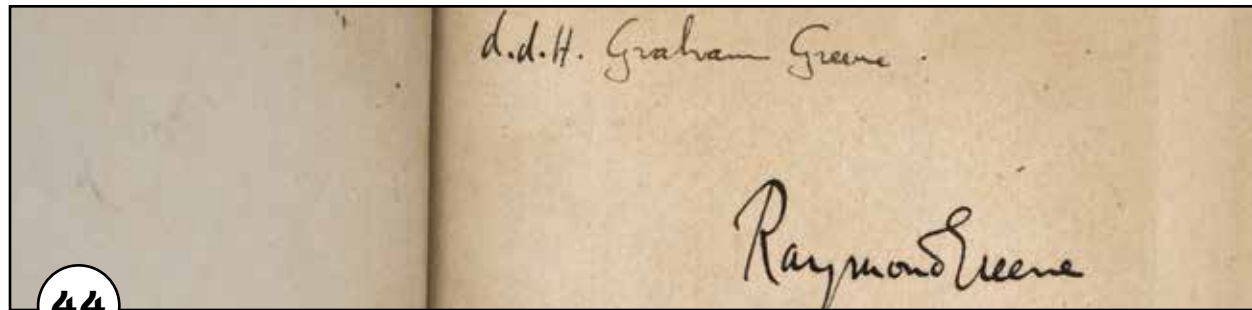
Provenance: Julia Child's copy with her signature to front leaf and "J. Child" to top textblock edge, as well as the rubberstamp of her home "La Pitchoune," located in Bramafam, Placassier, not far from Cannes in the south of France. We collated four examples of marginalia in her hand, most notably her preferred measurements for the Génoises fine, demi-fine, and ordinaires (p. 81). Occasional minor pagination corrections crop up, including the addition of Pain de Mie in the index (p. 765).

It should be noted that this printing of the *Traité* appeared the same year as Child's *Mastering the Art of French Cooking* (1961). While this work appears to have been at least lightly used at the house that Child and her husband occupied until the early 1990s, overlapping recipes from the two cookbooks

are remarkably dissimilar. For example, Darenne and Duval's *Pêches à la Cardinal* calls for a dash of red carmine coloring and current sauce, while Child's *Pêches Cardinal* (arguably correctly) omits the coloring and replaces the currents with the more readily available (to an American cook) raspberries and fresh mint.

Though Child was an avid scholar of French cooking and books with her ownership signature are relatively common, very few of her personal cookbooks appear in the trade today, especially as so many of them now reside with her papers at the Schlesinger Library at Harvard. However, she was free with her thoughts on the cookbooks she read in her extensive correspondence. Darenne and Duval's text does not appear in any of her published letters, but her assessment of Gwen French's *Anybody Can Cook* could apply here: "Very interesting, and she has worked like a dog, and knows her stuff; but I do not think she has presented it in a readable and workable enough fashion" (*As Always, Julia* (2010), p. 237). Indeed, this is why *Mastering the Art of French Cooking*, revolutionary as it was in the presentation of its recipes, remains in constant circulation today, while the school of Darenne and Duval (thousands of recipes to which are devoted just a few lines each) has fallen away.

Price: \$2,800



44

[Graham Greene] Oscar Wilde

Poems by Oscar Wilde with The Ballad of Reading Gaol [Graham and Raymond Greene's copy]

London: Methuen & Co. Ltd., 1921. Fifteenth Edition. Small octavo (17.5 cm); publisher's green cloth, gilt-lettered spine; 320pp. Graham Greene's copy with his ownership signature to front free endpaper, and that of his older brother Raymond Greene in ink below. Light shelfwear to boards; a touch of foxing to endpapers, though pages otherwise unmarked. Overall a Very Good, sound and attractive copy.

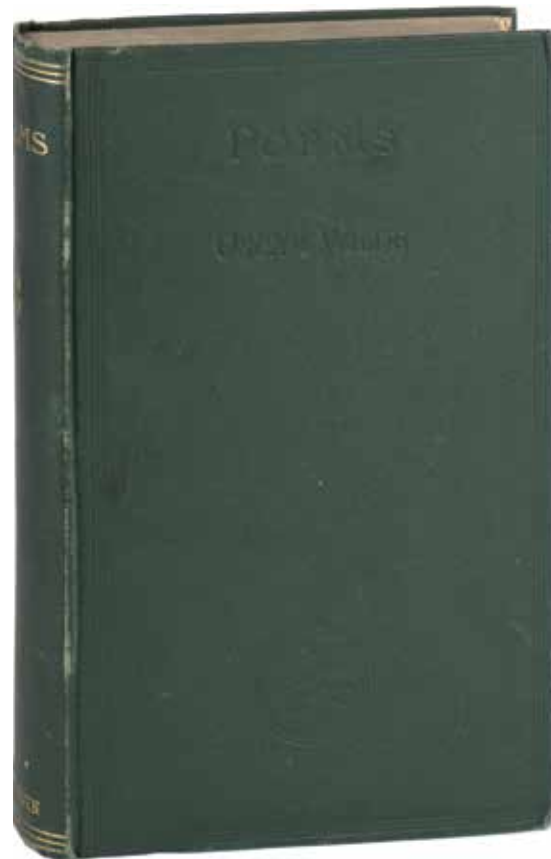
With Greene's ownership signature "d.d.H. Graham Greene" presumably from his time at Balliol College and of his poorly received book of poetry, *Babbling April*. Raymond Greene was a doctor and accomplished mountaineer who participated in the fourth British expedition to Mount Everest.

Though we know little of young Greene's thoughts on Wilde's poems, his comic play *The Return of Mr. Raffles* (1974) drew heavily from two historical

**"He did not wear his scarlet coat
For blood and wine are red,
And blood and wine were
on his hands
When they found him with
the dead"**

figures who played an integral role in Wilde's life and subsequent imprisonment: Lord Alfred Douglas ("Bunny" in the play) and his father the Marquess of Queensberry.

Price: \$900



45

Marie Howland

Papa's Own Girl

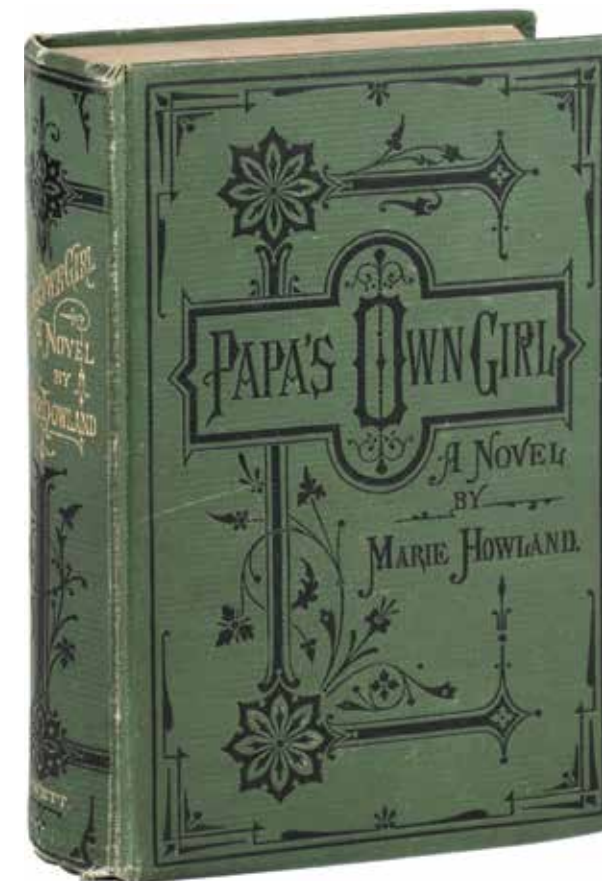
New York: Published by John P. Jewett, 1874.

First Edition. Octavo; publisher's decorative green cloth, gilt-lettered spine; 547pp. Boards lightly worn along edges with brief exposure and minor fraying. Slight lean to boards, though binding is otherwise sound. Some minor smudging to interior else pages unmarked. A Very Good, bright copy.

Enormously popular and influential utopian novel at time of publication, now mostly forgotten. The author Marie Howland (1836-1921) drew upon her own experiences working as a child cotton mill worker, teaching in Five Points, Manhattan, and living in a Fourierist community in France to write this work, a withering critique of class and gender norms in mid 19th-century America. Howland's radical ideas — communitarianism, socializing domestic work, and economic independence for women — struck a chord with a public weary of the industrial order. Though nearly forgotten today, the novel was still influential nearly twenty years after its publication, Elizabeth Cady Stanton remarking that she "would rather be the author of *Papa's Own Girl* than the mother of half the children of America" (*Woman's Tribune*, May 1892). An important utopian feminist text, today quite scarce in retail.

WRIGHT 1290; BUHLE 101

Price: \$1,500



**"I would rather be the author
of Papa's Own Girl than
the mother of half the children
of America"**

- Elizabeth Cady Stanton

[Erotica] Anonymous

[Broadside] Answer to the Knitting [WITH] The Knitting

Bury [England]: Birchinnall, Printer, n.d., ca. 1800. First Edition. Broadside (25.5 x 37.5 cm). Stock a bit wrinkled and very slightly toned at extremities, else Very Good and fresh.

Unrecorded erotic poetry broadside relating to the consequences of “knitting” (i.e. coitus). The text consists of two poems side by side, each printed in double columns, possibly meant to be separated into two sheets, although the Birchinnall printer’s slug only appears below the second poem. More likely the leaf was meant to be folded so that “The Knitting” appears on the front panel, “Answer to the Knitting” on the rear.

The two poems, while written in varying meters and formats, do relate to each other, the first describing how Sue, a beautiful young wool picker, came to fall in with Johnny the shepherd.

“Young Johnny said this work I like,

And I have plenty of yarn,

And if my trade you have a mind to know,

Why with me you may learn;

So then she went to Johnny’s cot,

Where he was sitting,

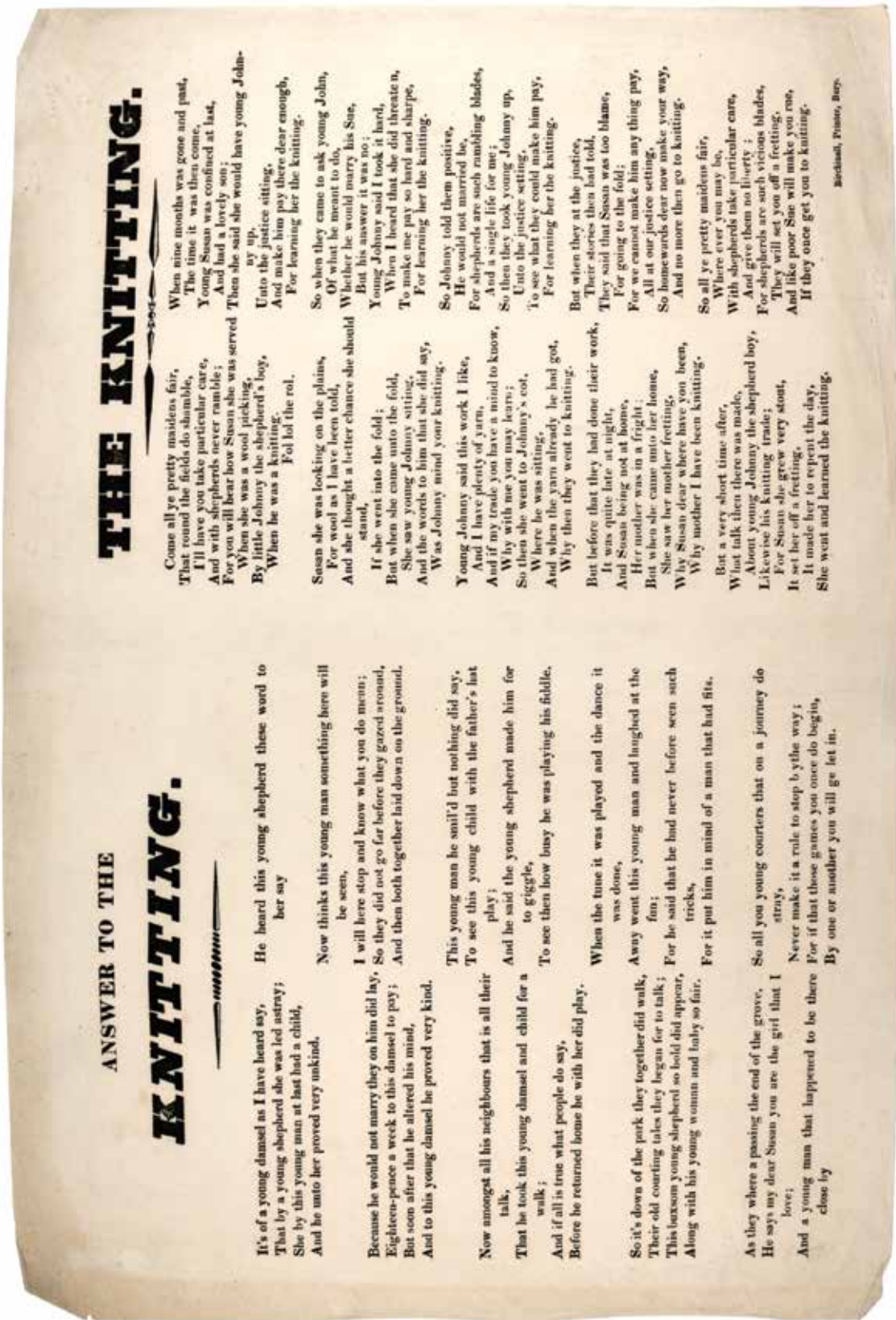
And when the yarn already he had got,

Why then they went to knitting.”

The first poem concludes, “When nine months was gone and past,” with the birth, out of wedlock, of Sue’s son. The second poem picks up where the first leaves off, with Johnny still refusing to marry Sue. However, he does take her off to a field for another romp, while a fellow shepherd looks on, laughing at how “it put him in mind of a man that had fits.”

Unrecorded — we find no copies or variants in OCLC, the trade, or auction record, nor do we find the text of either poem published elsewhere. Date of publication based on the printer Birchinnall, who appears to have been active for a very short period at the beginning of the 19th century, specializing mostly in sensationalist murder broadsides and chapbooks.

Price: \$850



Beware young Johnny's yarn

AN ESSAY
ON
COMBUSTION,
WITH A VIEW TO
A NEW ART
OF
DYING AND PAINTING.
WHEREIN THE PHLOGISTIC AND ANTIPHLOGISTIC
HYPOTHESES ARE PROVED
ERRONEOUS.
BY MRS. FULHAME.

THE FIRST AMERICAN EDITION.

PHILADELPHIA.
PRINTED AND SOLD BY JAMES HUMPHREYS,
Corner of Second and Walnut-streets.
1810.

“Introduced into British literature the idea of creating permanent images by light” - Larry Schaaf

47

Mrs. [Elizabeth] Fulhame

An Essay on Combustion, with a View to a New Art of Dying and Painting. Wherein the Phlogistic and Antiphlogistic Hypotheses are Proved Erroneous

Philadelphia: Printed and Sold by James Humphreys, 1810. First American Edition. 12mo (18 cm); full contemporary calf, red gilt spine label; 248pp. Recent professional repair along joints and front; minor bumping and scuffing, regular age-toning to pages with a few stray pencil scribbles to front pastedown, interior otherwise unmarked. A Very Good copy overall.

Originally published in London in 1794, Fulhame's remarkable contribution to the discovery of catalysis was “a major step in the history of chemistry,” (Laidler and Cornish-Bowden, p. 123) and the work that “introduced into British literature the idea of creating permanent images by light” according to a leading historian of 19th-century photography Larry Schaaf. While many of her peers lauded her work, her fame was muted by “the pride of science, revolted at the idea of being taught by a female” as described in the book's introductory advertisement.

According to Schaaf, Fulhame had first experimented with creating images using light and salt of gold as early as 1780, but her work was dismissed by her husband, most likely the chemist Thomas Fulhame, an excruciating example of female enterprise and scholarship being unduly quashed by a male contemporary. It was only fifteen years later, with the enthusiastic backing of another male contemporary, James Priestley, that Mrs. Fulhame finally gained the support and confidence to put her discoveries into print, adding to it a rousing feminist condemnation of British society's indifference not just to scientific endeavor in general, but especially to scientific endeavor undertaken by women:

“It may appear presuming to some, that I should engage in pursuits of this nature; but averse from indolence, and having much leisure, my mind led me to this mode of amusement, which I found entertaining and will I hope be thought inoffensive by the liberal and the learned. But censure is perhaps inevitable; for some are so ignorant, that they grow sullen and silent, and are chilled with horror at the sight of any thing that bears the semblance of learning, in whatever shape it may appear; and should the spectre appear in the shape of woman, the pangs which they suffer are truly dismal.”

A landmark text in the history of chemistry and photography, greatly enriched by its feminist clarion call, striking for its resonance and tragic obscurity today. No copies of this, the British, or German editions in retail as of August 2023. This copy, albeit free of ownership markings, is from the collection of Professor Larry Schaaf.

References:

Keith J. Laidler and Athel Cornish Brown, “Elizabeth Fulhame and the Discovery of Catalysis: 100 Years Before Buchner,” in *New Beer in an Old Bottle: Eduard Buchner and the Growth of Biochemical Knowledge* (1997).

Larry Schaff, “The First Fifty Years of British Photography, 1794-1844,” in *Technology and Art: The Birth and Early Years of Photography* (1989).

Price: \$5,000



48

Henry Chadwick and Francis C. Richter [eds.]

Collection of Twenty-Seven De Witt, Beadle's, Spalding, and Reach Baseball Guides, Bound in Thirteen Volumes, 1870-1912

Various places: various imprints, 1870-1912.

Twenty-seven volumes in thirteen; 12mos (17 cm); (16.5 cm); uniformly bound in later maroon cloth, gilt-lettered spines, most original chromolithographed wrappers bound in; illus. throughout. Collection includes twelve (12) issues of Reach, nine (9) issues of De Witt, five (5) Spalding baseball guides, and a single issue of Beadle's *The Dime Base-Ball Player*. Individual list of issues available upon request.

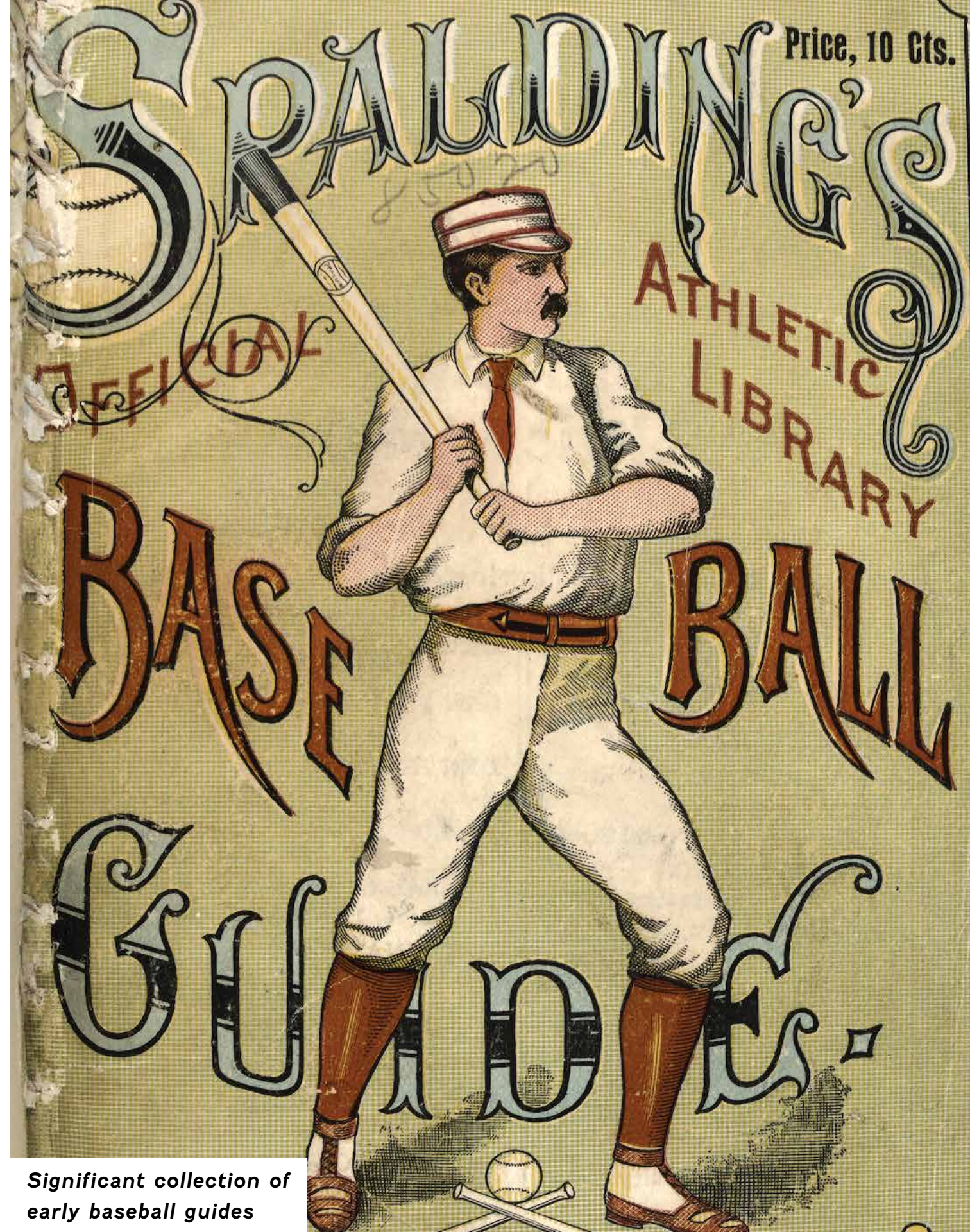
Light rubbing to edges of cloth, otherwise bindings sound. Very slightly ex-library with "Reference Dept. Feb 9 1922 N.E.A." to endpapers of each volume with occasional interior stamps. The De Witts are remarkably well preserved though the

Reach and Spaldings show some rubbing and chipping to wraps. Overall a Very Good set spanning over 40 years of early baseball history.

Many volumes here were edited by Henry Chadwick, considered by many to be the "Father of Baseball," a pioneer of sports journalism credited with creating box scores as well as batting and earned run averages. Chadwick helped popularize the game through the baseball guides, *The Beadle Dime Base-Ball Player* being the earliest.

GROBANI pp. 11-13

Price: \$9,500



Significant collection of early baseball guides

Main Hall

Amount Forward

3672649

Office

- 1 Stove pipe
- 1 Closet
- 2 Desks
- 3 Chairs
- 1 Washbasin
- 1 Gong
- 2 Gallery Books
- 1 Ledger
- 1 Journal
- 1 Day book
- 1 Park Cell Register
- 2 Tin Key pails
- 2 Window poles
- 2 Spittoons

10

Cell Distances & Furniture

1415 Beds	1415	
1452 Pillows	29040	
1030 Camps	15450	
1274 Water Kits	12740	
1192 Wash	11920	
1456 Tin Cupt	7280	
1160 Camp Stands	116	
1190 Bread Shelves	119	
156 Iron Bunks	3134	
1456 Buckets	21840	
1533 Blankets New Heavy	175268245	
2438 " Old	501219	
866 " New	17515550	11.18395

Amount Forward

Bucket, blanket, spittoon

July

- 29 Tin W
- 61 Oil Ca
- 26 "
- 12 Tin G
- 140 Gallen
- 58 Brown
- 26 Mops
- 10 Spitt
- 15 Dust p
- 19 Scrub
- 23 White
- 26 Glass
- 12 Com.
- 30 Burn
- 1 Park
- 1 Oil Tr
- 2 Insec
- 1 Step
- 1 Storage
- 12 Chippe
- 1 Manu
- 4 Wood
- 15 Plans
- 24 Joists

49

Sing Sing Prison

[Manuscript Ledger] Sing Sing Prison Inventory October 1st 1886 to October 1st 1887

[Ossining, NY]: 1886-1887. Folio (34 cm); original ledger volume of black sheep over marbled paper-covered boards, manuscript paper label mounted to upper cover; [2], 176pp. filled to pp. 78. Boards quite scuffed with loss of leather at spine crown and rear fore-edge corners, mounted label rather toned and slightly chipped at margins, otherwise Good or better, contents clean, legible and sound throughout. Lengthy inscription dated Oct. 1st 1886 (sic?) on p. [i] signed by the "Agent & Warden" (presumably then-warden Stephen H. Johnson) addressed to the Hon. J.V. Baker, Superintendent of Prisons in Albany, NY.

Complete and detailed inventory of the contents of Sing Sing Prison and its workshops from 1886 and 1887. Contents are divided by area, including the laundry, machine and jobbing shop, bathroom, mess rooms, storehouse, hospital, chaplain's office and 6000-volume library, warden's office and house, stable, foundries, and conservatory.



The complete inventory of a single cell consisted of a bed, pillow, lamp and lamp stand, water and wash kit, tin cup, bread shelf, iron bunk, bucket, and blanket. Spittoons were a recurring necessity. The stable housed horses and pigs, while the conservatory an aquarium and fifty dollars worth of flowers.

A fascinating artifact from a difficult year in the history of the prison. The Governor of New York David B. Hill had brought forward an investigation of prison abuse, "flow[ing] from sordid motives on the part of the warden and his assistants. The object of the management of Sing Sing Prison is to make as much money out of convict labor as possible. Tasks are assigned by keepers which are far in excess of the capacity of ordinary men..." (Buffalo Morning Express, Feb. 11, 1887).

Price: \$1,500

Nikolai Ivanovich Tsylov

[Text in Russian] Atlas Trinadtsati Chastei S. Peterburga s podrobnym izobrazheniem naberezhnykh, ulits, pereulkov, kazennykh i obyvatel'nykh domov [WITH] Alfabitnyi ukazatel' k Atlasu 13-ti chastei S. Peterburga [An Atlas of the Thirteen Parts of St. Petersburg with a detailed image of its embankments, streets, alleyways, and town houses [WITH] An Alphabetical Index] [Inscribed and Signed to Dmitry Yegorovich Benardaki]

St. Petersburg: 1849. Two volumes; small quartos (26.5 cm); uniformly bound in publisher's blind-ruled purple cloth, gilt-lettered spines; atlas volume: 392 numbered street plans as well as one hand-colored map of the city and 13 hand-colored district maps (collated and complete); index volume: [6],279,[1],39pp. Cloth extremities rather faded, spines uniformly sunned to tan, a few plates trimmed a bit close, occasionally touching numbers, else a Very Good, internally fine set of the first atlas of St. Petersburg, albeit lacking errata leaf. Front free endpaper of the atlas inscribed and signed by Tsylov "To Dmitry Yegorovich Benardaki / With the sincerest devotion / From the author / Nikolai Tsylov").

Earliest atlas of the Russian city of St. Petersburg, compiled by the high-ranking officer Nikolai Ivanovich Tsylov (1801-1879). Tsylov's atlas was born of a smaller such work he had compiled, of a single district of the city. This had been received with such warmth that he felt compelled to produce the present work, a democratic and nearly microscopic depiction of the city in which the street plans are even demarcated by building materials (stone, wood, or a mix).

The atlas is accompanied by a substantial index of the buildings, including a directory of the major townhouses, their inhabitants, and even the number of floors (rarely exceeding four). Of special note are the thirteen maps preceding each section, expertly hand-colored in all extant copies.

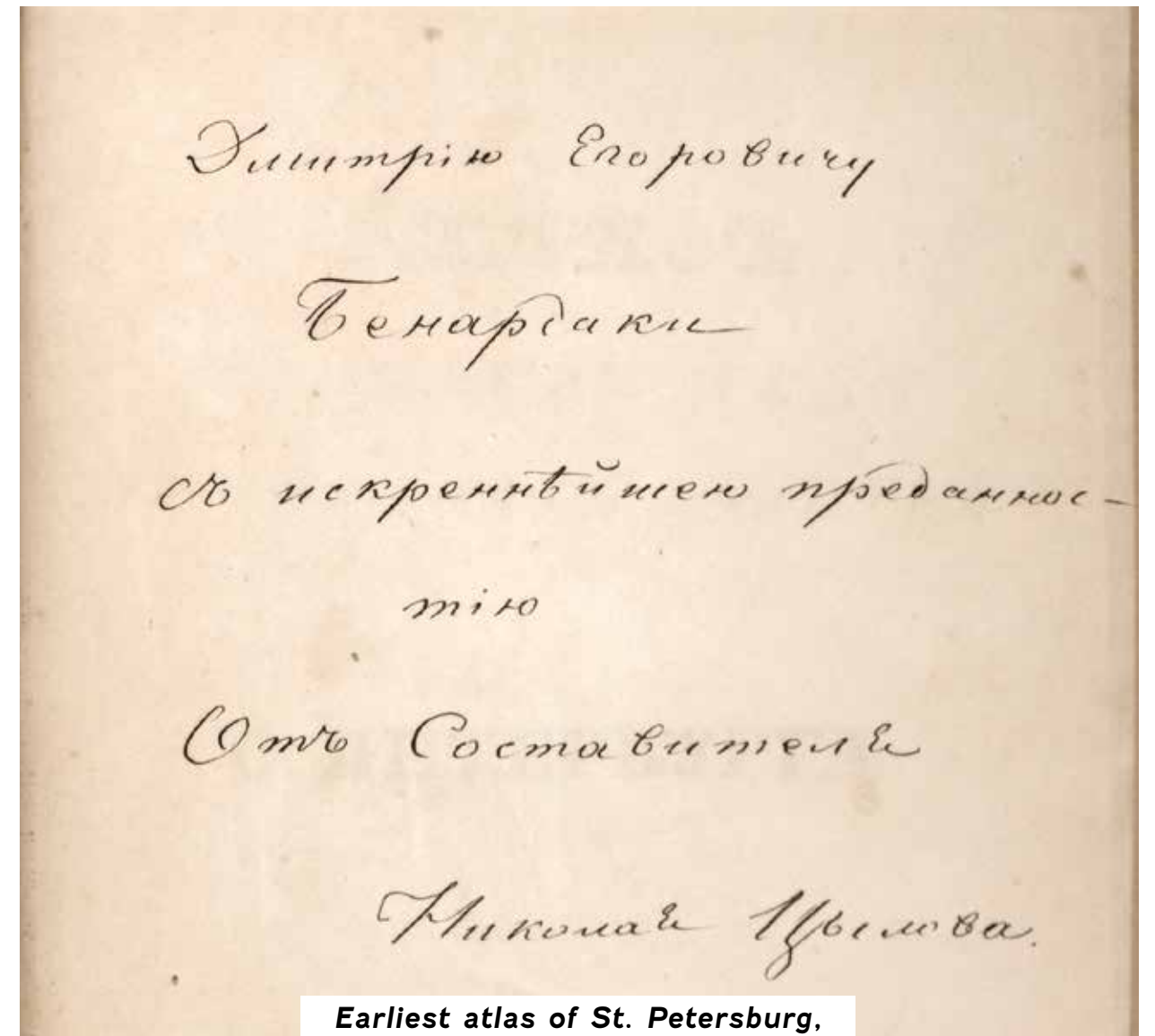
Based on auction records and library holdings it can be surmised that very few sets were issued, possibly by subscription or privately: of the three copies located in OCLC (Harvard, NYPL, Wisconsin) at least the Wisconsin copy is also inscribed by Tsylov. NUC adds a copy at the Library of Congress; COPAC adds copies at the British Library and Cambridge.

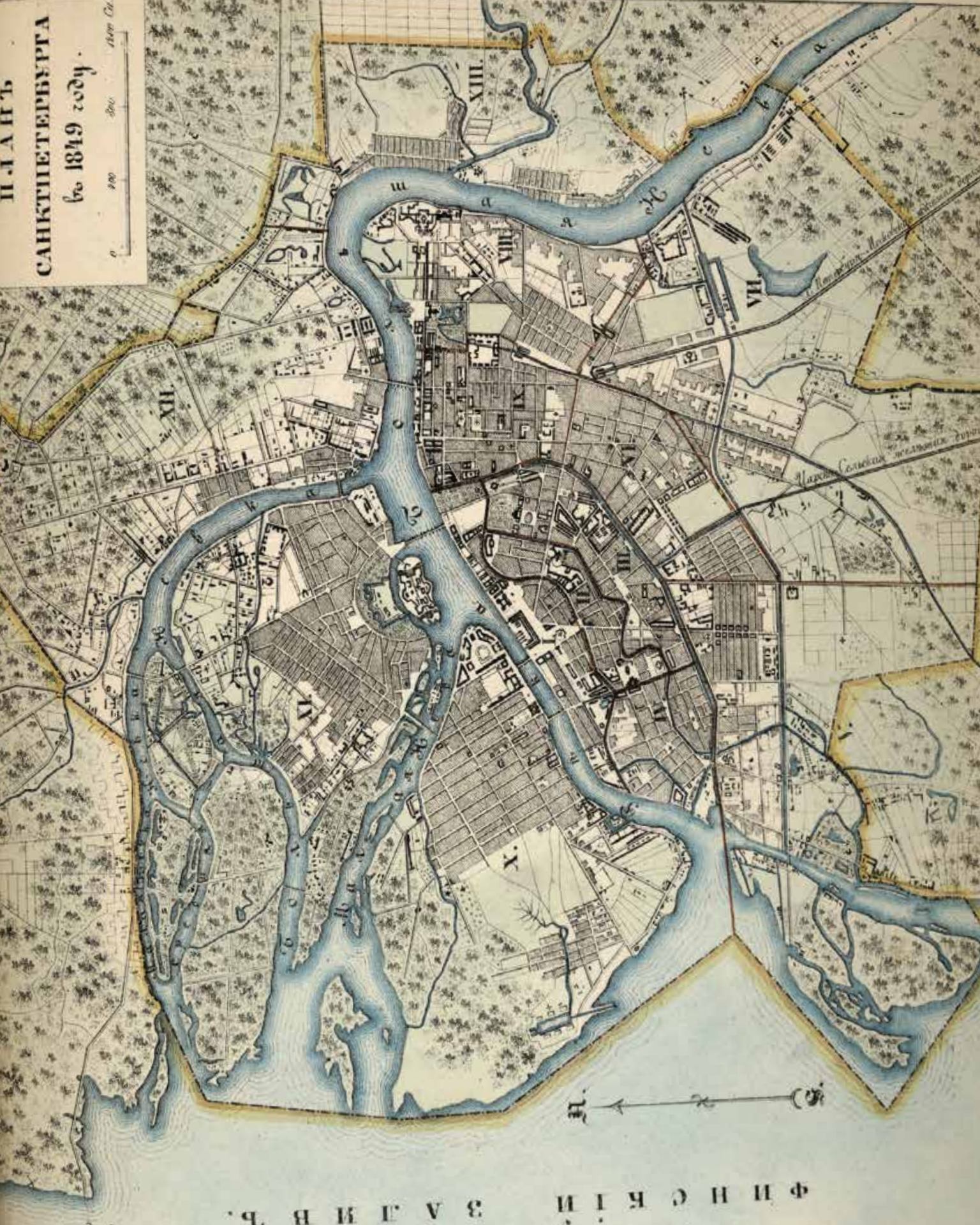
Provenance: Inscribed and signed by the author to Dmitry Yegorovich Benardaki (sometimes spelled Dmitrii Egorovich) (1799-1870), presumed to be the inspiration for Murazov in Nikolai Gogol's novel *Dead Souls*. Already in the 1830s Benardaki had amassed an enormous fortune through speculation on wheat. He was first introduced to Gogol by the Russian historian Mikhail Pogodin, a relationship rather novelistically described by Henri Troyat in his biography of Gogol, *Divided Soul* (1973): "From

[Benardaki's] conversation...Gogol discovered the ruthless world of competition and profit, and the struggle for market control. The eloquent and astute Benardaki became for him a personification of the practical man. The Russian of the future must be modeled upon this man. What a fine character for a novel this Christian millionaire would make!" (p. 200). A rather more grounded description of the relationship can be found

in David Christian's article "The Neglected Great Reform," published in *Russia's Great Reform, 1855-1881* (1994). According to Christian, Benardaki loaned Gogol some money in 1839 "and it may be that a grateful Gogol took him as his model for the virtuous tax farmer Muzarov" (p. 113). In any case, Benardaki's 1863 patent of nobility went up at Sotheby's in 2007 for an eye-watering sum.

Price: \$18,500







51

Midnight baseball an annual tradition since 1906

Huey and Hyland Foto

Two Photos of Midnight Summer Scenes in Fairbanks, Alaska, 1909 and 1910

Fairbanks, Alaska: Huey Foto / Huey and Hyland Foto, 1909-1910. Two original commercial photographs (16.5 x 22 cm) from 1909 and 1910 midnight summer scenes in Chatanika and Fairbanks, Alaska. Mounted on black cardstock (22.5 x 27.5 cm), the earlier photograph is captioned "Chatanika Alaska July 4th One A.M. 1909," the later photograph captioned "Midnight Ball Game Fairbanks-vs-Chatanika. June 19-1910, Huey and Hyland Foto." Light edgewear and touch of spotting and scuffing to each with small patch of surface loss to bottom left corner of 1910 photo.

The 1909 photo shows a large crowd of men, women, and at least three babies arrayed across

a large pile of stones and logs. The setting appears to be the same backstop as from the 1910 photo, which gives a more complete idea of the event, capturing the bases, baselines, flags, and the crowd atop the same large mound watching on.

Variouly called the "Lights-Out Baseball Game," the "Midnight Sun Game," or the "High Noon at Midnight Classic," the game appears to have begun in 1905 or 1906, and has been a Fairbanks tradition ever since, with the game breaking at midnight for the crowd to sing "The Alaska Flag Song."

Price: \$450



52

This speeding train no match for el Senor de los Trabajos

[Mexico] [Ex Voto Painting]

Esteban Dorantes da gracias al sr. de los Trabajos... [Esteban Dorantes gives thanks to the Lord of Workers]

San Luis de la Paz, Guanajuato, Mexico: 1947. Original oil painting on tin (21 x 26 cm) captioned in black ink along bottom margin. Tin a bit warped and rusty on verso, else in Very Good condition.

Compelling example of the popular form of folk art, the votive painting, created to be left at a church altar in thanks to a holy saint for intercession on behalf of the person making the commission. Typically the painting will depict the moment of crisis during which the person called forth the saint, the holy figure appearing in the margin.

The present example depicts the harrowing experience of Esteban Dorantes witnessing his father Bernardo being thrown from his horse onto

the train tracks just as a train was coming. Esteban called forth the Lord of Workers, a popular saint in the city of San Luis de la Paz, which links the Zacatecas mines to Mexico City. The events depicted here show Bernardo lying prone across the tracks as a train barrels down on him, his son roping the horse as the Saint of Workers, incarnated as Christ on the Cross, looks on.

NB: Possibly a copy of an original ex voto painting, the previous bookseller describing this as having come from a lot of materials all created by the same artist.

Price: \$350

53

Anonymous

Photo Album Documenting the Solar Eclipse of January 24th, 1925, and Travels to Bermuda, Italy, and Austria

New York? / Bermuda / Italy / Austria: 1925.

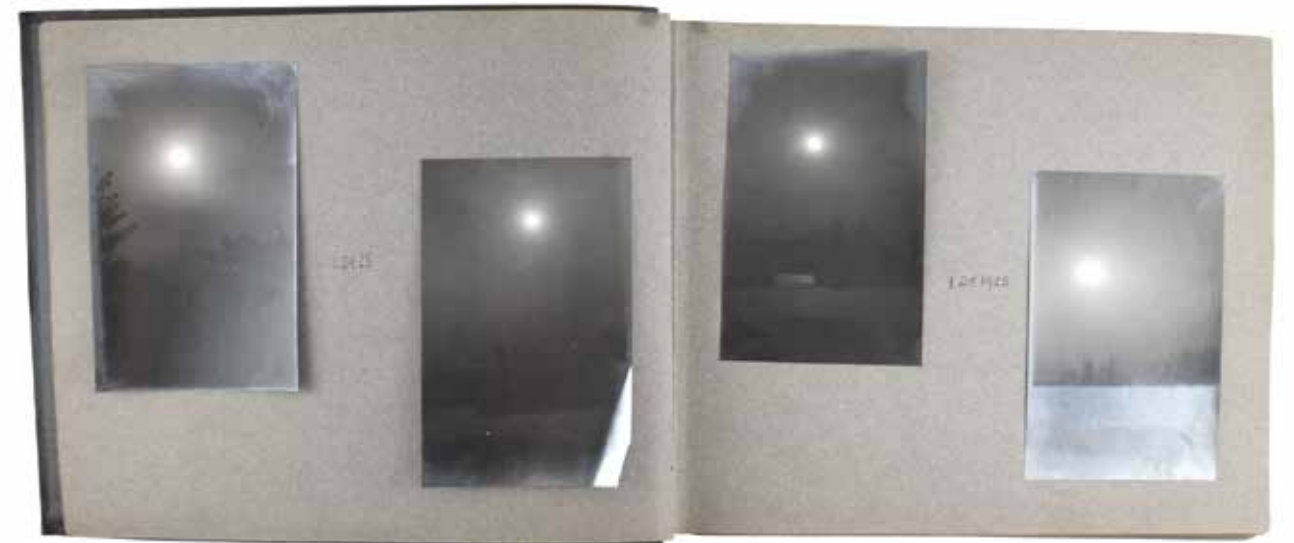
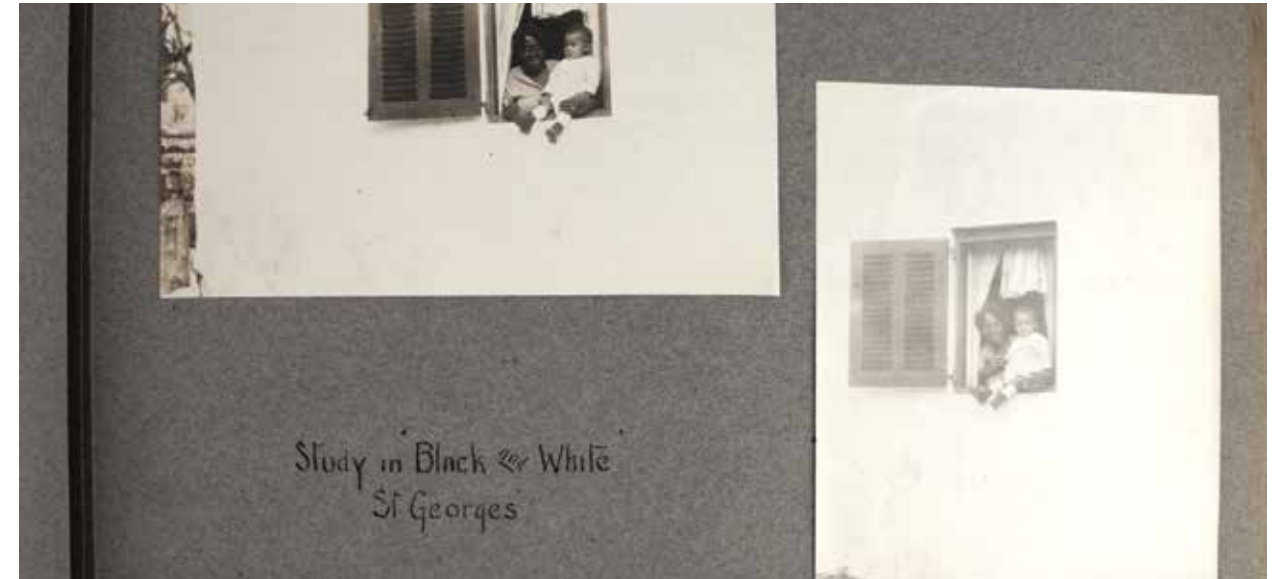
Oblong folio (26 x 34 cm); string-bound flexible black cloth album, upper cover lettered in gilt ("Photographs"); [50]ll. of thick gray card stock to which are mounted one hundred and eighty-six (186) silver gelatin photographs, mostly measuring 10 x 16 cm or the inverse, all but the final dozen photographs neatly captioned in ink manuscript. One photograph separated but still present, one early image of Hamilton Harbor, Bermuda, neatly split, otherwise album and contents remain in Very Good, bright condition.

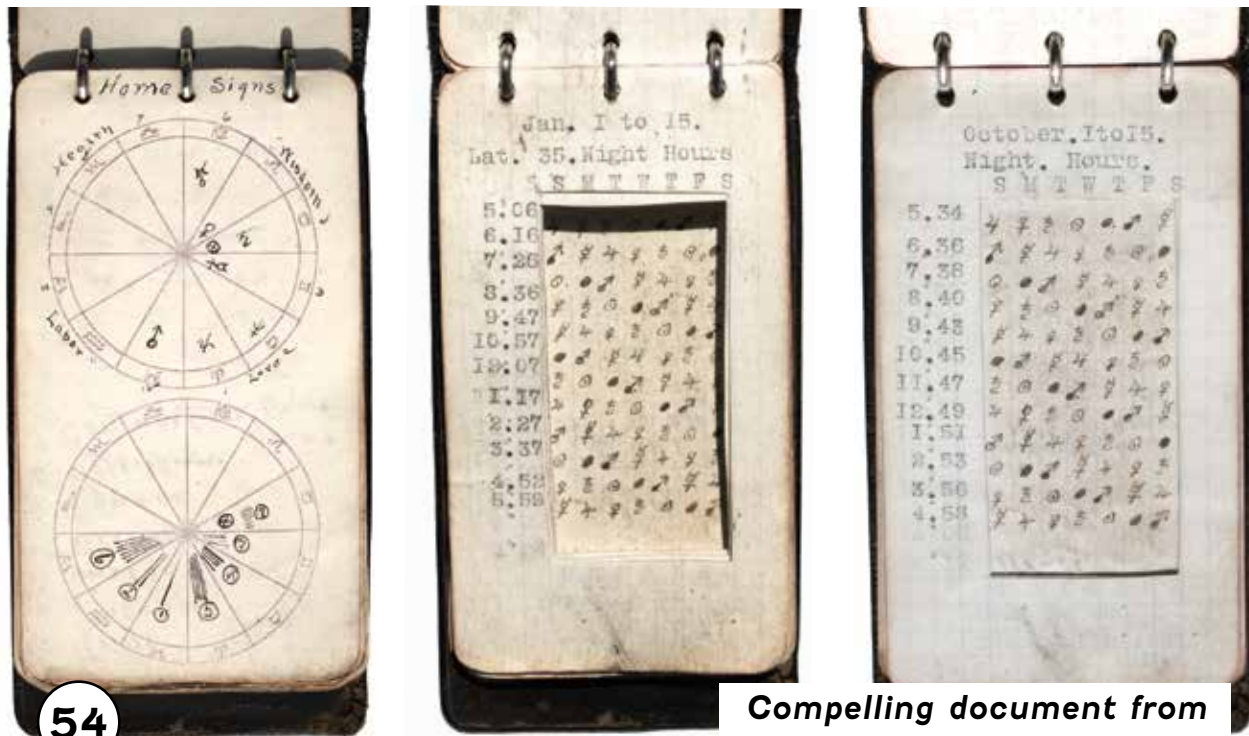
Unattributed photo album documenting the months of January to September, 1925, presumably of a well-to-do New York couple. The opening thirteen images depict the total solar eclipse of January 24th, 1925, which could be seen across much of Canada, upstate New York, and the very northernmost portion of Manhattan. Based on these images, the photographer was somewhere in upstate New York or New England, the scene rather rural and snow-covered. This is clearly an amateur effort, though the sequence of photographs taken directly of the sun is rather visually compelling.

The remaining 173 images were taken during a eight-month sight-seeing trip commencing with a lengthy stop in Hamilton, Bermuda. Landmarks and events captured in this album include the Mid-Ocean Golf Club, a tennis tournament, the coral reefs off of Elba Beach, the "Road cut out of solid rock by convict labor near Gov't House," the Gibbs Hill Light House, and the town of St. Georges, where the photographer snapped a couple of images of a young Black woman and her child sitting in the window of a whitewashed house, captioned "Study in black and white."

The latter half of the album runs the gamut of the typical European tour, beginning in Naples and quickly passing through Genoa, Milan, Lake Como, Verona, Venice, and the Austrian Tyrol. The final images with captions depict the town of Klausen, South Tyrol.

Price: \$750





54

Compelling document from the 1920s astrology craze

Anonymous

Manuscript and Typescript Astrology Notebook

Long Beach, CA: n.d., ca. 1920. 32mo (12 x 7 cm); small three-ring limp morocco notebook; [54]ll. filled to half completion in manuscript and typescript, twenty-one early leaves ingeniously die-cut to chart which planets could be seen on what days and times from Long Beach, California. Leather a bit scuffed and textblock finger-soiled, else Very Good overall.

Notebook kept by a follower of the late English astrologer Alan Leo (1860-1917), the first leaf of manuscript copied directly from Leo's 1906 treatise *The Progressed Horoscope*: "An aspect is an angle formed on the Earth by the luminous beams of two planets." The note taker then provides the longitude of Long Beach, California, followed a few leaves later by a typescript chart of the planets, their "hour vibrations," and colors.

The most significant portion of the notebook is devoted to a hollowed out rectangle in the textblock, the die-cut leaves representing the days of a single week with times at which each planet can be seen. Date of production (1920) based on the presence of February 29 in the calendar.

An appealing remnant dating from the rise in popularity (and subsequent decriminalization) of household astrology made accessible by the likes of Alan Leo with his profuse publications and the American astrologer Evangeline Adams, who, despite three arrests for fortune-telling, reached a wide range of followers through her syndicated newspaper articles and radio show.

Price: \$350



55

Seduction Strategy: Dazzling him with your desirability by being a collector (Leo, 1976 issue)

Cosmopolitan Magazine

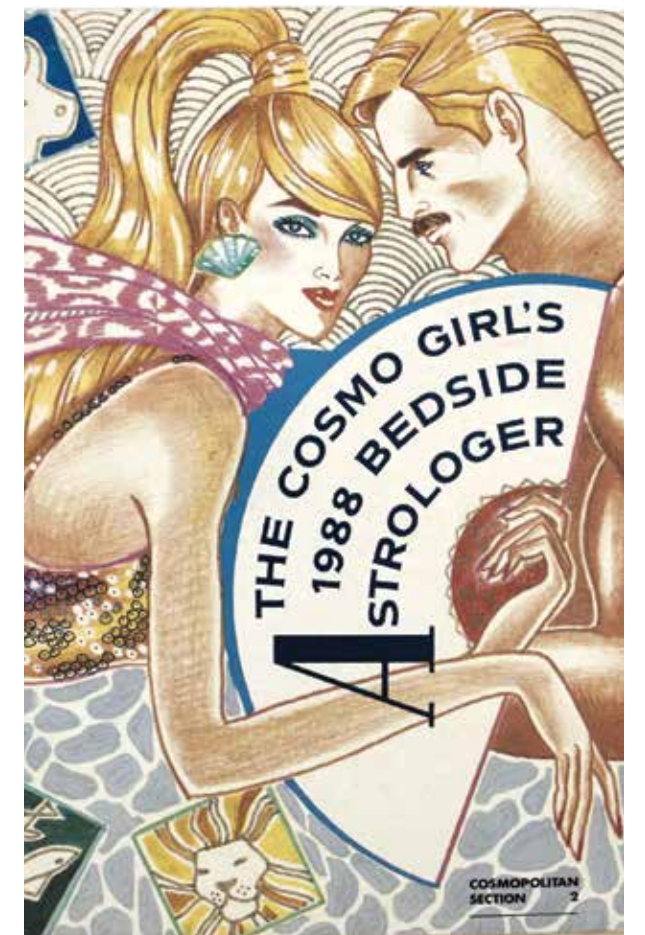
The Cosmo Girl's Bedside Astrologer [Collection of Fourteen Issues]

[New York]: [Cosmopolitan Magazine], 1970-1990. Fourteen volumes; octavos (19 cm); uniformly bound in publisher's pictorial staple-bound wrappers; illus. Moderate edge wear with shallow chipping along top margins to a few volumes. A few issues with gatherings separated from wraps; bindings else sound. Pages toned due to inferior paper quality but otherwise unmarked. A Very Good collection overall.

The Cosmo Girl's Bedside Astrologer was issued as an insert to the February or March issues of the magazine. Featuring vibrant cover art with risqué imagery, the content fails to disappoint. The recurring "Sun-Sign Seduction Chart" gives readers their best physical features, most seductive music, and ideal romantic rendezvous setting, which, in the '78 issue was "your aristocratic forehead," Ted Nugent's "Cat Scratch Fever," and the sleeping quarters of a semi-truck. Sure. In 1980, the suggested setting was beside a dormant volcano at dawn while Michael Jackson's "Bad" plays in the background.

Issues included: 1970, 1973, 1976, 1978, 1981-1990.

Price: \$300



STRANGE ADVENTURES ON OTHER WORLDS—
PLANET
stories

JULY
25¢

TRADE
MARK
REG

A.N.C.



56

[Philip K. Dick] Jack O'Sullivan [ed.]

“Beyond Lies the Wub” in Planet Stories - July 1952

New York: Love Romances Publishing Co., 1952.
Octavo (25 cm); publisher's pictorial wrappers;
112pp. Shallow 1.5" chip at top front corner (no
loss to text), with shallow chips and tears along
overhung and fore-edge; dampstain to back cover
affecting only the final two pages, with some
toning to back panel. Shallow chips at spine ends
just touching text and some light smudging to
spine itself, else straight and unbroken. Pages
toned as expected, with a few marginal tears
to fore-edge, not touching text, but unmarked.
Binding is sound. Very Good overall.

Contains Philip K. Dick's first published story,
“Beyond Lies the Wub,” later collected in
The Preserving Machine (1969). Per Levack, PKD
wrote of his freshman effort: “My first published
story, in the most lurid of all pulp magazines on
the stands at the time, *Planet Stories*. As I carried
four copies into the record store where I worked,
a customer gazed at me and them, with dismay,
and said, ‘Phil, you read that kind of stuff?’ I had
to admit I not only read it, I wrote it.”

LEVACK p. 83

Price: \$475



“The wub, sir,” Peterson said. “It spoke!”

“I not only read it, I wrote it”



Gustave Doré

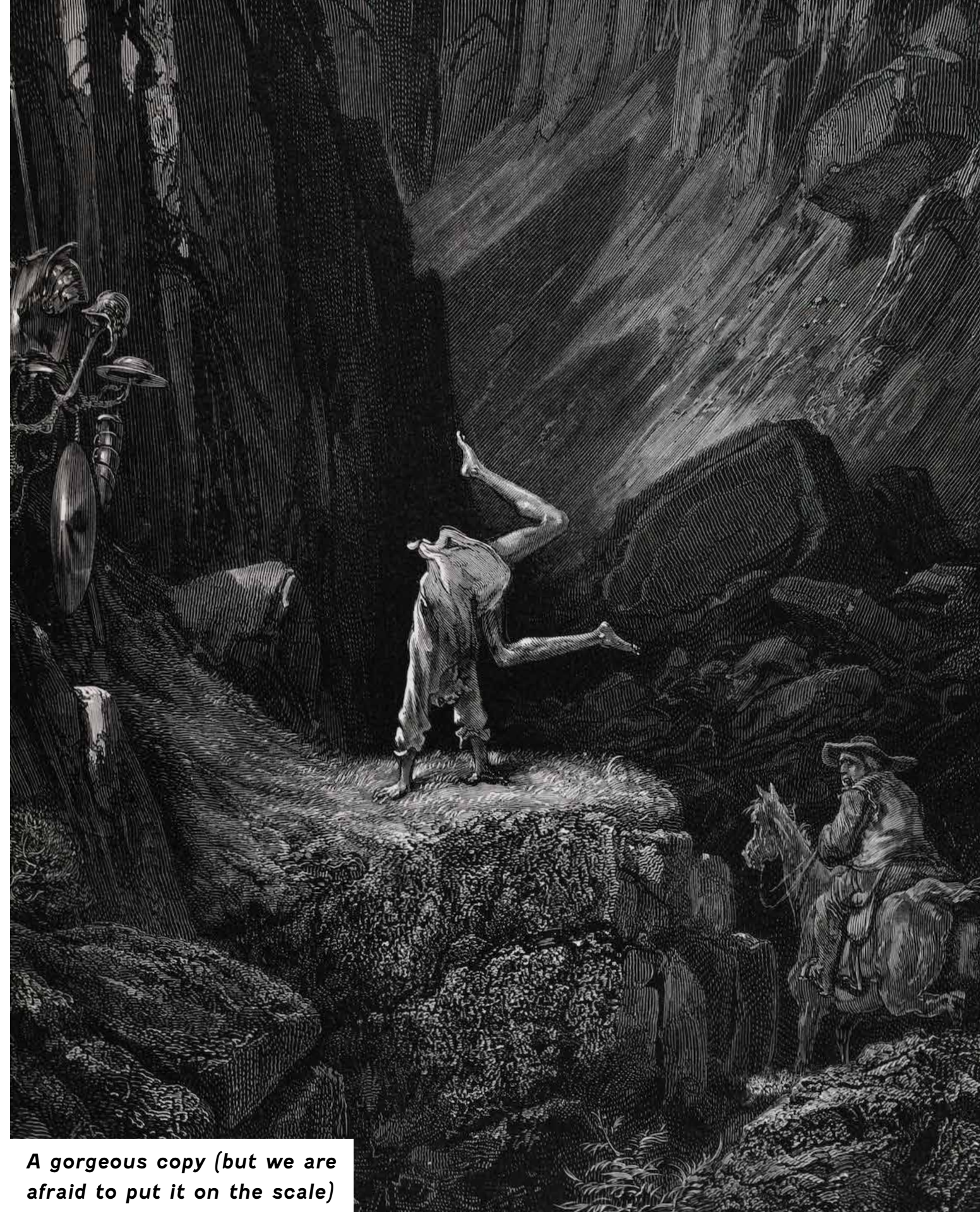
The Doré Gallery: Containing Two Hundred and Fifty Beautiful Engravings, Selected from The Doré Bible, Milton, Dante's Inferno, Dante's Purgatorio and Paradiso, Atala, Fontaine, Fairy Realm, Don Quixote, Baron Munchausen, Croquemitaine, &c

London: Cassell, Petter & Galpin, [1870s].

Oversized quarto (36.5 x 32 x 10 cm); full contemporary brown morocco elaborately tooled in gilt and black, all edges gilt, gilt-tooled turn ins; 180pp. & 250 full-page wood engravings with tissue guards. A straight, sound, and striking copy with a few minor scratches to front and rear, one small chip to front, and some scuffing to bottom edge. Endpapers browned at margins, else internally clean and plates bright. A Very Good to Near Fine copy.

A handsome deluxe production of this collection of Doré's best-known works, rarely seen in this condition.

Price: \$2,500



A gorgeous copy (but we are afraid to put it on the scale)



"On a Log, expiring Frog!"



M. Press

Album Containing Twenty-Five Original Pen and Pencil Cartoons for Punch

London? 1859-1879. Small quarto album (19.5 cm); full green calf bordered with a blind-tooled leaf motif and double gilt rule, spine in five compartments, all edges gilt, marbled endpapers; [40]ll. to which are mounted twenty-five (25) original pen and pencil drawings mostly measuring approx. 15 x 11 cm. Leather a bit dried and scuffed at extremities, surface scratches to boards, else Very Good, contents clean and sound.

Attractive album of twenty-five original cartoons for *Punch Magazine*, all signed and dated by the artist "M. Press," possibly a pseudonym, between 1859 and 1879. Themes vary, though a number of the illustrations accompanied a series of comic historical vignettes on the Anglo-Saxon and Anglo-Danish periods and are stylized to imitate medieval illuminated manuscripts. Other cartoons appear to be more autobiographical, the subject usually an indolent young artist putting off his work or being snubbed by a server at a cafe.

Some of the cartoons appear to be a nod to John Tenniel, chief cartoon artist at *Punch* from 1850 until the turn of the century, though today immortalized for his illustrations in Lewis Carroll's *Alice's Adventures in Wonderland*. Even before the 1865 publication of that work, M. Press was contributing cartoons populated by anthropomorphic critters, such as the balcony scene in *Romeo and Juliet*, the former a besuited cat, the latter a white mouse in puffy gown; or "Routing the Enemy," a matronly owl surprising an army of rats in her cozy kitchen. Of course these being produced for *Punch*, social mores are not overlooked, and dowagers in enormous crinoline skirts and elaborate bonnets appear throughout.

A wonderful album from the early and formative years of one of the most influential periodicals of the 19th century.

Price: \$1,800



59

William Combe [text]; Thomas Rowlandson [illus.]

English Dance of Death [WITH] The Dance of Life, a Poem

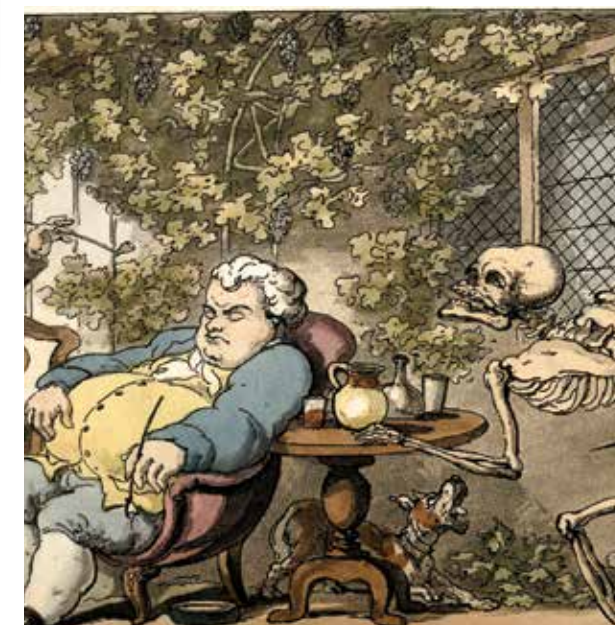
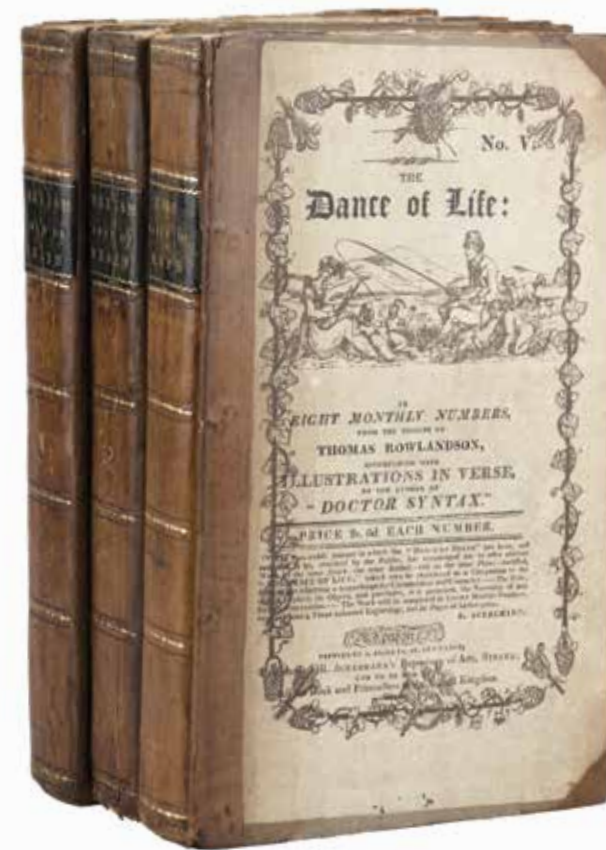
London: Printed by J. Diggins / Published at R. Ackermann's Repository of Arts, 1814-1817. First Editions. Three volumes; octavos (26 cm); contemporary calf over paper-covered boards, black gilt spine labels (the earlier two volumes bound with marbled paper-covered boards, the third volume bound with elements of one of the original fascicle wrappers), all margins remain untrimmed, the set housed in modern cloth slipcase; [4],vii,[5],295,[1]; [6],299,[1]; [2],ii,ii,285, [3]pp.; the first and third volume bound with hand-colored aquatint frontispiece and added title page, ninety-six hand-colored plates totaling one hundred (100) hand-colored plates, collated and complete. Boards a bit scuffed, joints discreetly reinforced, half title present in Vol. I only (as usual), brief ownership signature to front pastedown of latter two volumes, offsetting from plates, else a Very Good, quite attractive set, uncommon in contemporary binding.

One of the final projects on which William Combe contributed before his death in 1823, these two

works followed shortly on the heels of the success of *The Tour of Doctor Syntax*. The text was written in conjunction with Thomas Rowlandson's rollicking suite of engravings, in which no member of English society was free of ridicule. "The illustrated books underline Rowlandson's extraordinary range. He was as much a master of the lyrical watercolour of rolling countryside as of the incisive caricature. A specialist in urban topography, though more interested in the picturesque than in exactitude, he was portraitist, social commentator, and sporting artist. Above all, he reveled in the comedy of everyday life, emphasizing the ridiculous and the ribald in his inventions, poking fun but avoiding emotion and satire" (*Oxford Dictionary of National Biography*).

GROLIER ROWLANDSON 32 & 38; TOOLEY 410 & 411

Price: \$4,000



With all one hundred hand-colored aquatint engravings, uncommon in contemporary binding

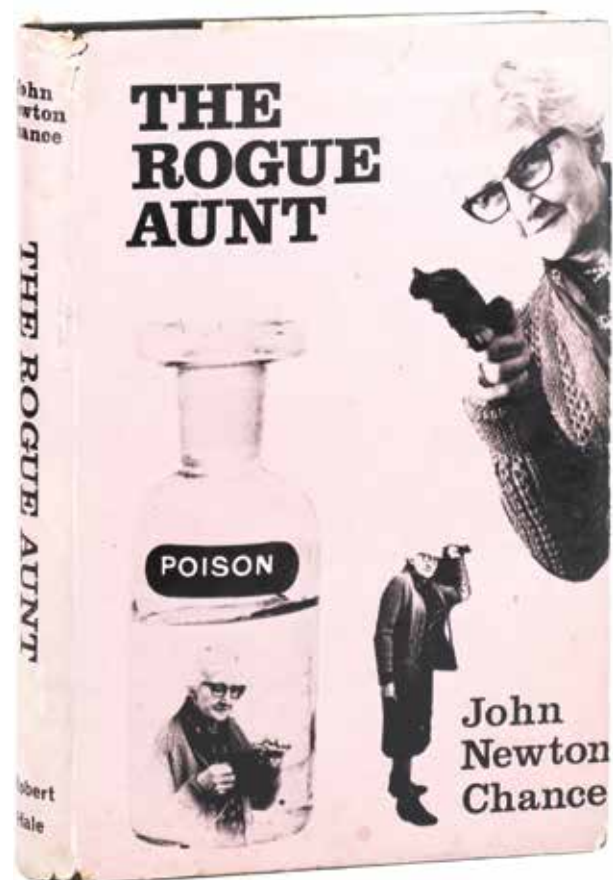
John Newton Chance

The Rogue Aunt

London: Robert Hale Limited, [1968]. First Edition. Octavo (19 cm); publisher's simulated cloth in pink photo-illustrated dust jacket retaining original price (16/-); 189pp. Moderate wear to cloth and board extremities, spine rather cocked, corners bumped, brief spotting to top textblock edge, else Very Good, internally clean and sound.

As members of the Capitol Hill Books team weathered a global pandemic while sliding into middle age, our individual tastes deepened and maybe even ossified a bit. And for some (or at least one) of us, that has led us to one conclusion: we love formidable biddies. Give us anything in the literary canon of "spinster lit," as headed by grandes dames Barbara Pym, Molly Keane, and Agatha Christie. This book, while not written by any of these women, but by a Londoner named John Richard Newton Chance, was stuck in front of our face while in the middle of working on the first draft of this catalog. Its cover art, a crude photo-montage of the "Rogue Aunt" in question, posed doing a variety of extra-legal activities, was irresistible. It belongs here.

Price: \$50



This doesn't belong here but it's our catalog and we like it



61

Perfecting the art and spreading the creed

Frederic M. Halford

Modern Development of the Dry Fly: The New Dry Fly Patterns, the Manipulation of Dressing Them, and Practical Experiences of Their Use [Limited Edition, Signed by the Author]

London: George Routledge and Sons, 1910.

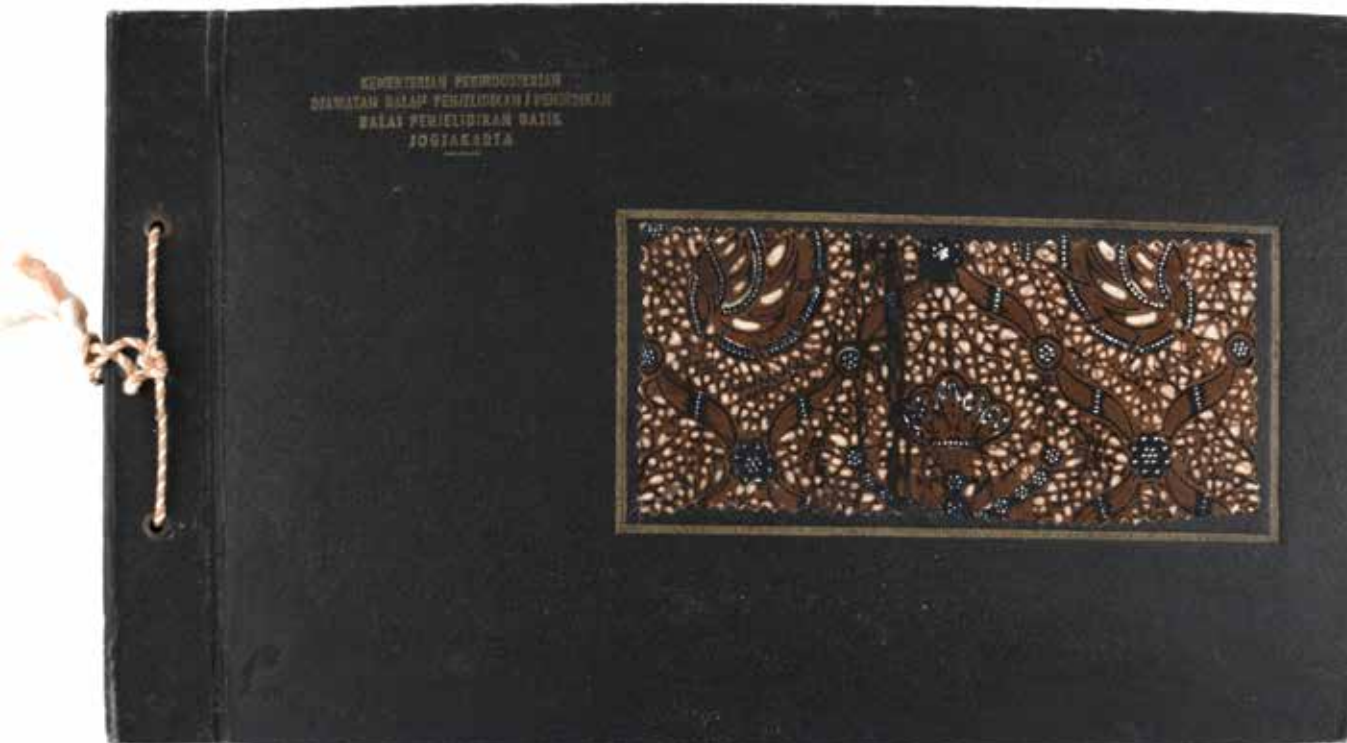
Edition De Luxe, one of 75 signed copies. Two volumes; large quartos (28 cm); publisher's half red calf over cloth, gilt-tooled spines in six compartments, top edges gilt, marbled endpapers, each volume housed in later cloth clamshell box. Vol. I adorned with frontispiece portrait and nine color plates of flies, eighteen color samples and sixteen photogravures. Vol. II contains thirty-three original dry flies mounted to nine recessed card mounts.

Light wear to extremities and joints with some general scuffing; patch of discoloration to rear of Vol. II. Bindings are sound. Light and sparse foxing, a bit heavier at endpapers, but overall pages unmarked, though dry fly examples no. 24 & 25 damaged and lacking wings and tails. Slipcases worn along edges, else sturdy and sound. A Very Good set overall.

Scarce English issue of a remarkable production from "The Father of Modern Dry Fly Fishing," in a handsome and well-preserved binding. "With Halford was associated a band of enthusiasts who devoted themselves to perfecting the art and spreading the creed. Among them they systematised the practice; they dealt and solved technical difficulties; they developed rod, line, hooks, and flies to their present excellence; and all that they acquired or invented was told to the world in sober and convincing English" (Arnold Gingrich, *The Fishing in Print: A Guided Tour Through Five Centuries of Angling Literature* (1974), p. 202).

FIELD H60

Price: \$4,500



Rare interactive trade catalog

62

Soeparman Hadisoemarto

Made by the Kementerian Perindustrian Djawatan Balai2 Penyelidikan / Pendidikan Balai Penyelidikan Batik [WITH] Unpublished typescript article “Symbolism of the Designs and Colours in Batik” by R. Kusumanto Setyonegoro

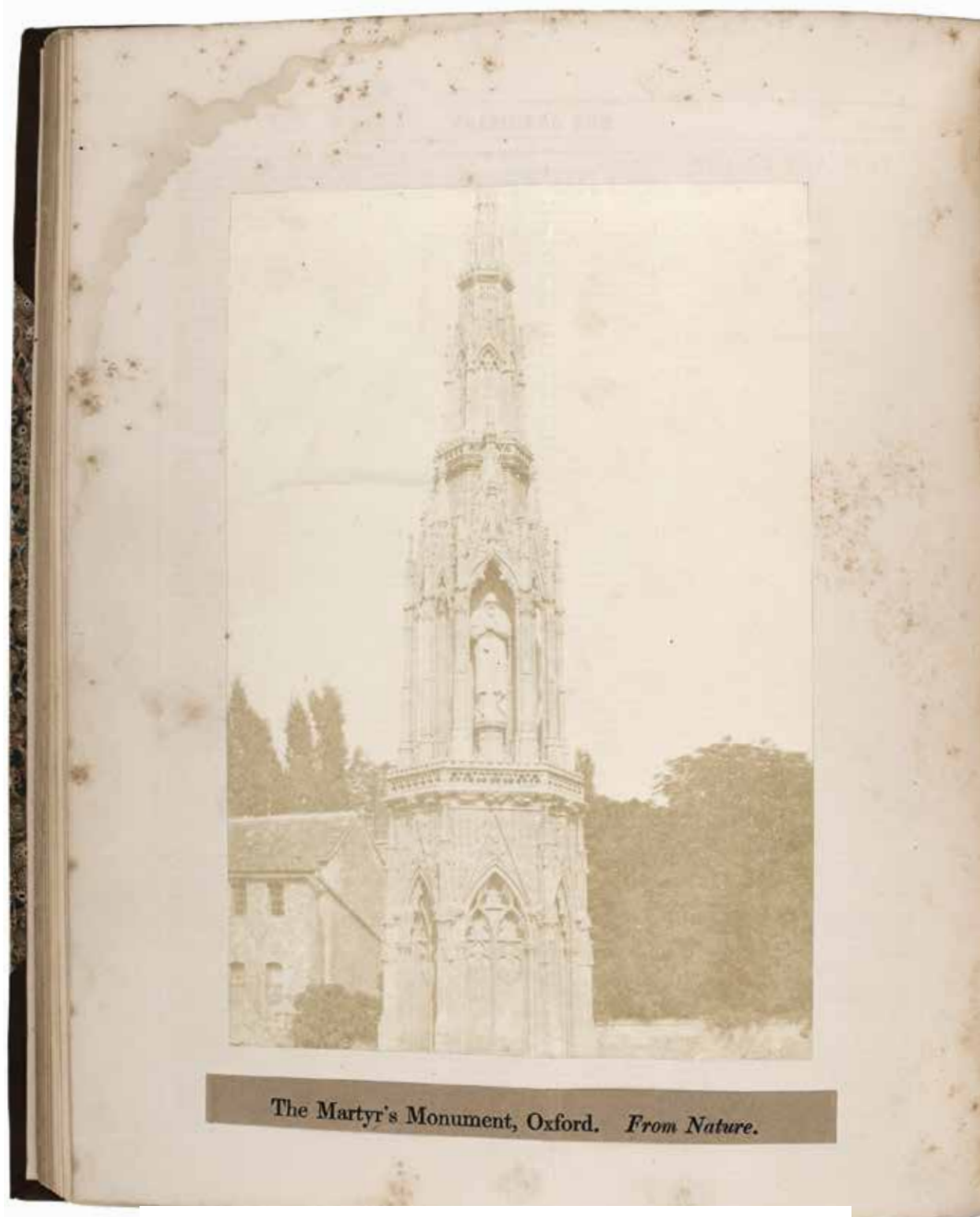
Jogjakarta, Indonesia: Balai Penyelidikan Batik (Batik Research Center), [ca. 1960s]. First Edition. Oblong quarto (20 x 34 cm); publisher’s black cord-tied gilt-lettered cloth, batik sample mounted to upper cover; [11]ll. interleaved with glassine; nine (9) mounted batik samples with accompanying text in English and Indonesian, each sample accompanied by an original mounted black and white snapshot photograph of textile workers demonstrating different processes of production; mimeographed map of ninety-nine Batik-producing centers mounted to rear pastedown. Light wear to boards with a few minor scuffs. Binding sound and pages unmarked. Light rubbing and toning to monograph with fold through center; a few edits and corrections in pen, presumably in author’s hand. Overall Very Good.

Compelling and interactive trade catalog issued by the Batik Research Center, describing with the use of samples and original photographs the production process, from white unstarched cambric to “mBabar,” the final step of removing the remaining wax from the cloth with hot water.

Accompanied by an 8-page typescript titled “Symbolism of the Designs and Colours in Batik” on the letterhead of R. Kusumanto Seytonegoro (1924-2008). Seytonegoro was a prominent Indonesian psychiatrist, but the typed article included here, presumably authored by him and unpublished as far as we could determine, shows his deep knowledge and appreciation of the batik art form. Not only does the author give succinct and detailed descriptions of the origin and meaning of different types of batik (geometric patterns, “Batiks which are forbidden,” and how the level of craftsmanship and artistry will effect the magical strength of a certain design, for instance), but he provides insights into how Indonesia’s geo-political situation influenced the art and the people who created it.

The catalog itself is scarce, with only five holdings found in OCLC, while the accompanying monograph appears unrecorded.

Price: \$1,250



“they resembled nothing that had ever been done”

63

[William Henry Fox Talbot]

The Art-Union, Monthly Journal of the Fine Arts and the Arts, Decorative, Ornamental. Volume the Eighth [Original Calotype Included]

London: Palmer and Clayton, 1846. First Edition. Quarto (30 cm); modern calf over contemporary marbled boards, contemporary gilt spine labels retained; 338,[2](ads)pp.; seventeen leaves of plates, including two printed in color and two folding, as well as the captioned and mounted original calotype (8.5 x 6.5 cm) facing p. 143 depicting “The Martyr’s Monument, Oxford,” with printed patent mounted to recto of leaf. Margins of paper over boards scuffed, intermittent heavy foxing throughout textblock occasionally affecting plates, vertical crease affecting nearly every leaf, including calotype, else a Very Good, sound volume.

The most important volume of *The Art-Union*, featuring an exceptionally early calotype. Just two years earlier, in 1844, the inventor William Henry Fox Talbot (1800-1877) had begun work on his first photo-illustrated book, *The Pencil of Nature*, using his salted paper process resulting in a calotype (frequently called a “talbotype” by the inventor’s friends). The next year he approached *The Art-Union* editor Samuel Carter Hall, securing a deal to include a calotype in every copy of the periodical’s eighth volume. However, printing 6,000 calotypes proved an enormously difficult task for which

Talbot and his printer Nicolaas Henneman were not prepared: “The paper was not properly exposed, not well fixed or washed, and badly pasted onto the magazine leaves. The images faded almost as soon as they were created and the publicity Talbot received was all negative” (Julie L. Mellby, “A Talbotype Illustration for the Art-Union”).

However, the calotype could be nothing short of revolutionary and the text for the accompanying article, “The Talbotype - Sun Pictures,” provides a glimpse of the reaction of a contemporary laying their eyes on a photograph for the first time: “On their first appearance, artists who were not as yet cognizant of the discovery were at a loss to pronounce upon them — they could, at once, understand that they were charactered [sic] by nothing like human handling; there was no resemblance to touch, for the eye to rest upon — they resembled nothing that had ever been done.”

This example of special note for featuring a calotype also used in one of *The Pencil of Nature* fascicles the previous year.

Price: \$3,500



From the studios of two of Victorian Egypt's leading photographers

64

Gabriel Lekegian and Zangaki Brothers

Original Photo Album of Eighty-Six Albumen Views of Egypt

[Cairo]: Gabriel Lekegian and Zangaki Brothers, n.d., ca. 1880s. Large oblong folio (25 x 34 cm); original brown cloth album with binder's ticket of the Parisian establishment Anc. Mon. Martinet to front pastedown; [50]ll. thick blue card stock filled nearly to completion with eighty-six (86) albumen photographs (mostly 20.5 x 27 cm or the inverse) captioned in image. Album rather worn with spine mostly detached and frayed, corners bumped with some exposure, otherwise Good to Very Good, images all bright and fine.

Substantial album of photographic portraits and views produced by two of the most prestigious studios operating in Cairo in the last quarter of the nineteenth century. The majority of the images (seventy-three in all) were produced by Gabriel Lekegian (ca. 1853-1920), an Armenian-born artist who first began his career in Constantinople as a water-colorist before setting up a professional photography studio shrewdly located across the street from the Shepherd's Hotel in Cairo's European District. (In fact the earliest image in this album is of the facade of this bustling establishment). As well as producing images to quench the colonialist thirst of the tourist trade, Lekegian is today remembered for his modernist tendency to portray the everyday: the peasants,

the workers, the women and children of Cairo. One researcher has written "His subjects were perhaps more multifarious and diverse than any other photographer working in Egypt at the time" (Armenian Photographer Foundation).

The remaining thirteen images signed in image by the Zangaki Brothers, Greek Cypriots who, like Lekegian, discovered the fruits of the tourist photograph trade and opened their own studio in Cairo contemporaneously with their Armenian competitor, producing "some of the finest images of late Victorian Egypt" (*Encyclopedia of 19th Century Photography*, p. 1521).

The album is a valuable display piece of both quotidian Victorian Cairo and its ancient environs, capturing its most destitute inhabitants as well as the monuments that brought the European tourists in by droves. Recognizable landmarks pictured here include the Pyramids and the partially uncovered Sphinx, the Mosque of Mohammad Ali, the Khalifa Tombs, the Obelisks of Heliopolis, the bas reliefs of the Temple of Rameses, the Colossi of Memnon, Luxor Temple, and Karnak.

Price: \$3,500

American Museum of Natural History Exhibition Lab

Photo Album Documenting the Construction of Wildlife Sculpture and Diorama Displays, ca. 1930-1936

New York: ca. 1930s. Oblong quarto (26 x 34 cm); original green cord-bound photo album, upper cover lettered in gilt; [66]ll. of stiff black stock to which are mounted sixty original glossy photographs measuring approx. 8.5 x 18 cm to 19.5 x 25 cm. Contents also include two newsclippings dated 1936 and five photographic reproductions dated 1911. Two additional photographs laid into chemise mounted inside upper cover. Leaves a bit wrinkled and starting to loosen from use, boards scuffed at extremities, else Very Good, contents mostly remain clean and sound.

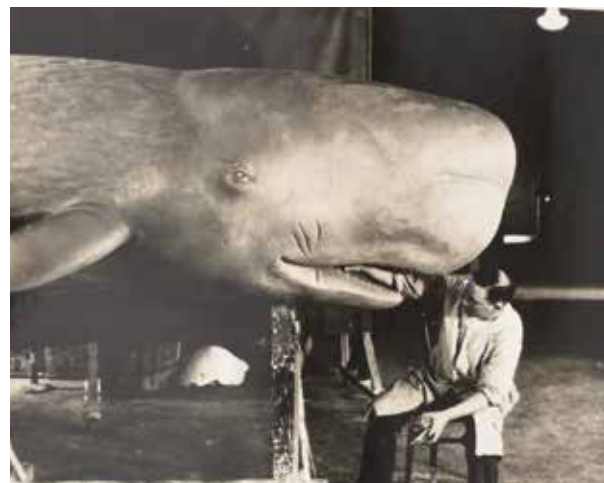
Extraordinary collection of photographs documenting labor conducted at the "Exhibition Lab" of the American Museum of Natural History in New York City. A group photograph taken at a dinner at the lab shows forty-nine men and three women, the man seated furthest to the left identified as taxidermist Meredith D. Burch, who passed away at the age of twenty-seven in 1932. Burch would have been operating under the leadership of James L. Clark, possibly also present at the table but difficult to identify positively by this cataloger.

The photographs show a wide array of dioramas under various stages of completion and ranging from rural mines to skyscraper construction, as

well as a miniature model of the newly-completed Hoover Dam. The majority of the images, however, relate to the natural history dioramas and the animal sculpture and taxidermy that they involve. Some of the displays captured here can still be seen in the Museum's Akeley Hall of African Animals. Of special interest are the action shots of the men at work, whether touching up a baby water buffalo's snout, or shoulder deep in the mouth of a whale. The final sequences of photographs depict constructing human models for dioramas displayed in the Cultural Halls.

A terrific document capturing the construction of one of the most enduring displays in one of the country's most popular museums.

Price: \$2,500



A splendid record



**Florence Nightingale, Charles Dickens,
Franz Liszt et al**

[Hope Family] Luigi Caldesi, André Adolphe Disdéri, John Edwin Mayall et al

Original Photo Album of Three Hundred and Ninety-Eight Albumen Cartes de Visite

South Queensferry, Scotland: ca. 1860s. Large folio (35 cm); later red cloth, original green gilt morocco spine laid down; [94]ll. to which are mounted three hundred and ninety-eight (398) original albumen photographs, all but five in carte de visite format (ca. 8.5 x 6.5 cm), the five exceptions consisting of the opening oval photographic portrait of John Hope, 5th Earl of Hopetoun (13.5 x 10.5 cm) and four uncaptioned family photographs (13 x 10 cm). Light shelf

wear, original spine leather rather scratched and dried, textblock fore-edge shows definite evidence of use with a few leaves particularly thumbed, old tape repair to one leaf, else Very Good, photographs all in bright and fine condition.

Substantial collection of cartes de visite compiled by the Hope Family of Hopetoun House, advertised today as "Scotland's Finest Stately Home." The Hope family fortunes began in the 17th century when Sir James Hope (1614-1661) married the

heiress Anne Foulis, through whom he came into the possession of valuable lead mines. With this fortune his son John (1650-1682) purchased the land on which the house would be built, though he died before the project could get underway. Instead, it was his widow Lady Margaret Hamilton who commissioned the renowned architect Sir William Bruce to build her young son a fabulous mansion, which only became more fabulous in the 18th century when William Adam and his sons expanded the structure, a task that took forty years to complete.

The present album, whose preserved original spine reads "Photographs / Friends / F.J.H.," dates from the era of John, Sixth Earl of Hopetoun (1831-1873). The images consist of 277 original photographic portraits and 121 photographic reproductions of painted portraits. Early photographs consist almost exclusively of immediate and extended Hope family members and their many, many children, nearly all neatly captioned with the name of the subject and the photographer, displaying a substantial gallery of the most renowned portraitists of the Victorian era. Notable photographers and studios include

Ross and Thompson (23 images); Luigi Caldesi (25 images); André Adolphe Disdéri (16 images); John Edwin Mayall (18 images), Camille Silvy (20 images); Maull & Polybank (4 images); and Antoine Claudet (3 images).

As well as Hope family members, the album also includes numerous contemporary members of the landed gentry: Lords Clyde, Canning, Elcho, Brougham, Palmerston, Russell, Eglintoun, Elgin, Derby, Cockburn, Benholm, Middleton, Shaftesbury, and Herbert; Dukes of Argyle, Athole, Buccleuch, Hamilton, and Roxburgh; and a diverse array of celebrities: Florence Nightingale, William Makepeace Thackeray, Franz Liszt, Benjamin Disraeli, Giuseppe Verdi, Charles Dickens, the actor Charles Kean, singer Giulia Grisi, mathematicians John Herschel and Hugh Blackburn, pianist Arabella Goddard, writer Catherine Sinclair, and historian Agnes Strickland. The collection also includes a suite of Mayall's photographs of Queen Victoria and her young family, the first royal cartes de visite, for which he is today best known.

Price: \$6,500



Yet the annual administration is divided into executive, legislative, and judicial powers; and the legislature itself is divided into monarchical, aristocratical, and democratical branches; and an equilibrium has been anxiously sought for in all their deliberations and actions, with infinitely more art, judgment and skill, than appears in this little Italian commonwealth.

The liberty and the honesty of these people is not at all surprising. In so small a state, where every man personally knows every other, let the form of government be what it will, it is scarcely possible that any thing like tyranny or cruelty can take place. A king, or a decemvirate intrusted with the government, would feel the censures of the people, and be constantly conscious of the facility of assembling the whole, and apprehensive of an exertion of their strength.

The poverty of this people appears, by the fine of one penny imposed upon absence from the *arengo*; and by the law, that an ambassador should have a shilling a day. This however is a salary in proportion to the numbers of the people, as thirty guineas a day would be to an ambassador from the United States.—It appears also, from the physician's being obliged to keep a horse, probably there is not a carriage, nor another saddle-horse in the commonwealth.

An handful of poor people, living in the simplest manner, by hard labour, upon the produce of a few cows, sheep, goats, swine, poultry, and pigeons, on a piece of rocky, snowy ground, protected from every enemy by their situation, their superstition, and even by their poverty, having no commerce nor luxury, can be no example for the commonwealth of Pensilvania, Georgia, or Vermont, in one of which there are possibly half a million of people,

D

and

Mr. Jefferson has been censured for speaking, in his Letter to the Berkley farme of the monarch-ical part of our government

John Adams

A Defence of the Constitutions of Government of the United States of America [Barnabas Bidwell's copy]

New York: Re-printed and sold by H. Gaine, at the Bible, in Hanover-Square, 1787. Octavo (19 cm); modern calf over marbled boards, brown gilt spine label, new endpapers; xxiii,390,[4]pp. Front flyleaf reattached with archival tape; faint rubberstamp and light blindstamp to title page; blank lower corner of pp. 373-4 expertly repaired. Ownership signatures of Barnabas Bidwell to flyleaf, and signature of his son Marshall Bidwell to bottom of p. 100. Pages trimmed with a few chips along edges. Underlining with contemporary ink annotations to margins which appear to be in Barnabas Bidwell's hand. A Very Good copy in sound new binding.

Adams' work was first issued from London in 1787 with subsequent American printings appearing soon after in New York, Boston, and Philadelphia as the Constitutional Convention deliberated in Philadelphia, with no definitive priority given.

Landmark study of constitutions and government was written in 1786 and 1787 while he served as minister to the court of St. James, and later would be expanded into three volumes. "John Adams, it is safe to say, bestowed more thought on the nature of government, and exerted more influence in determining the character of the constitutions adopted during the Revolution by most of the original states, than any of his contemporaries," and, Larned continues, "it is a work marked by insight, breadth of views, conviction, courage, and — we may venture to add — much wisdom," [Larned].

This copy with ownership signature and marginal notes from Barnabas Bidwell (1763-1833), who served in the United States Congress from 1805-1807 as a backer of the Jefferson administration, garnering criticism from the President's enemies. One such figure described Bidwell one of Jefferson's "back stairs favorites" and "pages of the presidential water-closet" (DAB II, p. 246).

The marginal notes appear to be contemporary with publication and deal with the heady issues of the day and of Adams' work: the nature of government, democracy, and monarchy. Early in the text, Bidwell writes, "Mr. Jefferson has been censured for speaking in his Letter to the Berkley farme[rs] of the Monarch-ical part of our government," (p. 13) possibly an allusion to the inquiry into Jefferson's duties as governor of Virginia in 1781.

At the end of Adams' chapter on Athens, Bidwell has underlined, "This will be a fair trial, whether a government so popular can preserve itself," and written in the margins "Doubtful!" (page 283).

ESTC W30733; HOWES A60; LARNED 2687; SABIN 233

Price: \$7,500

Generously enhanced with contemporary marginalia by a Jefferson lackey

68

April 10 Women's Committee.

Women's March on the Pentagon April 10: Defend the Right to Live!

New York: April 10 Women's Committee, 1971.
First Edition. Bifolium (27 cm); illustrations,
photographs, and text printed in blue on brown
stock. Light rubbing and creasing to edges;
pages unmarked. Near Fine.

Fundraising brochure for a march protesting
not only the Vietnam War, but also men's
treatment of women, unjust court systems, and
racist government policies:

"We are women who live in America in 1971.
We live in cities that are falling apart, the air
we breathe and the food we eat is poisonous.
We want to live! We want our children, their
children, and all other people's children to live;
and to laugh, to be strong. We love life."

Contemporary reports claimed that around
500 protestors showed up and walked from the
Justice Department to the Pentagon, followed
by a ninety-minute rally.

Price: \$150



We want to live!

69

*Mo. of 325 Boxes Brown Sugar. Shipped by Murdock Storey
to on Board Ship Louisiana Capt Oliver for use of Owners*

Z	1	120	120	Boxes Brown Sugar	2089.19	@ R87	\$2220.	2 1/2	
A	121	170	50	d: . . . d: . . . d:	767.24	g . . .	862.	7 1/2	
B	171	202	32	d: . . . d: . . . d:	502.19	g . . .	566.	5	
C	203	232	30	d: . . . d: . . . d:	464.14	8 3/4	508.	- 1/2	
D	233	261	29	d: . . . d: . . . d:	473.19	g . . .	533.	-	
E	262	325	64	d: . . . d: . . . d:	1036.12	7 1/2	971.	6	
							325	Boxes @ 26 Reals	1056. 2
								\$6720	- 1/2

*Charges . . .
Export Duty on 325 Boxes Sugar
@ \$217 1/4 Per Hundred \$706. 1/2
Weighing Language Hoopage 107. 2*

Logbook of a known slave ship

[Maritime] [Caribbean]

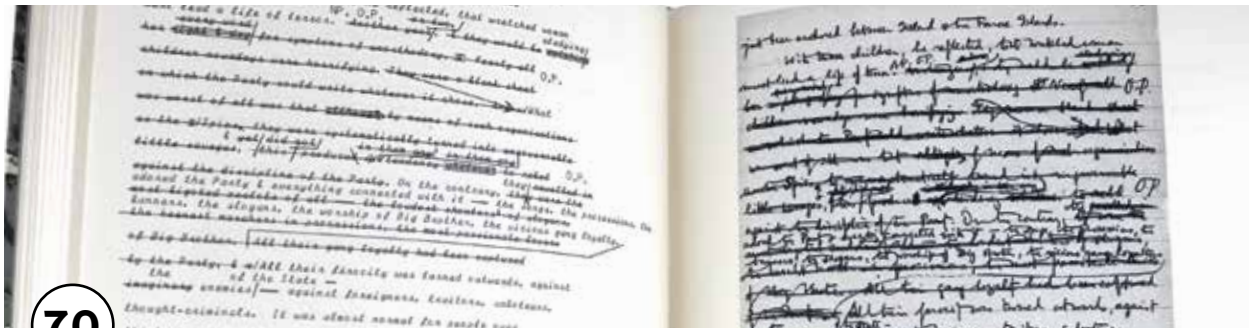
Handwritten shipboard log of the Louisiana from 1828 to 1832 with records of shipments to and from Havana, St. Thomas, and Cadiz

Havana, St. Thomas, Cadiz etc.: 1828-1832.
Slim folio (34 cm); textured sheep over marbled
boards, all edges stained blue; 84pp. filled half
to completion with manuscript documentation
of trade conducted by the *Louisiana*
between Philadelphia, St. Thomas, Bordeaux,
Havana, Hamburg, Cadiz, and back to Hamburg
and Havana. Boards a bit rubbed at extremities,
else Very Good, contents clean and sound.

Manuscript log kept aboard the *Louisiana*, a
trade ship captained by Paul A. Oliver. The ship's
primary business was in sugar and logwood,
though coffee also appears in the log. A Francis H.
Harmony signed off on the trade in Cadiz,

and the ship dealt with Alfonso Knight of Mariategui
Knight & Co. in Havana, a company documented
as dealing in the sale of enslaved persons in the
years immediately following this record. Although
this log contains no mention of such, the Bernard
Raux slave trade papers at the Houghton Library
include documentation of the *Louisiana* transporting
enslaved African Americans from Norfolk to New
Orleans in 1835. An intriguing survival documenting
one ship's Atlantic trade activities, with possibilities
for further research.

Price: \$750



70

George Orwell; Peter Davison [ed.]; Daniel G. Siegel [pref.]

Nineteen Eighty-Four: The Facsimile of the Extant Manuscript

Weston, MA: M&S Press, 1984. Limited Edition of 330 copies of which this is no. 316. Folio (35.5 cm); publisher's deluxe quarterbound navy Niger goat over marbled paper boards by Gray Parrot Bookbinder, in original gray linen slipcase; 381pp.; rectos provide facsimile of each individual leaf of the manuscript, with facing text providing printed transcription including corrections. Touch of rubbing to extremities. Tight in binding, pages unmarked. Slipcase sturdy and sound. Near Fine.

A reproduction of the only extant manuscript of Orwell's dystopian novel. It arrived in the Scribner's rare book room by way of Orwell's widow. From Scribner's it made its way to the hands of the late bookseller and publisher Dan Siegel, who provides the preface here.

Price: \$750

"I glimpsed a few phrases. Their familiarity was stunning. Comprehension was instantaneous" - Dan Siegel



71

John Lord

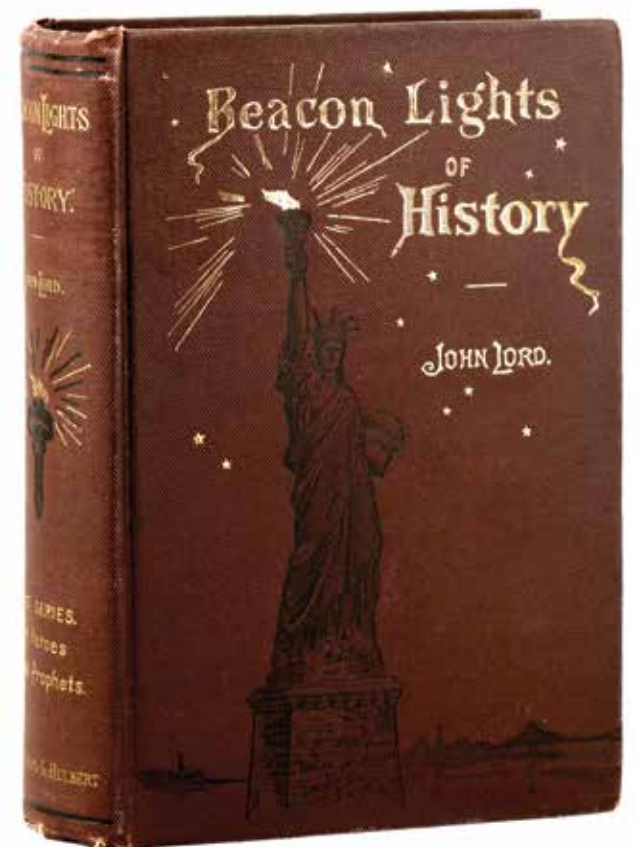
Beacon Lights of History [First Series: Jewish Heroes and Prophets]

New York: Fords, Howard, and Hulbert, 1888. Octavo (21cm.); publisher's maroon pictorial cloth embossed in black and gilt, top edge gilt, black glazed endpapers; 524pp.; tissue-guarded frontispiece. Covers show light bumping to corners and spine ends, a few scuffs and smudges to rear board; contemporary ownership signature to front flyleaf, another (later) signature on frontispiece verso, else pages unmarked. Very Good and internally sound.

Oops, we had a spare page left over after completing the layout of this catalog, so it seems as good a place as ever to try and sell the oldest item in our inventory, cataloged in the Jim Toole ownership era but updated for our purposes here. It's a lovely, relatively inexpensive book. The cover is adorned with an illustration of the Statue of Liberty and a tiny rendering of the Brooklyn Bridge in the distance, just completed six years earlier. Thank you for your consideration.

Price: \$45

Capitol Hill Books item no. 000075, the oldest book in inventory



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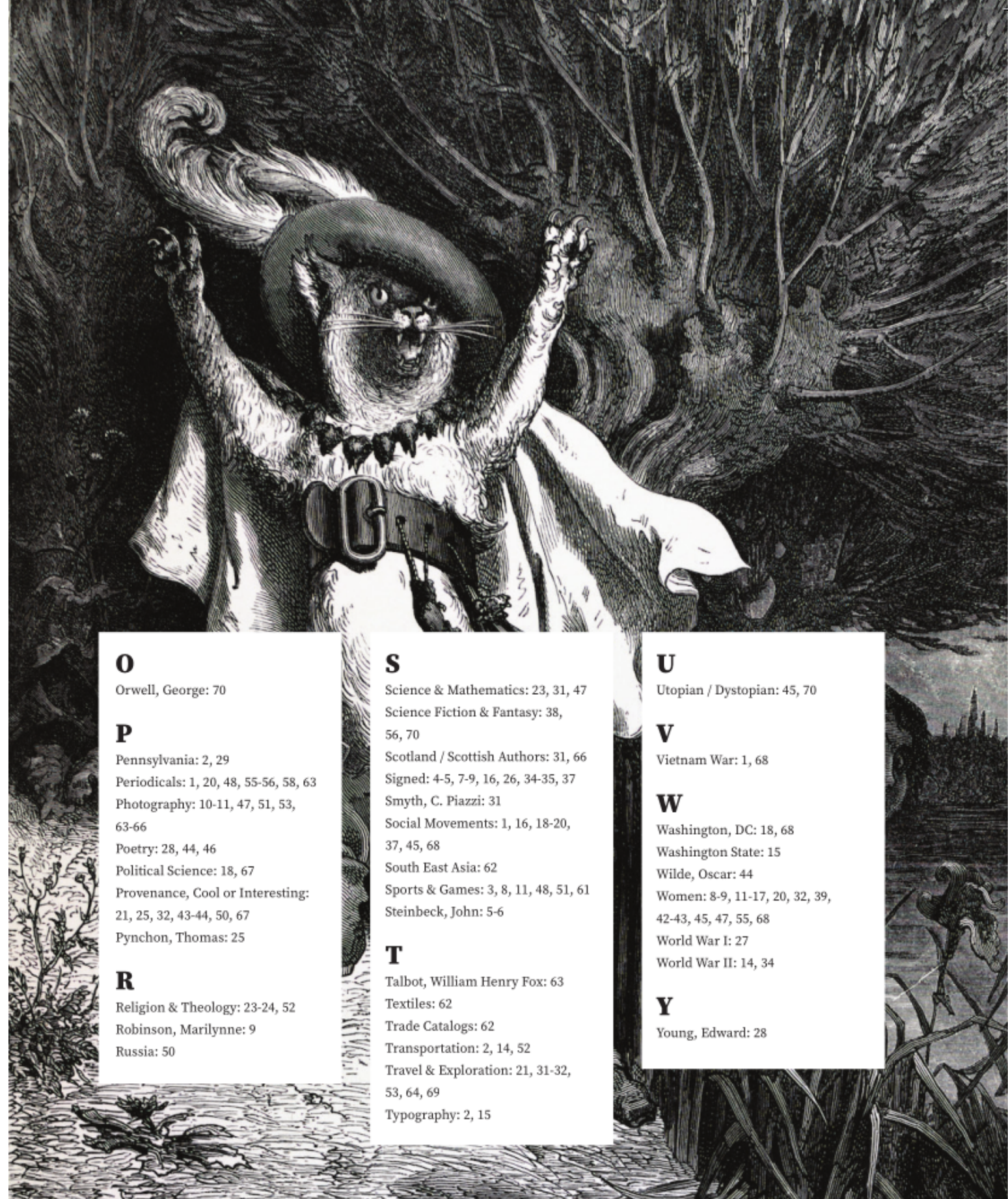
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