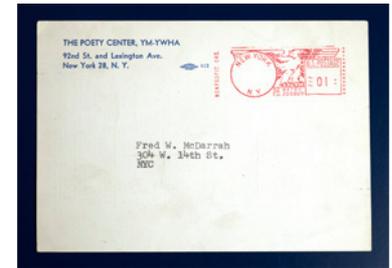


use books as bees
use flowers





1 Sylvia Beach; [Fred McDarrah]. Announcement of Sylvia Beach's talk, "The American and French of the Twenties Meet in the rue de L'Odéon." New York: The Poetry Center, [1959]. Double-sided postcard, typed Greenwich Village address of recipient Fred W. McDarrah. Postmarked in New York City on October 29, 1959. \$550.



Original postcard from The Poetry Center announcing Sylvia Beach's upcoming talk on November 1, 1959. Beach founded her English-language bookshop, Shakespeare and Company, on the Left Bank in 1919. She settled at 12 rue de l'Odéon, across the street from the French bookshop, La Maison des Amis des Livres, run by her partner Adrienne Monnier. Between the two of them, Beach and Monnier made the rue de l'Odéon the center of literary life in Paris between the wars. James Joyce, Gertrude Stein, Ernest Hemingway, Paul Valéry, Djuna Barnes, T.S. Eliot, and Scott Fitzgerald bought and borrowed books on both sides of the street. Most famously, Beach published Joyce's *Ulysses* when no one else dared. After the Nazi occupation forced the closure of Shakespeare and Company, and a stint in an internment camp, Beach returned to Paris, where she remained active in the city's literary life for decades, working as a translator and watching her former customers win Nobel Prizes. In 1959, Beach published her memoir *Shakespeare and Company* to wide acclaim; this New York City talk appears to be part of the publicity effort for the book. The recipient of this postcard was legendary *Village Voice* photographer Fred W. McDarrah, downtown chronicler of the Beats, Bob Dylan, Andy Warhol, the New York School, and Stonewall. McDarrah was a quiet, alert figure who seemed to be always on the scene as cultural history was being made: a quality he shared with Sylvia Beach.



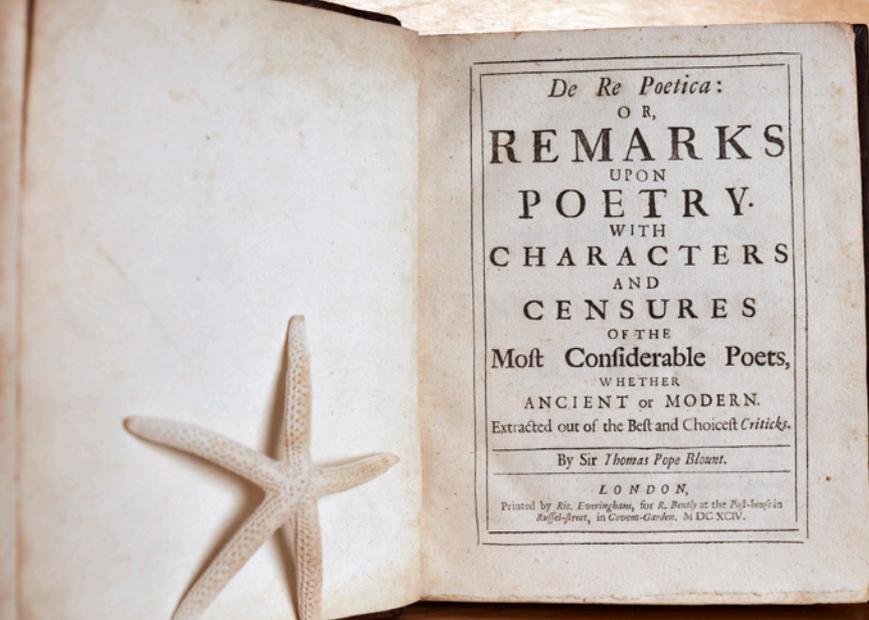
- 2 **John Baskerville (publisher); Virgil; Juvenal; Persius; Horace; Lucretius; Catullus; Tibullus; Propertius; Terence; Sallust; Florus. First edition set of Baskerville's Latin classics.** Birmingham: John Baskerville, 1757-1773. Seven quarto volumes, measuring 11.5 x 9 inches. Contemporary red straight-grain morocco, eighteenth-century binder's ticket, nineteenth-century morocco bookplate. \$10,000.

Complete first edition set of John Baskerville's Latin classics, including his landmark Virgil. An eccentric Birmingham industrialist, Baskerville never made much profit from his sideline as a self-taught type-founder and printer, but his innovations in type design, printing technology, and book design had far-reaching impact. As Lord Macaulay wrote, in *The History of England*, "the magnificent editions of Baskerville went forth to astonish all the librarians of Europe." Baskerville's typeface was generously proportioned, with clean edges and high contrast. He favored bright white paper (including, in his Virgil, the first use of wove paper in English printing), and specially formulated deep-black ink; the printed sheets were heated and pressed to produce a polished "gloss" finish. Baskerville's modern sense of proportion extended beyond type to the layout of the page itself, where a striking use of white space displayed his printing to advantage.

All seven of Baskerville's Latin classics are represented here in their first quarto editions: Virgil, Baskerville's first book, which made his reputation (1757); Juvenal and Persius (1761); Horace, the only illustrated volume in the series (1770); Lucretius (1772); Catullus, Tibullus and Propertius (1772); Terence (1772); and Sallust and Florus (1773). The books were uniformly bound by Bradel, l'Aine, at his pre-revolutionary Paris address. It is unsurprising that the books found their way to France so early. Baskerville's work found a warmer reception on the Continent, where typographers like Pierre-Simon Fournier and Giambattista Bodoni took immediate notice, than in England, where he was regarded with suspicion by London printers as a provincial crank. In the nineteenth century, these books were owned by the influential French critic Jules Janin (1804-1874), who was once challenged to a duel by Alexandre Dumas *père* over a bad review; after inconclusively debating swords versus pistols, the two shook hands and became friends. A splendid first edition set.

- 3 **[Walt Whitman]; Robert Andrew Parker. Watercolor depicting Walt Whitman's Brooklyn home during the first printing of *Leaves of Grass*.** West Cornwall, Connecticut: no date. Ink and watercolor illustration, measuring 12.5 x 10 inches. \$850.

Original watercolor by American painter Robert Andrew Parker, depicting the wooden frame house at 99 Ryerson Street in Brooklyn, a few blocks from the Navy Yard, where Walt Whitman lived from May 1855 to May 1856. Whitman finished the first draft of *Leaves of Grass* in a second-floor bedroom, and printed the book in Brooklyn Heights in the summer of 1855; that December, Ralph Waldo Emerson visited the Ryerson house to congratulate Whitman on his groundbreaking literary debut. The Ryerson house is the only one of Whitman's New York City residences to survive into the twenty-first century; it remains, surprisingly, unlandmarked. Although a note on the verso identifies this illustration as a *New Yorker* commission, it does not appear to have been published in the magazine. A striking image.



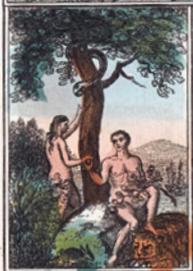
4 Thomas Pope Blount; [John Philip Kemble]. *De Re Poetica: or, Remarks upon Poetry. With Characters and Censures of the Most Considerable Poets, whether Ancient or Modern. Extracted out of the Best and Choicest Criticks.* London: Ric. Everingham, for R. Bently, 1694. Quarto, measuring 7.75 x 6.25 inches. Contemporary calf rebacked. Pencil note and bookplate to pastedown; ink note to front free endpaper. \$3200.



First edition of Thomas Pope Blount's diverting crowd-sourced guide to poetry: the genres, the terms, the controversies, the names to know. More a reader than a writer, Blount was known as a synthesizer of other people's observations, and the "remarks upon poetry" offered here are almost entirely those of his contemporaries: John Dryden, René Rapin, Thomas Rymer, Nicolas Boileau, and the Earl of Rochester, among others. Most of the volume is devoted to opinions on more than sixty important poets, from ancient Greece to the English Restoration, a brisk survey of literary tastemaking at the close of the seventeenth century. A note in this volume identifies it as "Dr. Bliss's copy, also Kemble's copy." English actor John Philip Kemble (1757-1823), known for his tragic Shakespearean roles, was a serious book collector. In 1798, Thomas Mathias wrote: "his fondness for obsolete books has obtained him, among the book auction cognoscenti, the name of Black Letter Jack." *De Re Poetica* appears as lot 170 in the 1821 auction of Kemble's books, an event that lasted ten days, best remembered for the sale of Kemble's First Folio to the son of James Boswell for £112. Philip Bliss (1787-1857) was an Oxford librarian and bibliographer who corresponded with Kemble; the bookplate is that of Shakespeare scholar H.B. Charlton (1890-1961). Wing B3347. A very good copy, with compelling provenance.



Driving the Evil Spirits, out of Heaven.



Satan beguiling Eve.



Satan landed on the Earth.



Michael the Angel telling Adam what's to happen hereafter.



Adam and Eve driven out of Paradise.



Satan in the Shape of a Toad Whispering in the Ear of Eve.



Satan, Sin, and Death at the Gates of Hell.



Satan and his Legions turned into Serpents.



The Grand Triumph over Sin and Death.

Remember
thy Creator in the
days of thy Youth.

Quintilian says like a Boy
who is incited by commendation
is animated by a sense of glory and
weeps when he is outdone.

Tis Education forms the youthfull mind
Just as the twig is bent the trees inclind

James Roots December 21, 1805

5 [John Milton]; James Roots. An Interesting School Piece taken from Milton's Paradise Lost. London: Laurie & Whittle, 1804. Engraved writing sheet, measuring 19.5 x 15 inches, featuring a hand-colored border of woodcut vignettes from Paradise Lost. Calligraphic writing specimen, dated December 21, 1805, executed in ink. Light edgewear and dampstaining, mounted to a backing sheet at an early date. \$1250.

English schoolboy's writing specimen, penned within a printed border of vividly hand-colored scenes from John Milton's *Paradise Lost*.

The headpiece features the expulsion of the fallen angels from Heaven, while eight smaller vignettes line the sides: "Satan, Sin, and Death, at the Gates of Hell," "Satan Landed on the Earth," "Satan in the Shape of a Toad Whispering in the Ear of Eve," "Michael the Angel Telling Adam What's to Happen Hereafter," "Satan Beguiling Eve," "Satan and his Legions turned into Serpents," "Adam and Eve Driven out of Paradise," and "The Grand Triumph over Sin and Death."

Although the printed title of the sheet suggests that it was intended to showcase a passage copied from Milton, this particular writing specimen opens with a verse from Ecclesiastes: "Remember / thy Creator in the / days of thy Youth." A calligraphic sketch of a quill pen (signed "J. Roots, Boxley") on the shaft floats above a quotation from the Roman rhetorician Quintilian: "I like a Boy / who is incited by commendation / is animated by a sense of glory and / weeps when he is outdone." Roots concludes with a lightly edited couplet by Alexander Pope: "Tis education forms the youthfull mind / Just as the twig is bent the trees inclin'd."

Decorative writing specimens like this one were often presented by children as gifts to their parents. This example, signed in full "James Roots" and dated December 21, 1805, may have been produced as a Christmas gift. An uncommon survival.



6 **Jean Zuber (publisher).** *Collection d'Esquisses des Principaux Articles de Décoration Exécutés en papier Peint dans la Manufacture de Jean Zuber et Compagnie à Rixheim près Mulhausen, dept. du haut-Rhin.* [Mulhouse, Alsace, France]: Engelmann père & fils, circa 1850. Folio, measuring 19.5 x 14.5 inches. Green paper boards, red morocco title label lettered in gilt ("J. Zuber & Cie / à Rixheim") to upper board. 42 leaves of varying sizes, lithographed recto only, most inserted on stubs: 26 uncolored plates, 14 plates hand-colored. Early ownership inscription in blue crayon to preliminary blank. Boards rubbed, light foxing and marginal dampstaining to some leaves, a few leaves torn or repaired with no loss to images. \$30,000.

Unique nineteenth-century sample book of *papiers peint panoramiques* by the French firm of Zuber & Cie, featuring hand-colored prints of the firm's iconic landscape wallpaper designs.

In the late eighteenth century, Jean Zuber, the son of a draper, began his career as a traveling salesman for a small wallpaper factory in Alsace, presumably carrying a sample book of his own for some years. He rose to become partner and then sole proprietor of the firm, transforming Zuber & Cie into the most celebrated and competitive manufacturer of panoramic wallpapers at a time when French firms dominated the international market. Zuber recruited gifted designers, among them Pierre-Antoine Mongin and Jean-Julien Deltil, and pioneered a number of technical innovations, including iridescent printing and the *ombre* "Zuber sky." Each panoramic, non-repeating Zuber design was block-printed using over a thousand hand-carved pear wood blocks; when the blocks gave out, the wallpaper was retired. Almost two hundred years after this sample book was assembled,

Zuber & Cie still offers a number of the designs featured in it, printed by hand from the same nineteenth-century blocks, which are now officially designated as Historical Monuments by the French Ministry of Culture.



The wallpaper designs here include "La Grande Helvétie" (1815), "Les Jardins Français" (1821), "Vues du Brésil" (1830), "Le Paysage à Chasses" (1831), "Conquête du Mexique" (1848), and "El Dorado" (1849), among others. Here is "Décor Chinois" (1832), a tribute to hand-painted Chinese papers selected by Edith Wharton for her Park Avenue apartment, and currently installed in New York City's Gracie Mansion. Here is "Vues de l'Amérique du Nord" (1834), the panorama made famous when Jacqueline Kennedy saved a historic example from demolition and installed it in the White House in 1961. In addition to Zuber's extravagant wallpapers, the sample book showcases the firm's more accessible offerings — decorative vignettes for walls and screens, *faux* paneling, and ceiling medallions — placing the historic *papiers peint panoramiques* in the context of their contemporary marketplace.

This was a working album, cobbled together out of differently sized and finished prints, taken on the road by a salesman, opened and over-opened countless times. Never intended to survive, this artifact is now rarer than the magnificent panoramas it documents. An extraordinary book.



7 Ruth Van Cleve. Original concept art for the children's psychiatric ward at Bellevue Hospital. New York City, circa 1940. Sixteen hand-drawn mural designs of varying sizes, executed in pencil and paint on cardboard. Twelve designs accompanied by black-and-white photographs of the completed murals in the hospital. \$2800.

Original mural designs for the walls of Bellevue Hospital Unit PQ6, the children's psychiatric ward, depicting happy mixed-race groups of children at work and play: pinning laundry on a clothesline, washing up, playing music, ice skating, skiing, jumping rope, fishing, pitching a baseball. There are also a few images of boys in cowboy costume, with guitar and lasso, and a circus parade, with "PQ6 BAND" added to a clown's drum in the completed mural. The scenes are aspirational glimpses of a world outside the hospital, where children have pets, visit the beach, and meet up at the playground. With the exception of the circus clowns, there are no adults in any of the murals. The children are free.

Artist Ruth Van Cleve studied painting at the Art Students League of New York, producing mostly smaller-scale oils and watercolors throughout her career. These Bellevue designs are her only recorded venture into public art. An acknowledged pioneer in pediatric medicine, Bellevue would come under fire in later decades for the experimental therapies tested on the children in Unit PQ6, notably the use of electroconvulsive therapy (ECT) to treat signs of autism and schizophrenia. A moving archive.



8 Warja Honegger-Lavater. Sketch...Book. Le Non-Obéissant: The Disobedient: Der Ungehorsame. With: original illustration, dated 1967. Basel: Basilius Presse, 1968. Oblong volume, measuring 8 x 9 inches. Pictorial boards, text block printed in black and orange. With original illustration, in pencil, ink, and wash, inscribed on verso: "To Tony! sketch...1967." \$1800.

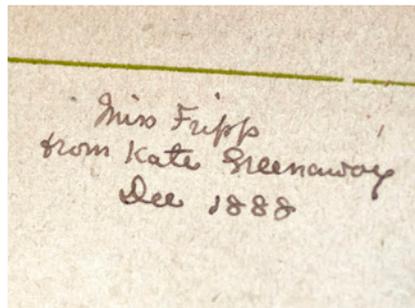
First edition of Swiss artist Warja Lavater's dynamic panorama charting the development of painting in the West, from the prehistoric cave art of Pech Merle to Jackson Pollock. Originally a designer of corporate logos and trademarks, Lavater had a genius for the symbol, producing inventive artist's books constructed of minimalist graphic codes and keys. The visual narrative of *Sketch...Book* is a historical one, focused on the disruptive figure of the painter, the "Disobedient," who is represented by two eyes stacked on top of each other: "With his exterior eye he sees, with his interior eye he thinks." As the centuries and millennia rush by, populated by the flowing black dots who represent the Disobedient's contemporaries, we see glimpses of the painter's radical power of sight: Sumerian glyphs, the golden ratio, medieval illuminations, Renaissance perspective, modern abstraction, captured in flashes and fragments. "This story is history, because the visions of the painter become reality." Text in French, English, and German. Laid into this copy is an illustration by Lavater, dated 1967, featuring the Disobedient with his interior eye trained on an enigmatic vision of "the bad man," while the retired Roman general Lucullus lounges in the distance: this image does not appear in the published book. A fine copy of a representational *tour-de-force*, with original art by Lavater.



9 **Kate Greenaway; [John Drinkwater]. Complete set of Almanacks, inscribed by Kate Greenaway.**

London: George Routledge & Sons; J.M. Dent, 1883-1895, 1897. Nineteen miniature volumes of varying sizes, with color-printed wood engravings throughout text. Three variant bindings of 1884 almanac; two variant bindings each for years 1887, 1890, and 1892. 1889 almanac inscribed by Kate Greenaway and John Drinkwater. All volumes housed together in a custom box. \$8500.

Complete first edition set of the popular annual "Almanacks" designed by English illustrator Kate Greenaway, including a number of binding variants. The 1889 volume in this set is inscribed to "Miss Fripp from Kate Greenaway Dec 1888," and is additionally inscribed by English poet John Drinkwater: "John Drinkwater / 1920 / This dear little book is for my dear Toby."



The almanac had been a popular children's genre since the eighteenth century, but it was Greenaway's bestselling, brightly colored little volumes, expertly engraved and printed in color by Edmund Evans, that made the shilling pocket almanac a sensation in the late nineteenth century. In 1883, her first almanac sold almost 100,000 copies in England, France, Germany, and the United States, establishing a reliable international market for the next decade. As Chris Loker observes, Greenaway's subjects and style appealed directly to an expanding middle class focused on domestic comfort: "They dressed their children in Greenaway dresses from Liberty's of London and papered nursery walls with Greenaway wallpaper. Her drawings of happy children in a charming self-contained world, sheltered from life's darker aspects, still have a devoted following" (Grolier, *100 Books Famous in Children's Literature*).

No almanac issued for 1896. Schuster & Engen variants: 1a; 2a (2b and 2d also present); 3b; 4c; 5a (5b also present); 6b; 7c; 8a (8b also present); 9a; 10c (10e also present); 11b; 12b; 13a; 14a. A near-fine complete set of first editions, very desirable inscribed by Greenaway.

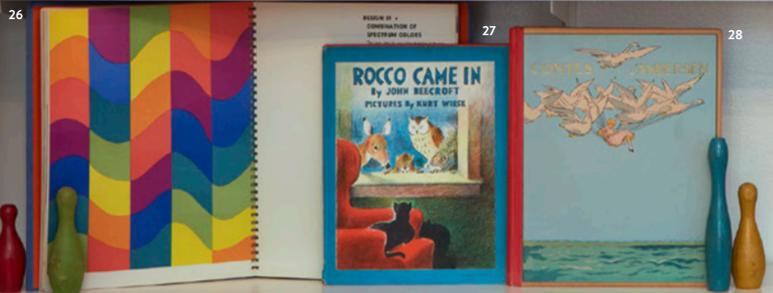
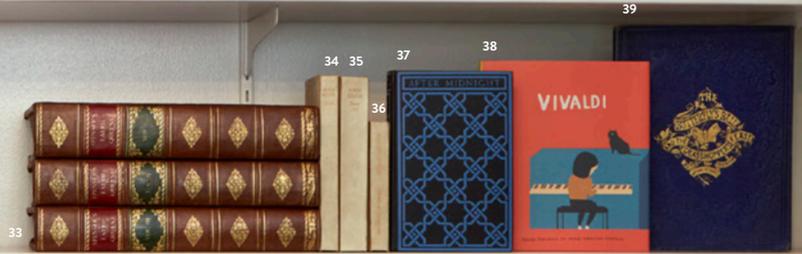
10 [MANUSCRIPT]: George Cruikshank; Edward Hull; et al. “Dottator et Lineator Loquitur;” with: six printed examples of English line and dot caricatures. London: various publishers, February-August 1817. Nineteenth-century manuscript copy of “Dottator et Lineator Loquitur,” measuring 17.5 x 10 inches, bordered by fourteen hand-colored mounted drawings. With: six published examples of line and dot caricatures, of varying sizes, dated 1817. \$2500.

Hand-drawn manuscript tribute to the “line and dot” caricature craze of the Regency period, accompanied by six printed examples. Although the art of the stick figure dates back to prehistoric times, English caricaturist George Moutard Woodward is generally credited with inspiring the modern “pinmen” genre with his “Mulum in Parvo, or Lilliputian Sketches” early in the nineteenth century. Soon publishers across London were turning out prints of comically expressive pinmen hunting, riding, dueling, flirting, and acting Shakespeare. In February 1817, Rudolph Ackermann’s *Repository of Arts* published a satirical poem, “Dottator et Lineator Loquitur,” from the perspective of an exultant caricaturist: “I know that I can do much more / Than artists ever did before; / With but a DOT, and eke a LINE, / In ev’ry shape and act I’ll shine.” The poem was accompanied by a series of pinmen performing scenes from a ball: “Asking to Dance,” “Cross Hands,” “Hornpipe,” and so on.

The creator of this manuscript has neatly copied out most of the poem, dropping six slightly racy lines: “Their naked dames let fools adore ‘em; / And hang their curtains up before ‘em; / My forms their ev’ry part reveal, / For they have nothing to conceal; / They shew their all to every eye, / Nor wake the blush of modesty.” The verse is bordered by fourteen carefully hand-drawn line and dot caricatures, each surrounded by a brightly painted border. Of particular note are two scenes from *Hamlet* and *The Merchant of Venice*, and two groups of pinmen musicians with their instruments.

The manuscript is accompanied by six printed examples of the genre: the first, the ball scenes from the same February number of *Ackermann’s Repository* as the poem, 5 x 8.5 inches (imprint trimmed); the second featuring games, signed and published by “E. Hull,” June 1817, 5 x 8.25 inches; the third depicting scenes of horsemanship, published by G. Blackman, June 1817, 5.25 x 9 inches; the fourth featuring scenes of friendship and courtship, published by G. Blackman, June 1817, 5.75 x 8.5 inches; the fifth depicting the legend of Don Juan, published by S. Poole, July 1817, 7.5 x 10 inches; and the sixth an ambitious miscellany entitled “Striking Effects Produced by LINES & DOTS — for the Assistance of Young Draftsmen,” signed “G. Cruikshank” and published by S.W. Fores, August 1817, 11.25 x 15.75 inches. A number of the drawings that frame the manuscript are directly copied from these prints: “Right and Left,” “Fainting,” and “Tete à Tete” from Ackermann, and “Blindman’s Buff” from Hull. A delightful collection of English line and dot caricatures, with a nineteenth-century manuscript that testifies to their popular appeal.





- 11 **Fredun Shapur (designer). Four Way Blocks, Wild Animals.** Princeton, 1972. Six wooden blocks, screenprinted in four colors. Housed in original Creative Playthings box. \$250.
- 12 **[DRAMA]. The Thespian Dictionary; or, Dramatic Biography of the Present Age.** London, 1805. Second edition, expanded and extra-illustrated, handsomely bound. \$1000.
- 13 **Lawrence Ferlinghetti; [Gwendolyn Brooks]. Pictures of the Gone World.** San Francisco, 1968. Later printing, inscribed by fellow poet Gwendolyn Brooks. \$100.
- 14 **Nahum Tate (translator); Nicholas Brady (translator). A New Version of the Psalms of David.** London, 1778. Later edition, handsomely bound. \$850.
- 15 **Joseph Stennett (translator). A Version of Solomon's Song of Songs; Together with the XLV Psalm.** London, 1700. First edition, handsomely bound. \$3000.
- 16 **Edy-Legrand; [Simon Bolívar]. Bolívar.** Paris, 1929. First edition, color illustrations. Text in French. \$250.
- 17 **John "Elocution" Walker (editor). English Classics Abridged.** London, 1786. First edition, presentation copy. \$1800.
- 18 **Roland Barthes; [Paul Ricoeur]. Roland Barthes par Roland Barthes.** Paris, 1975. First edition, inscribed to fellow philosopher Paul Ricoeur. Text in French. \$1500.
- 19 **Ruth Manning-Sanders (editor). Birds, Beasts and Fishes.** London, 1962. First edition, black and white illustrations. \$75.
- 20 **Georges-Louis Leclerc, Comte de Buffon. Le Buffon de la Jeunesse.** Paris, 1831. "Nouvelle édition," five volumes in wrappers, engraved plates. Text in French. \$950.
- 21 **Jacob Lawrence. The Great Migration: An American Story.** New York, 1993. First edition, one of 100 signed copies, color illustrations. \$1600.
- 22 **Michael Field; [Katherine Bradley]; [Edith Cooper]; [Mary, Queen of Scots]. The Tragic Mary.** London, 1890. First edition, book design by Selwyn Image. \$950.
- 23 **William Wordsworth; Samuel Taylor Coleridge. Lyrical Ballads.** London, 1926. Limited edition, one of 250, a replica of the first edition of 1798. \$250.
- 24 **Thomas Browne. Hydriotaphia, Urne-Buriall, or a Discourse of the Sepulchral Urnes Lately Found in Norfolk.** London, 1927. Limited edition, one of 100, a replica of the first edition of 1658. \$250.
- 25 **Ann Petry; Anne Rockwell (illustrator). Legends of the Saints.** New York, 1970. First edition, color illustrations. \$150.
- 26 **Winold Reiss; Albert Charles Schweizer; [E. Raymond Bossange.] You Can Design.** New York, 1939. First edition, dedication copy, color illustrations. \$950.
- 27 **John Beecroft; Kurt Wiese (illustrator). Rocco Came In.** New York, 1959. First edition, color illustrations. \$100.
- 28 **Hans Christian Andersen; André Pécoud (illustrator). Contes d'Andersen.** Paris, 1941. Early edition, color illustrations. Text in French. \$150.
- 29 **Otto Graphic. Visa and Solo.** Marshfield, 2016. Screenprinted artist's book, one of 100 signed copies. \$150.
- 30 **Almanach de Cabinet. Année 1812.** Paris, circa 1811. Engraved folding calendar, with woodcut vignettes representing the months. Text in French. \$850.
- 31 **Jane Austen. Pride and Prejudice.** London, 1817. Third edition, two volumes, handsomely bound. \$9500.
- 32 **Fredun Shapur (designer). Four-Way Blocks, Farm Animals.** No place, 1972. Prototype toy design for Creative Playthings. Six wooden blocks, screenprinted in four colors. \$750.
- 33 **Edmund Spenser; William Kent (illustrator). The Faerie Queene.** London, 1751. First complete illustrated edition, three volumes, 32 double-page engravings. \$2800.
- 34 **John Keats. Poems.** London, 1927. Limited edition, one of 100, a replica of the first edition of 1817. \$250.
- 35 **John Keats. Lamia, Isabella, The Eve of St. Agnes, and Other Poems.** London, 1927. Limited edition, one of 100, a replica of the first edition of 1820. \$250.
- 36 **Edmund Spenser. Amoretti and Epithalamion.** London, 1927. Limited edition, one of 100, a replica of the first edition of 1595. \$250.
- 37 **Irmgard Keun; James Cleugh (translator). After Midnight.** New York, 1938. First American edition, translated from the German. \$250.
- 38 **Helge Torvund; Mari Kanstad Johnsen (illustrator). Vivaldi.** Kolbotn, 2012. First edition, color illustrations. Text in Norwegian. With: first American edition, 2019. \$150.
- 39 **Robert Michael Ballantyne; William Roscoe. The Butterfly's Ball and the Grasshopper's Feast.** London, 1857. First edition with this text, color illustrations. \$750.
- 40 **Sherley Anne Williams; Carole Byard (illustrator). Working Cotton.** New York, 1992. First edition, color illustrations. \$50.
- 41 **John Beecroft; Kurt Wiese (illustrator). What? Another Cat!** New York, 1960. First edition, color illustrations. \$100.
- 42 **José Maria de Eça de Queiroz; Patricia Pinheiro (translator); Ann Stevens (translator). The Maias.** London, 1965. First English edition, translated from the Portuguese. \$50.
- 43 **Welvin Stroud; Matabala (illustrator). The James Brown Reader. Written by Mr. Welvin Stroud's Sixth Grade Class at the Martin Luther King School.** San Francisco, 1968. First edition, black and white illustrations. \$225.



44 **Charles Boni (publisher). Complete run of Boni Paper Books and Bonibooks, with publisher's original wooden display shelf.** New York: Charles Boni, 1929-1931. Fifty-three volumes, measuring 7.25 x 5 inches each. Original pictorial card wrappers, many with pictorial endpapers, a few in publisher's slipcases (not issued on most titles). Original publisher's painted wooden display shelf with "50¢ BONIBOOKS" lettered in white. Offered with: A Checklist of the Bonibooks and the Boni Paper Books (Stephens, 1994). Most volumes in very good to near fine condition; a few with soiling or shelfwear, some with ownership signatures or stamps. \$4200.

A complete run of Boni Paper Books and Bonibooks, American publisher Charles Boni's short-lived quality paperback series, offering literary titles at low prices for a mass readership. Inspired by Bernhard Tauchnitz's success in Europe, Boni hoped to elevate the status of the humble paperback in the United States: "Cultured Europe showed the way. The fine works of European writers are not published in expensive bindings. They are put out in neat, sensible volumes, paper bound, and hence within the reach of every reader."

The series began in 1929 as Boni Paper Books, a mail-order book club offering subscribers an "important" new paperback title each month for \$5.00 a year. Boni reprinted Thornton Wilder's *The Bridge of San Luis Rey* in the new Paper Books format to send to prospective club members as a bonus; that prototype, present here, would not appear in later publisher's lists for the series. Designed by Rockwell Kent, the first Paper Books had uniform designs on the wrappers and endpapers; subscribers could have their paperbacks rebound in a uniform cloth binding, also designed by Kent, for an additional fee. Soon, Boni made all the Paper Books available in cloth for \$1.00 each, and expanded his pool of designers, providing original cover art for each new paperback title. Every volume included Boni's mission statement: "to place good books, well designed and carefully made, within the reach of any reader."

The book club experiment failed: American readers were reluctant to buy "important" but unknown titles in paperback, and the Depression hurt book sales across the board. Boni responded by digging into his backlist, reprinting proven titles in the new paperback format, and rebranding the Boni Paper Books as Bonibooks, to be sold in bookstores. An additional 37 paperbacks were issued under the Bonibooks imprint in 1930 and 1931, including works in translation (Flaubert, Colette, Gorky, Huysmans), modern British literature (Wells, Lawrence, Wilde, Russell), and the first paperback edition of Melville's *Moby-Dick*, with woodcuts by Howard Simon. The Bonibooks line also included titles more in line with the traditional paperback profile: *The Hard-Boiled Virgin*, *Our Changing Morality*, *What Is Wrong with Marriage*, *Cannibal Nights*, *The Brooklyn Murders*. By the end of 1931, however, Boni would abandon his struggling paperback venture altogether.

This collection includes paperback issues of all 53 titles in the Paper Books and Bonibooks series, including the Thornton Wilder prototype. All but seven are first printings. The books are accompanied by the publisher's promotional Bonibooks display shelf, designed for use in a bookshop window. While short-lived, the series was prescient: the 1930s would see the successful launch of Albatross Books in Germany and Penguin Books in England, both dedicated to the democratic ideal of a quality paperback championed by Charles Boni.

45 **[MANUSCRIPT]. Series of 6892 individual color illustrations captioned in an imaginary language (Europa Redux).** [Switzerland]: 1940-1946.

Manuscript consisting of 106 loose poster-sized sheets, each measuring 17.25 x 23 inches. Each sheet covered with a grid of uniformly sized color illustrations, executed in pencil, oil pastel, watercolors or crayon on rectos only, 42 to 81 images to a sheet. Some sheets dated in pencil, all sheets unsigned. Pinholes to corners of each sheet. \$38,000.



Extraordinary outsider manuscript, produced in Switzerland during the Second World War, comprising almost seven thousand individual color illustrations by an unknown artist. Most of the carefully composed images are detailed glimpses of prewar European life, ranging across genres: landscapes, portraits, still lifes, domestic scenes, pictograms and icons. Themes return, but no recurring characters; despite the manuscript's resemblance to a storyboard or comic strip, the images are connected only by a kind of dream logic, and do not appear to follow a linear narrative. The artist works in a number of modes, some abstract, some stylized, some meticulously realistic, but all executed with great skill and force. As a work of art, the manuscript calls to mind the haunted quality of writers like Stefan Zweig, Robert Walser, and W.G. Sebald.

Strikingly, many of the images are captioned with words that do not reliably correspond to any Western language, or to engineered *auxslangs* like Esperanto or Volapük. Some words show the influence of *Schwyzerdütsch*, the spoken Swiss-German dialect, but for every caption that recalls a known language, there is another that remains entirely opaque. If not a language, the captions may represent ciphers or anagrams; the phonetic aspect of some words suggests that the speaker may be a child, repeating received sounds rather than spellings. In March of 2020, German cryptographer Klaus Schmech added the manuscript, under the provisional title *Europa Redux*, to his public checklist of encrypted books; the code (if it is a code) of the captions remains unsolved. The manuscript's words, like its images, have an algorithmically generated quality, suggesting endless variation within strict bounds.

The first 75 sheets are numbered in sequence. After that, the sheets are dated, rather than numbered. The dates indicate that the artist typically produced one sheet per week (perhaps as a therapeutic exercise), but there are gaps: whole months are unaccounted for in 1945 and 1946. The earliest sheets are wordless, executed in colored pencil and crayon, with uncaptioned images in rectangular frames. After a series of experiments with media and genre, including several themed sheets inspired by the conventions of travel posters and matchbook graphics, the artist settles into a distinctive style, capturing Europe, in bright kaleidoscopic fragments, at the moment of its implosion during the Second World War.

See the Instagram account @europaredux for a more complete survey of the manuscript and ongoing speculation about the artist's identity, language, and purpose. An obsessive and captivating work of art, worthy of serious study.



46 **Jacob Lawrence. Harriet and the Promised Land.** New York: Simon & Schuster, 1993. Original boards and jacket, signed and dated. \$850.

First edition thus of Lawrence's tribute to Harriet Tubman, with a new preface, signed in the year of publication. First issued in 1968, *Harriet and the Promised Land* tells the story of Tubman's work on the Underground Railroad through a series of vibrant paintings captioned in verse.

47 **Jessie Reich. They Called Her Moses.** Aurora: Punky Press, 2013. Clothbound volume, measuring 9.2 x 8 inches, signed and numbered. 16 hand-printed leaves, 5 inserted prints. \$1250.

Hand-printed artist's book, one of 20 copies, exploring Tubman's presence (or absence) in the public spaces of Auburn, New York, where she spent the last fifty years of her life. Reich builds the monument to Tubman the town had not yet raised, juxtaposing stark views of historic sites with reminders of her legacy. Since Reich's book appeared, Auburn has embraced Tubman: her statue now stands in the town center, and her home is a National Park.

48 **Harriet Tubman stamp.** New York: Casey Rubber Stamps, 2020. \$25.

Rubber stamp designed to superimpose Harriet Tubman over Andrew Jackson on the United States \$20 bill. When the rollout of the "Tubman twenty," announced in 2016, stalled under the next administration, artists proposed a number of do-it-yourself solutions. This stamp features the earliest known portrait of Tubman, unveiled at the Smithsonian in 2019.



49 Ovid; John Dryden; Alexander Pope; John Addison; John Gay; William Congreve; Bernard Picart (engraver). Ovid's Metamorphoses in Latin and English, Translated by the Most Eminent Hands. Amsterdam: Wetsteins and Smith, 1732. Two folio volumes, measuring 17.5 x 12 inches. Contemporary mottled calf rebacked, gilt monogram of the Duke of Buccleugh to boards. Full-page engraved allegorical frontispiece, woodcut decorations throughout text, 124 half-page copper engravings by Bernard Picart, and six engravings by Le Brun. Armorial bookplates of the Duke of Buccleugh and private library labels of Easton Neston. \$7000.

First edition of the most beautiful printing of Ovid's epic of transformation, two folio volumes illustrated with engravings by Bernard Picart, issued simultaneously in English, Dutch, and French translation. This is the English issue of the *Metamorphoses*, featuring the original Latin text alongside the lively translations of John Dryden, Alexander Pope, John Addison, John Gay, William Congreve, and other "eminent hands," first published in London in 1717. Among the hundreds of classical legends retold here are those of Europa, Pygmalion, Midas, Aeneas, Tiresias, Ulysses, Icarus, Pyramus and Thisbe, Diana and Actaeon, Narcissus and Echo, Perseus and Andromeda, Medea and Jason, Venus and Adonis, and Orpheus and Eurydice: "When he, mistrusting lest her Steps might stray, / And gladsome of the Glympse of dawning Day, / His longing Eyes, impatient, backward cast / To catch a Lover's Look, but look'd his last; / For instant dying, she again descends, / While he to empty Air his Arms extends" (Book X, Congreve's translation). Brilliantly illustrated by the French engraver Bernard Picart, best remembered for his ten-volume *Cérémonies et coutumes religieuses de tous les peuples du monde*. Lowndes III, 1744; Cohen-de Ricci 768. A spectacular book.

50 Alexander Pope; [Christina Rossetti]. The Poetical Works of Alexander Pope. London: Pickering, 1852. Three octavo volumes, measuring 6.75 x 4.25 inches. Inscribed by Christina Rossetti to Frances Rossetti. Housed in a custom box. \$3800.

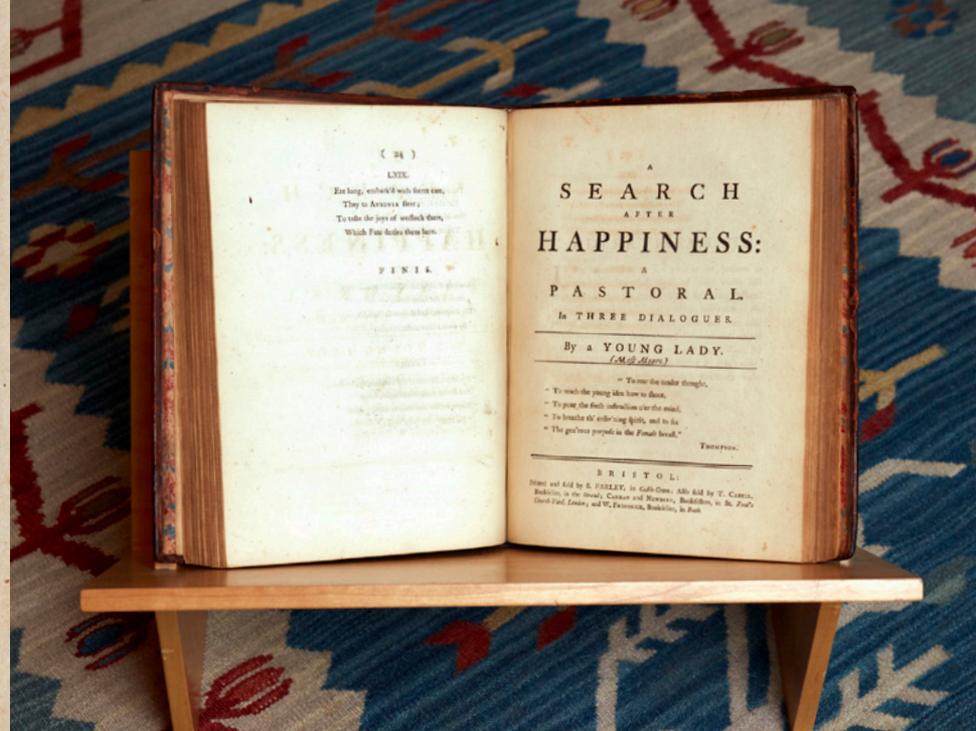
Nineteenth-century set of Pope's poems, inscribed by a promising young Victorian poet: "Christina Rossetti to her dear Mother Frances M. L. Rossetti 8th September 1855." Frances Rossetti, *née* Polidori, was the daughter of an Italian exile and an English governess; her brother John Polidori was Byron's physician and the author of *The Vampyre*. Christina would dedicate most of her books to Frances, beginning with the 1847 collection, *Verses: Dedicated to Her Mother*, privately printed when Christina was sixteen. The works of a major eighteenth-century English poet, warmly presented by a major nineteenth-century one.

51 Elizabeth Tymb. Needlework sampler incorporating the wrath of Achilles. [England]: October 14, 1790. Sampler on linen, measuring 16 x 14 inches, in antique wooden frame. \$2800.

English girl's sampler, dated 1790, featuring poetic sentiments on the subject of friendship. While the theme is conventional, the first lines are drawn from Book IX of the *Iliad*, the Achaean embassy to Achilles. In Pope's translation of Homer, Achilles rebuffs the attempt to reconcile him to Agamemnon: "A generous friendship no cold medium knows, / Burns with one love, with one resentment glows; / One should our interests, and our passions, be; / My friend must hate the man that injures me." The young creator of this sampler has softened the final line to "my friend should slight the man who injures me," but the wrath of Achilles remains palpable.



Les Serins tenant conseil de guerre.

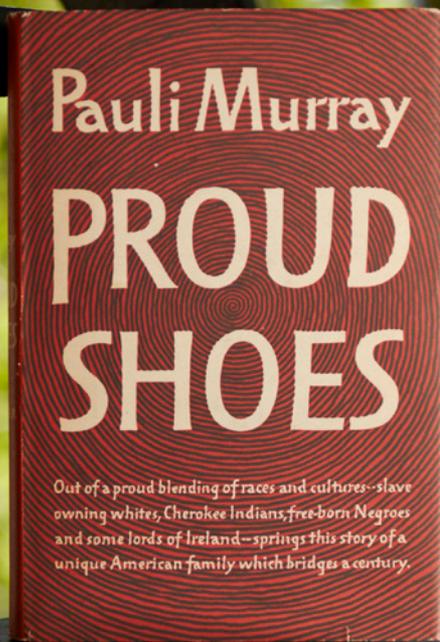


52 “Mme B[ertin], née de V[erceil]” (pseudonym); Jean Démosthène Dugourc (illustrator). *Les Spectacles Instructifs, ou Les Serins Hollandais, Les Moineaux Francs du Palais-Royal, La Chasse au Faucon, Le Cormoran Pêcheur de la Chine, Le Lièvre Intrépide, Les Singes Militaires, Les Serpens Indiens, etc.* Paris: A. Nepveu, 1817. Eighteenmo, measuring 5 x 3 inches. Nineteenth-century polished calf, eight hand-colored engraved plates after designs by Dugourc. \$4000.

First edition of this curious French pocket guide to trained animals, with a decidedly military bent. The stated purpose of the book is to encourage children to improve their skills through practice, by showing how mere animals can perform as soldiers, musicians, and acrobats if they are rigorously drilled, *dressés à des exercices difficiles et pour lesquels ils n'étaient point nés*, “trained in difficult exercises for which they were never born.” The primary appeal of the book, however, lies less in its didactic aims than in Dugourc’s remarkable engravings. Some are realistic: tame sparrows playing with children at the Palais-Royal, a falcon released for the hunt, a dancing marmot of Savoy. Others are surreal: a musical hare who plays the drums, monkeys in military costume with bayonets, a warlike group of Dutch canaries who execute a deserter with a miniature cannon. Much of the text is drawn from *Les Animaux Savants*, a larger volume (in both format and content) issued the previous year by Didot; the pocket format of *Les Spectacles Instructifs* required a new series of illustrations from Dugourc, published here for the first time. OCLC locates only five institutional holdings: BNF, Harvard, Princeton, UC-Santa Barbara, and Yale. A fine copy of a scarce and intriguing book.

53 [Hannah More]; et al. *Sammelband of poems, including the first edition of Hannah More’s first published work.* London, Oxford, and Bristol: various publishers, 1771-1774. Quarto, measuring 10.25 x 8 inches. Contemporary calf rebaked. A few early ink notes, including the identification of “A Young Lady” as “Miss Moore.” \$5600.

Sammelband volume of ten English poems, published between 1771 and 1774, including the scarce first appearance of Hannah More. Bluestocking More is best remembered for her writings on the education of women, beginning with this pastoral verse play, “A Search After Happiness,” written when she was eighteen, and published anonymously in her twenties. The play features four unhappy girls who flee society to seek the advice of a wise shepherdess. Jaded Euphelia, “bred in the regal splendors of a court,” is bored, vain, and jealous. Preentious Florissa is an intellectual snob, driven by “the idol fame” rather than a love of knowledge. Silly Pastorella, addicted to novels, has abandoned all judgment: “Fiction my nature, and romance my law.” And ignorant Laurinda is so easily led that she has no character at all: “Too indolent to think, too weak to chuse, / Too soft to blame, too gentle to refuse.” The girls’ frustrated monologues echo beyond the neat moral conclusion of the play, testifying to the real limitations that young women faced. It is illuminating to read More’s pastoral in the context of the other poems collected in this volume, all by men and some quite scarce, which portray young women as fallen victims (John Wynne’s “The Prostitute”), depraved seducers (William Mickle’s “The Concubine”), passionate suicides (Edward Jerningham’s “Faldoni and Teresa”), and doomed pleasure-seekers (Charles Jenner’s “Louisa.”) By comparison, More’s self-aware schoolgirls are models of critical reflection.



54 Pauli Murray; [John and Jessie Overholt]. *Proud Shoes: The Story of an American Family*. New York: Harper & Brothers, (1956). Original boards and jacket. Inscribed to John Overholt, in memory of Jessie Overholt. \$5000.

First edition of civil rights pioneer Pauli Murray's account of her ancestors' experiences before and after the Civil War, warmly inscribed in memory of the woman whose financial assistance helped put Murray through law school. *Proud Shoes* deals with the psychological toll that slavery and its aftermath took on generations of Murray's interracial family. The sensational jacket copy promises "slave-owning aristocratic Southerners, Cherokee Indians, free-born Yankee Negroes, a white woman of Swedish-French descent, a half-Irish mulatto, and an octoroon slave of surpassing beauty." Murray's narrative, however, is a much more nuanced examination of the way that each of her ancestors navigated the contradictions of a racist society: "true emancipation lies in the acceptance of the whole past, in deriving strength from all my roots, in facing up to the degradation as well as the dignity of my ancestors." Murray's lifetime of legal activism was animated by her sense of being an outsider, never easily inhabiting the categories assigned to her, an experience memorably described in *Proud Shoes*. Her student writing on racial segregation informed Thurgood Marshall's argument in *Brown vs. Board of Education* (1954), and her analysis of discrimination based on sex, what she termed "Jane Crow," laid the foundation for Ruth Bader Ginsberg's argument in *Reed vs. Reed* (1971). In 2016, Yale named a residential college after Murray, the first Black American to receive a J.S.D. from Yale Law, and "an ardent champion for the rights of all Americans and all people." An excellent association copy of a groundbreaking book.

55 [GAMES]. Ogura Hyakunin Isshu. Japan: Meiji era (circa 1900). Two hundred cards, measuring 2.75 x 1.75 inches: one hundred printed with lines of poetry, one hundred with hand-colored woodblock portraits of the corresponding poets and their complete poems. Housed in contemporary inlaid wooden box. \$1250.

Vibrantly colored set of this memory game based on the definitive collection of classical Japanese poetry: *One Hundred Poets, One Poem Each*. Players draw cards that contain lines pulled from one of the hundred poems; they must match each with the card that contains the full poem and a portrait of the author. The aristocratic poet Fujiwara no Teika selected these hundred poems at the close of the Heian period (794-1185), Japan's "Golden Age," when court status and poetic accomplishment were intimately connected. His selections soon became the standard introduction to *waka* poetry in Japan, providing a collective first encounter with the canon, much as Caesar's Gallic Wars served as a gateway for students of Latin in the West. The *Hyakunin Isshu* was often the only source accessible to women, children, and members of the lower classes who wanted to explore this historically elite poetic tradition; notably, one fifth of the poets included are women, including examples from Murasaki Shikibu, author of *The Tale of Genji*, and Sei Shoganon, author of *The Pillow Book*. Over time, these hundred poems became a reliable body of shared knowledge, reflected in many aspects of Japanese cultural life, from clothing design to Noh theater to the art of Hokusai. For the past few hundred years, illustrated card games like this one have sustained the social currency of the original hundred poems; the game remains popular, traditionally played with family and friends during New Year's festivities. A beautiful set, complete in its original wooden box.



56 **Vincent Van Gogh; R.N. Roland Holst. Tentoonstelling der Nagelaten Werken van Vincent Van Gogh.** Amsterdam: Kunstzaal Panorama, 1892. Oblong volume, measuring 7 x 8.25 inches. Original lithographed tan wrappers. Housed in a custom box. \$15,000.

The first printed guide to an exhibition of paintings by Vincent van Gogh, featuring Roland Holst's Symbolist design of a sunflower, ringed by a halo, sinking beneath the horizon. After Vincent van Gogh's suicide in July 1890, and Theo van Gogh's death from syphilis in January 1891, Theo's young widow Johanna van Gogh-Bonger found herself alone with a new baby, "in Paris on the third floor with hundreds of paintings and hundreds of drawings and thousands of letters" left behind by her brother-in-law. Although Johanna was advised to unload the strange pictures and move on, she dedicated herself to the promotion of Vincent van Gogh's art, determined to secure him the reputation he never enjoyed in life. She moved to the Dutch village of Bussum, a creative hub, and with the help of artists Jan Veth and Roland Holst organized a series of increasingly well-received retrospectives, including this December 1892 exhibition at Amsterdam's Kunstzaal Panorama. The show was the first to offer a printed guide, providing a numbered key to the 107 late works on display, each identified by date and place, though not by title. As Roland Holst writes in his introduction: *Deze tentoonstelling is bijeen gebracht voor de enkelen onder de mensen, die nog wel gelooven dat wat dadelijk te bevatten, juist nog niet altijd het allerhoogste is*; "This exhibition is for those few among the people who still believe that what is immediately understood is not always the greatest." Text in Dutch and French. OCLC locates three institutional holdings in the United States, at the Frick, MoMA, and Getty; MFA Boston also holds a copy. A powerful artifact, testimony to a turning point in the reception of a major artist.

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Honey & Wax Catalog No. 9 shot on location in my walk-up apartment during the pandemic of 2020.

Cover: "Science Museum," undated linocut by Stanley Hickson (sold).



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