SPRING MISCELLANY

(SEE ITEM #4: CANADIAN SCENERY)
1. ALBEE, Edward; ASHBERY, John; CADMUS, Paul; CAPOTE, Truman; et. al. **AUTOGRAPH GUEST BOOK for the Banfer Gallery, Inc.** (10" x 7-5/8") in gilt-lettered red cloth maintained 1967-1968 by the New York City gallery and containing **AUTOGRAPHS** on 95 pages including Edward Albee, John Ashbery, Paul Cadmus (5 times), Truman Capote, Jean Charlot, Adolf Dehn, Michael Frank, Stephen Holden, Alice Neel, Charles Rain (2 times), Ned Rorem, and many others. Near Fine. (#019782) $750


(SEE IMAGE ON FIRST PAGE)

4. **[BARTLETT, W. H.] WILLIS, N. P. CANADIAN SCENERY ILLUSTRATED.** London: George Virtue, 1842. First Edition. Two quarto (8-1/4" x 10-1/2") volumes bound in publisher's full heavily gilt-decorated dark brown morocco leather. Complete with a map, a portrait, 2 engraved title pages, and 116 steel-engraved views, all with tissue guards, by W. H. Bartlett. Light to heavy foxing throughout, mostly marginal, with some plates completely clean and others heavily foxed, most with just a spot or two of marginal foxing. The front cover of the first volume is detached with much of the spine lacking; the second volume's binding is fine. Overall a Good, solid set. (#019806) $450
5. (BASKERVILLE PRESS) BARCLAY, Robert. AN APOLOGY FOR THE TRUE CHRISTIAN DIVINITY, BEING AN EXPLANATION AND VINDICATION OF THE PRINCIPLES AND DOCTRINES OF THE PEOPLE CALLED QUAKERS. Birmingham: John Baskerville, 1765. First Edition. The First Baskerville Edition and the Eighth overall. Quarto (9-7/8" x 12-1/2") bound in original blue paper-covered boards with light green paper backing, uncut and mostly unopened; [12], [ii]-xiii, [2], 504, [18]. Gaskell 30 describes that the errata leaf is frequently missing. This copy has two examples of the errata leaf, one with a Phillips & Fardon imprint as part of the preliminaries and the other at the end of the text without an imprint. DICTIONARY OF NATIONAL BIOGRAPHY: "Barclay's great book, The Apology, is remarkable as the standard exposition of the principles of his sect, and is not only the first defense of those principles by a man of trained intelligence, but in many respects one of the most impressive theological writings of the century." Old bookseller description pasted to the top of the front pastedown which has evidence of a bookplate removal; ink number "5196" at the top corner of the verso of the front endpaper; mild spotting toward the beginning but mostly very clean. Light wear along spine edges and tips, no spine label present or evidence there was one; light wear to corners and top edge. Near Fine. (#019815) $1,500
6. **BELAFONTE, Harry. PHOTOGRAPH SIGNED.** An 8" x 10" photo of Belafonte with his business manager, Jay Kennedy, and another man, apparently producer Sidney Buchman, Kennedy's partner, at a restaurant table from the early to mid-1950s. **INSCRIBED and SIGNED** by Belafonte to Kennedy: "Dad! Dad!! Dad!!! On this day we released ourselves to further pursue the course we have chosen for ourselves. To you I'm indebted to Sidney I'm grateful, and perhaps History will thank us all. Your Harry." Also **INSCRIBED** by Buchman: "To Jay, a gentleman, Sidney." In 1954 Belafonte replaced Jack Rollins with Jay Kennedy as his manager who, with his connections, was able to book Belafonte in more prestigious locations. Despite Belafonte's effusive inscription, he would later come to distrust Kennedy and even considered him malevolent. It was not until a decade later that Belafonte would discover that Dr Janet Alterman Kennedy, the psychotherapist he had been confiding in during the 1950s, was Jay Kennedy's wife. Ink occasionally light but still very readable. Fine. (#019810) $500

Belafonte, one of the world's most popular entertainers starring not only in music but in the theater and film as well, was also the first, and for some time the only, black producer in television and the first African American to receive an Emmy award.

9. **BRYANT, William Cullen (editor).** *PICTURESQUE AMERICA.* New York: D. Appleton and Company, (1872) and (1874). First Edition. Two folio volumes (10" x 12-1/4") bound in original decorated publisher's morocco leather. Illustrated with 49 beautiful steel engravings, all tissue guards present, and numerous wood engravings. Images include diverse scenes from the Catskills to pre-bridge Golden Gate Harbor and are engraved after original art by Thomas Moran, R. Swain Gifford, Harry Fenn, James D. Smillie, and others. A superb set with fresh, clean contents and minor rubs to the spines and corners. Fine. (#019807) $850

11. **CARSON, Rachel. ***_Silent Spring._* Boston: Houghton Mifflin Company, 1962. First Edition. This book on the effects of pesticides is a landmark in environmental writing inspiring the movement that led to the banning of DDT and raising awareness of the important connection between humans and their environment which hitherto had been generally taken for granted. This copy is SIGNED "with best wishes" by the author on the half-title page. Signed copies of this important book, one of the most important of the century by many standards, are rather scarce as, ironically, Carson died of cancer less than two years after its publication. Near Fine in a Very Good dustwrapper with moderate edgewear and a few small internal tape repairs.  (#019818)  $3,750
12. **CARTER, Jimmy.** *SIGNED COLOR PHOTOGRAPH.* 8" x 10" photo of Carter standing before books and an American flag. *SIGNED* in white margin beneath the image "Best Wishes to -- Jimmy Carter." Fine. (#019811) **$125**
13. **COLANGE, Leo De (editor).** *THE PICTURESQUE WORLD OR, SCENES IN MANY LANDS.* Boston: Estes & Lauriat, 1878. First Edition. Two folio volumes (10" x 12-1/2") bound in original decorated publisher's morocco leather. Illustrated with 87 beautiful steel engraved views, some 2 per page and with most tissue guards present, and numerous wood engravings. Images are mostly of Europe but a few of the United States are included. Chapters on Russia, the Holy Land, Asia, Africa, Cuba, etc. A Near Fine set with fresh, clean contents; rubbing to the edges. (#019808) $350


Fritz Peters at the age of 11 became the personal caretaker for the mystic philosopher Ivanovitch Gurdjieff. As an adult he wrote novels based on his own experiences with nervous breakdowns, alcoholism, a broken marriage, and homosexuality, as well as a memoir titled _BOYHOOD WITH GURDJIEFF_. 
17. **EARHART, Amelia.** *20 HRS. 40 MIN. OUR FLIGHT IN THE FRIENDSHIP. THE AMERICAN GIRL, FIRST ACROSS THE ATLANTIC BY AIR, TELLS HER STORY.* New York: G. P. Putnam's Sons, 1928. First Edition. Second Printing. Original maroon cloth with gilt lettering. Illustrated with numerous photographs. This copy is **SIGNED** by the famous aviator on the blank recto of the frontispiece. Earhart's account of her transatlantic flight when she became the **FIRST WOMAN TO TRAVEL BY AIR ACROSS THE ATLANTIC.** Earhart was lost at sea in her attempt, shortly before her fortieth birthday in 1937, to become the first woman to fly around the world. After her disappearance the most extensive air and sea search in naval history to date took place. After spending $4 million and scouring 250,000 square miles of ocean over a two-week period, the United States government reluctantly called off the operation. Very slight cracking to front hinge, covers tight. Gilt dull on the spine but readable, some rubbing to the spine edges. Near Fine, lacking the dustwrapper. (#019819) $2,250

19. **FITZGERALD, F. Scott.** *AUTOGRAPH LETTER SIGNED (ALS).* A short "8 x 10" handwritten letter to his secretary, Isabell Owens, SIGNED in full and dated: "This entitles my secretary Mrs. J. W. Owens to enter my appartment [sic] in the Cambridge Arms at will." Attractively matted and framed with an 8" x 10" photograph of Fitzgerald to an overall size of 24-1/2" x 18". A couple of ink splotches, wrinkling to letter. Overall Near Fine and a handsome presentation. (#019817) $4,500


22. **Frasconi, Antonio.** *Known Fables.* (New York): (Spiral Press), (1964). First Edition. Marbled boards, 5-1/2" x 7-1/2". Of a total of 500 copies, this is marked "A/C," designating this as the Artist's Copy. Nine fables illustrated with woodcuts printed from Frasconi's original blocks on handmade Goya paper from Japan. Fine in the original tissue dustwrapper of this charming book. (#019812) **SOLD**

HOOVER, Herbert Clark (Nichols, William; editor). *Fishing for Fun and To Wash Your Soul.* New York: Random House, (1963). First Edition. Illustrated with drawings by Bill Hofmann. *INSCRIBED* and *SIGNED* by Hoover on the half-title page: "To Harold ----/and the good wishes of/ Herbert Hoover." Slight browning to inner portion of the endpapers; foxing or spotting to boards. Very Good in a price-clipped, Very Good dustwrapper with foxing to the interior and to the rear panel. (#019774) $500


The postman comes when I am still in bed.
"Postman, what do you have for me today?"
I say to him. (But really I'm in bed.)
Then he says - what shall I have him say?

"This letter says that you are president
Of - this word here; it's a republic."
Tell them I can't answer right away.
"It's your duty." No, I'd rather just be sick.

Then he tells me there are letters saying everything
That I can think of that I want for them to say.
I say, "Well, thank you very much. Good-bye."
He is ashamed, and turns and walks away.

If I can think of it, it isn't what I want.
I want . . . I want a ship from some near star
To land in the yard, and beings to come out
And think to me: "So this is where you are!"

Come." Except that they won't do,
I thought of them. . . . And yet somewhere there must be
Something that's different from everything.
All that I've never thought of - think of me!

Slight toning to text; covers a little marked with minor fraying along spine edge. Very Good in a Near Fine dustwrapper. (#019813) $7,500
28. **JONES, Owen.** *Plans, Elevations, Sections and Details of the Alhambra: From Drawings Taken on the Spot in 1834 by The Late M. Jules Goury and in 1834 and 1837 by Owen Jones, Archt.* London: Owen Jones, 1842. First Edition. Two large folio (17" x 23") volumes bound in contemporary (likely publisher's) 3/4 red morocco leather and marbled boards with heavily gilt-decorated spines and contrasting gilt-lettered morocco spine labels. Illustrated with chromolithographic title pages and 102 lithographic plates, of which 70 are chromolithographs with a number heightened in gold. Most plates in the first volume have descriptive text leaves and all plates in that volume have a protective sheet inserted. Many years in planning and production, this title became one of the most important early examples of chromolithography. Owen Jones, architect, designer, and one of the most influential design theorists of the 19th century, together with Jules Goury, who died of cholera contracted while researching this book, produced the most accurate illustration and study of the patterns of the Alhambra's ornamentation. This is the earliest example of color lithography in England and established Jones as the leading authority on ornament. Abbey, *Travel*, 156: "Jones's approach to colour printing was that of the precise architect with an eye for abstract design and the harmony of colours, an approach he carried further in his Grammar of Ornament, 1856." This title was published at the same time as Roberts's *Holy Land* and reflects the strong interest in Islam and the Near East in the 1840s. Dampstaining to lower corner margin of pages in the first volume and the top margin of the second volume to various degrees, only touching upon a few images with little effect. Minor wear to bindings. Near Fine. (#019784) $15,000


32. **LONDON, Jack.** *THE CALL OF THE WILD.* Los Angeles: Limited Editions Club, 1960. Quarto (8-1/2" x 10-1/2") bound in full green-and-black plaid wool "mackinaw" shirting with a leather label on the spine. The slipcase is also covered in the same lumberman's shirting material. Introduction by Pierre Berton. Illustrated with line-and-wash drawings by Henry Varnum Poor. Printed at the press of Ward Ritchie. Copy #682 of 1500 **SIGNED** by the illustrator on the colophon page. Handling this most unusual binding, one is tempted to look for buttons. Fine in a Fine slipcase, not often found in this condition. (#019798) **$250**
33. **MERTON, Thomas.** *ORIGINAL CHILD BOMB.* New York: New Directions, (1961). First Edition. **INSCRIBED** and **SIGNED** by the author on the front endpaper to poet Margaret Randall and her husband, Mexican poet Sergio Mondragón, though they are not mentioned by name: "Hommage de amistad cordial/a mis amigos, escritores y poetas/del Corno Emplumado/Thomas Merton." The fragile spine of the book has been replaced with a newer black cloth spine; light wear to boards. Very Good. (#019766) $1,750

Margaret Randall moved from the United States to Mexico in the 1960s and married the Mexican poet Sergio Mondragón, with whom she edited the journal *EL CORNO EMPLUMADO.* She gave up her American citizenship and eventually lived in Cuba, Nicaragua, and spent time in North Vietnam during the last months of the U.S. war in that country. Sergio Mondragón is considered the most notable representative of the Beat movement in Mexico.

34. **MERTON, Thomas.** *SEEDS OF CONTEMPLATION.* New York: New Directions, (1949). First Edition. Burlap-covered boards, a most unusual binding to find on a trade book, though New Directions obviously put great care into this book which was printed by Peter Beilenson on specially-made paper. One of 100 copies **SIGNED** by Merton on the limitation page. Tipped-in plate from a photograph. Quite scarce. A mother's inscription to her son on the front endpaper. About Fine in a close to Fine, price-clipped dustwrapper and lightly worn, Near Fine slipcase. (#019764) $2,500


37. RODGERS, Richard. SIGNED PHOTOGRAPH. A 7-5/8" x 9-5/8" photo of a smiling composer standing over a piano INSCRIBED and SIGNED by Rodgers on the blank margin below the image: "To Arthur Sutton,/Sincerely,/Richard Rodgers." Rodgers, best known for his collaborations with lyricists Lorenz Hart and Oscar Hammerstein II, was a composer and lyricist of more than 900 songs and 40 Broadway musicals. His many awards include an Emmy, a Grammy, an Oscar, a Tony, and a Pulitzer prize. Fine. ($400)

39. **SAINT-EXUPERY, Antoine de. *FLIGHT TO ARRAS*. New York: Reynal & Hitchcock, (1942). First Edition. Bound in publisher's blue leather-backed boards. Copy #31 of 500 numbered copies *SIGNED* by the author and the illustrator Bernard Lamotte. Usually found with severe wear to the spine, this copy has virtually no wear but the slightest rubbing to the spine tips. Just about Fine, lacking the slipcase. (#019789) $2,000

41. **SHAHN, Ben. AN ALPHABET OF CREATION.** New York: Pantheon, (1954). First Edition. Rough cream linen with gilt-lettered black morocco spine label and large gilt-decorated black morocco label on the cover. Illustrated with Hebrew letter calligraphy and designs by Ben Shahn, printed in brown ink, with the text in black ink. Copy #17 of 50 (of a total of 550 numbered copies) on Umbria hand-made paper printed at the Spiral Press and SIGNED by the artist. This smaller limitation of 50 with an ORIGINAL DRAWING SIGNED by Shahn of a Hebrew letter, in this case Lamedh. Slight foxing to endpapers; text & illustrations bright. A little browning along spine. About Fine in Near Fine slipcase. (1200)

From the colophon page: "THE ALPHABET OF CREATION is one of the legends from the SEFER HA-ZOHAR, or BOOK OF SPLENDOR, an ancient Gnostic work written in Aramaic by a thirteenth century Spanish scholar named Moses de Leon who presented the work, not as his own, but as mystic knowledge revealed many centuries earlier to the Rabbi Simeon ben Yohai. The present interpretation has been rather freely adapted by Ben Shahn from the English translation of Maurice Samuel and other sources."
42. **(SHAW, George Bernard) SALT, Henry S. (editor).** *KILLING FOR SPORT. Essays by Various Writers.* London: G. Bell and Sons, Ltd., 1915. First Edition. A scarce book with a preface by Bernard Shaw published for the Humanitarian League, an organization founded by Henry Salt and dedicated to human and animal rights. This is a most unusual and important copy of this book **INSCRIBED** by Shaw on the half-title page to animal rights promoter and author Phyllis Clodd, wife of prominent banker Edward Clodd, on 22 March 1917. In addition there is much material pasted in, mostly newspaper and magazine articles by Shaw on the subject covering the front and rear endpapers and pastedowns, with a few tipped in within the text. Also loosely tipped in opposite the title page is a photographic portrait postcard of Shaw with an **AUTOGRAPH LETTER SIGNED** on the verso from Shaw to Clodd dated 20 March 1917: "You should read my third article, which goes into the whole subject. It is psychologically very curious. Did you ever read an essay of mine on Sport, or have you ever thought out that subject? My second article was technical, though it was partly meant to reassure people with relatives at the front. But in the third I dealt with your position; and I should really like to know what you feel about it. G.B.S." There are a few ink notes on the articles and the endpapers that are likely in Clodd's hand. Front hinge cracking with the first two blanks detached; some glue stains, foxing to first and last pages, most of text clean. Gilt on spine faded but still readable. Good. (#019804) $2,500

The first paragraph from a review of the book in *THE SOCIALIST REVIEW*, May 1915: "It is a bold venture on the part of the Humanitarian League to issue this little volume at a time when the nation is still earnestly engaged in 'Killing for Business,' and there is evidence that the book has been held back by the war, since Bernard Shaw's preface is dated a year ago. But in England the Blood Sports continue, while the Blood Business goes on amain along two great lines drawn across Europe, and only the day before that on which these lines are penned the writer passed a field in which a posse of excited barbarians were watching the hounds draw the coverts in the hope of hunting a fox to death. Probably all these people had relatives at the front, engaged on what is perhaps the less degrading occupation of the two."
43. **SHELLEY, Mary.** *Frankenstein, or The Modern Prometheus.* New York: Limited Editions Club, 1934. Quarto (8" x 10-1/4") in a very pretty binding with an attractive gilt design on the red morocco leather spine and lovely patterned fabric covers. Printed with a new type design by Frederick Goudy and illustrated with watercolors by Everett Henry. Copy #71 of 1500 copies *SIGNED* by the artist on the colophon page. Monthly Letter laid in. Beautiful edition of this classic gothic horror story. Small, tasteful bookplate on the bottom of the front pastedown; slight fading to the spine. About Fine in a close to Fine slipcase. (#019796) **SOLD**

"Nothing is so painful to the human mind as a great and sudden change."
44. Charles Simic. **RETURN TO A PLACE LIT BY A GLASS OF MILK. POEMS.** New York: George Braziller, (1974). First Edition. Printed wraps. Also issued in hardcover. **INSCRIBED** and **SIGNED** by the poet on the front endpaper: "For Michael/Even the mutes are unhappy/since they've learned to/read lips/Charles Simic/Nov. 21, 1981/Boston." Fine. (#019777) $125

"The literary scene had a greater number of true originals then than it has today--autodidacts, booze hounds, and near-derelicts who were walking encyclopedias--for example Tony, an unemployed bricklayer, who went around saying things like: Even the mutes are unhappy since they've learned to read lips, and It took me sixty years to bend down to a flower" (Charles Simic, *NEW YORK DAYS*, 1958-1964 in *THE GETTYSBURG REVIEW*, Summer 1996).


47. **STEINBECK, John. The Grapes of Wrath.** New York: Limited Editions Club, 1940. First Illustrated Edition. Two quarto (7-1/2" x 10-1/4") volumes bound in decorated grass cloth boards with rawhide spines. Designed by George Macy with introductions by Joseph Henry Jackson and Thomas Craven. The First Illustrated Edition of this Pulitzer Prize winner with **67 ORIGINAL TWO-COLOR LITHOGRAPHS** (black and yellow) made on zinc plates by Thomas Hart Benton and printed by George Miller. Copy #562 of only 1146 printed **SIGNED** by the illustrator. Laid in is a printed note from the publisher about this most unusual binding. One of the most desirable books of the press because of the combination of a smaller than normal printing, a popular author and Pulitzer Prize-winning book first published only the year before, beautiful lithographs by Benton, and an attractive and unusual binding. Typical mottling of the rawhide which is still supple with the silver lettering clear. Both books are very tight and unread. About Fine in a Fine slipcase and increasingly uncommon as such. (#019820) $1,500


Sojourner Truth (1797?-1883) was an evangelist, abolitionist, and women's rights advocate. Born to slaves of a Dutch family in upper New York state, she was separated from her mother at the age of eleven. She began her life as an evangelist around 1829, taking the name "Truth" for God, and "Sojourner" because she intended to "travel up and down the land," testifying and showing people their sins. She became associated with other abolitionists, speaking out against slavery. Her deep voice and tall height caused many to think she was a man.
52. **TWAIN, Mark [CLEMENS, Samuel]. ** *LIFE ON THE MISSISSIPPI.* Boston: James R. Osgood and Company, 1883. First Edition. Publisher's full mottled sheep with gilt-lettered morocco spine labels and marbled edges and endpapers. Illustrated with engravings and plates. BAL 3411: Scarce first state with tailpiece of Twain in flames on page 441 and the "St. Louis Hotel" caption on page 443. The page with Twain depicted in flames was later removed at the request of Mrs. Clemens who considered it morbid. One of Twain's best books, this autobiographical account of life on and around America's great river was considered by Twain to be his masterpiece and is quite uncommon in this binding, the scarcest of the seven bindings available to subscribers. Internally clean and fresh. Light wear to spine tips with some discoloration to the spine. Joints on both covers beginning to split but covers tight. Overall Near Fine.  (#019793) **$3,500**
53. **WHARTON, Edith.** _TWELVE POEMS_. London: The Medici Society, 1926. First Edition. Blue cloth-backed boards in the original and very scarce dustwrapper with name and title printed on the front panel and spine along with remnants of a cellophane dustwrapper, likely not originally issued with the book but which has been on it for a long time. Copy #69 of only 130 **SIGNED** by Wharton. Small armorial bookplate of Limur at the top of the front pastedown with the larger bookplate of Charlotte Emily Purcell dated May 29, 1937, below it. Pencil note in upper left corner of the front endpaper stating only 10 copies in this country were issued. Laid in is a 1981 invoice from John Howell along with a letter to the purchaser from Warren Howell. About Fine in close to Fine and scarce dustwrapper with minor browning to spine and chipping to spine tips. (#019799) $7,500


55. **YEATS, W. B.** _THE CAT AND THE MOON AND CERTAIN POEMS_. Dublin: The Cuala Press, 1924. First Edition. Original linen-backed blue boards with printed paper label on the spine; title woodcut pressmark ("Charging Unicorn") by Robert Gregory in red. One of 500 copies printed in red and black by Elizabeth Corbet Yeats on paper made in Ireland. Title page **SIGNED** by the poet. Contains the first printing of "Leda and the Swan," considered to be one of Yeats's masterpieces, and, according to Camille Paglia, one of the best poems of the 20th century. Light discoloration to the endpapers, as usual for this title; slight over opening of text at a couple of points. Light wear only to covers. About Near Fine, lacking the scarce plain paper dustwrapper. (#019769) $1,000