

**Michael Pyron, Bookseller, ABAA/ILAB**  
**Fine and Antiquarian Books**

**Philadelphia Rare Book and Print Fair**

A short list of highlights at the December 2024 fair: artist's books and design bindings, private press, Americana, literature, and more

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## Artist's Books and Design Bindings

1) [Brandes, Robin] Poe, Edgar Allan | illustrations by Natalie Frank. [\*Poe's Phantasia: A Selection of Poems and Stories ... with a Companion Volume, The Raven\*](#). San Francisco: Arion Press, 2022. Large quartos. 171, [1]; 27 pp., illus. Limited edition, number 52 of 250 "Fine Press" copies (50 Deluxe copies were also issued). Both volumes finely bound by American design binder, Robin Brandes. *Phantasia* in black, straight-grained goatskin with crimson doublures and gray suede flyleaves; onlays of distressed mirror mylar composed with image transfers and exotic leathers. *The Raven* is inversely bound in crimson straight-grained goatskin with black doublures and gray suede flyleaves. Striking raven wing spans from fore-edge of the front board around the spine to midway on the rear board—"feathers" composed of textured fabric with a suede finish and distressed mirror mylar. Fine copies, each in crimson cloth clamshell. Prospectus laid in.



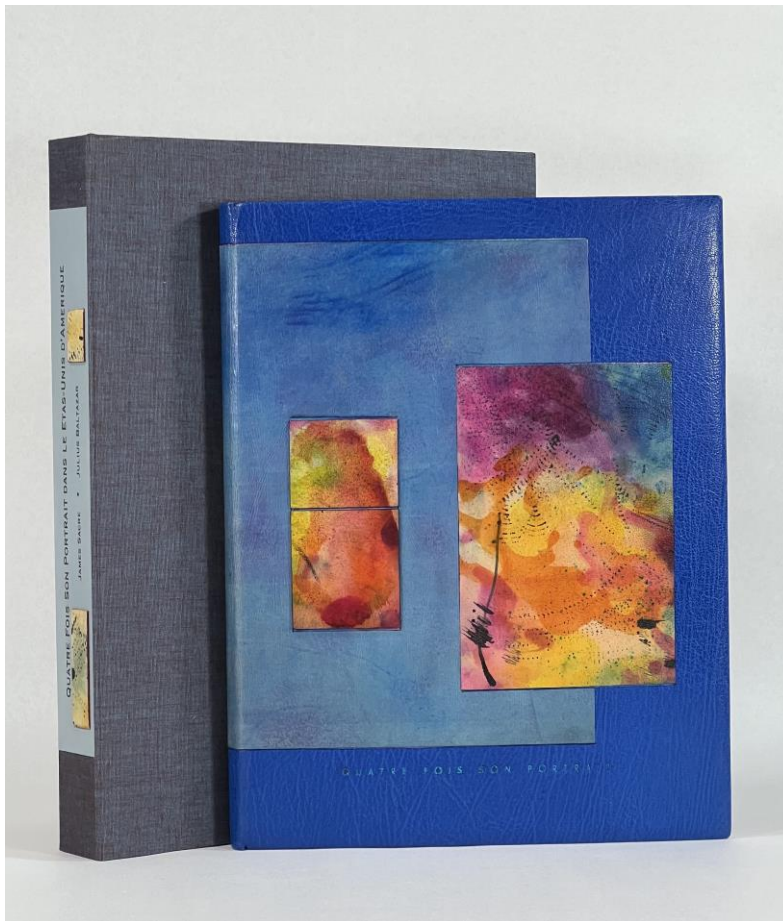
Item #1

A remarkable production from the Arion Press presenting some of Poe's most recognizable tales and poems, here illustrated by American artist Natalie Frank—color as well as black and white; both full page and in-text illustrations printed in offset lithography and overprinted by letterpress. Brandes's restrained bindings are perfectly suited to these books, rendering visually the same experience one feels when reading Poe and navigating the uncertain terrain he creates—clear enough that one recognizes the landscape but subtly disquieting. The binder writes in her artist's statement: "In his short lifetime, Edgar Allan Poe, became the pre-eminent chronicler of the unquiet mind. A mixture of unusual materials and striking color palette were used to emanate an enigmatic yet dramatic presentation. The haunting cover portrait I created for *Poe's Phantasia* is a

mosaic suggesting shapes of 2 ravens. Image transfers of Poe's eyes on distressed mirror mylar and onlays of exotic leathers evoke Poe's unquiet, disturbed mind filled with illusions and wishing for the return of lost love. For the covers of *The Raven*, I designed the raven wing feathers to be a bold presentation for one of the most translated poems in history."

Brandes has been binding for nearly a decade and already has a notable resume, having been exhibited at Arion Press, The American Bookbinders Museum, The Book Club of California, Guild of Book Workers, San Francisco Center for the Book, and more. Brandes's binding of *2020 Vision* was the First Place Winner of the Rocky Mountain Guild of Book Workers 2023 Traveling Exhibition.

\$4900



Item #2

2) [Curry, Colleen] Sacre, James | art by Julius Baltazar; translated by the printer, Joshua Watsky. [\*Quatre Fois Son Portrait dans les Etats-Unis d'Amerique \[Four Portraits of Him in the United States\]\*](#). Stonington, CT: Wequetequock Cove Editions, 2012. Folio. [4 (blank)], [24], [4 (blank)] pp, frontis., illus. Limited edition, number 7 of 24 numbered copies (an addition 6 lettered copies were issued). Signed by Sacre, Baltazar, and Watsky at the colophon. Bound by Coleen Curry in full goat cerulean blue leather binding with laced on boards with magenta buffalo leather edge to edge doublures; inlays of hand dyed, embossed, and painted goat and calf leathers with painted incisions; title, author, and artist hand tooled in turquoise metallic foil; top edge painted with acrylic, polychrome silk end bands, Green Mokuba backed with blue Lotka paper fly leaves; original water-colored, wrappers bound in;

signed on rear inside cover with binder's device and stamp; housed in magenta/grey cloth clamshell box with title, author, and artist printed in black on blue paper spine label; small onlays in similar design and colors to those larger ones on binding panels. Text printed on Velin d'Arche, the original watercolor that is the frontispiece is on Sekishu Japan paper, as are the four copperplate engravings. Each engraving was on paper colored prior to engraving. Fine.

Julius Baltazar (1949-), a noted French painter and printmaker has worked with major poets and writers to create livres d'artistes of the highest quality. In the early part of his career, he was championed by Dali, and the resulting influence of surrealism can be seen in his work where words and image create images of haunting beauty. This is a series of four poems by James Sacre—the French text appearing on the recto opposite the colored etching and Joshua Watsky's sympathetic English translation on the verso.

James Sacre (1939-), noted French poet, was born in the Vendee and, after traveling extensively (US, Italy, Tunisia and Morocco) now lives in Montpellier. He taught at Smith College from 1972 to 2001 and remains the Doris Silbert Professor Emeritus in the Humanities. His verse has a keen sense of place, as evidenced here in these four pieces inspired by a trip through New Mexico and Arizona and Death Valley, CA in 2009. The rural landscapes are compared to the Vendee of his childhood as he conjures up a conversation with his father, reminiscences and subsequent musings on man's relationship to the land. Baltazar's colorful and capacious etchings are suited to the "big sky" of the western US yet intimate enough to perfectly embody these personal reflections of the poet.

Joshua Watsky, American teacher, translator and poet, is the publisher as well as translator of this livre d'artiste. He has worked with Baltazar several times collaborating on splendid bi-lingual editions.



Item #2

Coleen Curry has provided this binder's statement: "The vivid etchings and watercolors by Baltazar were my immediate inspiration - driving across vast expanses and catching the scenery in a blur of motion filled colors. Sacre's poems reminisce landscapes from his childhood days; and I thought about how many of my memories are a blur of textures and colors. There is a line in the second poem, 'Bloomfield, New Mexico July 29, 2009': 'Habits of birds, I think back on it / Because a hummingbird was just dancing / In the wind against a backdrop of darkening clouds...'" This is a lovely book, an important bi-lingual text, confirming the universality of sympathies regarding land and family. Curry's binding is gorgeous—the blue leather capturing the "big sky" of the west, the iridescent lettering in blue (on blue) suggesting desert mirages. The painted leather onlays in magenta, yellow, orange, green, blue and red draw the viewer into the book. Sacre's considerations of that area of the American southwest, with Baltazar's boldly colored and capacious prints are so full of energy and motion, the reader-viewer eagerly joins the author, translator, and artists on their road trip.

\$9500



3) [Fox, Gabrielle] Keats, John | illustrated by Robert Gibbings and initials designed by Eric Gill. [\*Lamia, Isabella, The Eve of Saint Agnes, & Other Poems\*](#). Waltham Saint Lawrence: Golden Cockerel Press, 1928. Folio. [4], 100, [3] pp., illus. Limited edition, number 95 of 500 copies. Bound by noted American bookbinder, Gabrielle Fox in full alum tawed goatskin with red and green goatskin onlays and surface gilding, all over a subtle raised and recessed meandering laurel motif. Endpaper illustrations created with layers of Tengujo tissue. Top edge with original gilding. Printed on handmade paper in black Caslon and initials in black, red, and blue. Housed in a clamshell along with paper portfolio with some samples of the original binding material as well as promotional material related to the Designer Bookbinders 2017 exhibition, *Heroic Works* in which this binding appeared. Fox's design draws as much from the paper, typography, and illustrations of the work as it does from Keats's poetry.



Item #3

In their bibliography, the printers describe this as "[a]n almost perfectly-proportioned book, of which the Press is duly proud" Chanticleer 62. Indeed, it captures the quality of the early Golden Cockerel Press with Gibbings's beautifully illustrated head- and tail-pieces and Gill's absolutely charming decorative initials. A spectacular book that was almost immediately overshadowed by the Press's monumental *Canterbury Tales*, which stands next to the *Four Gospels* as one of high spots of twentieth century fine printing. Despite being overshadowed, *Lamia* remains an exceptionally fine book from design to execution and is here brilliantly presented in this distinctive yet reserved binding. Ransom 60.

\$5000

4) [Gallagher, Brenda] Brown, George Mackay | woodcuts by Michael Onken. [\*The Girl from the Sea\*](#). Old Stile Press, 2009. Folio. [56] pp., illus. Limited edition, number 193 of 195 copies, signed by Onken at the colophon. A skilled and imaginative design binder and a graduate of the American Academy of Bookbinding fine binding program, Brenda Gallagher has engaged with this modern



Item #4

telling of a story that comes from a long tradition of Celtic and Norse selkie stories. Full bound in green goat with onlays in fish leather that capture the movement of the waves in green, blue, and gray. Gallagher's binding wonderfully complements the tale, both thematically and artistically as her bold stylized cover shares a harmony with Onken's woodcuts. But even subtler details bring this text and binding together, like her skillfully woven silk endbands and the painted top-edge, a lovely sea-green with the suggestion of vegetation, as though

looking down on the top-edge of the book is to look down into the sea. Housed in clamshell box.

A finely printed and illustrated selkie story written by Brown in 1984 and first published here by the Old Stile Press. The cuts by Onken are beautifully done and are indispensable in conveying this story of a selkie who has been separated from her seal skin by a fisherman, trapping her in her human form. Perhaps the most striking of Onken's cuts is only found on the publisher-issued binding as a pictorial pastedown on the front board. Gallagher, whose engagement with this text is not limited to the binding, relays the tale of disappointment when purchasing this book unbound and necessarily without this woodcut—perhaps the woodcut that resonated with her the most. Since the printer had no extra copies of the illustration, Gallagher was driven to locate and contact Onken who had neither print nor the block from which the illustration was printed. Instead, he offered to lend her a good drawing of the image. From this image, Gallagher cut her own linoleum block and printed the illustration, remarkably true to the original. That print serves as the front fly leaf in her binding—a one of one lino print. An exceptional designed binding by an American binder coming into her own.

\$3250

5) Glaister, Donald | Rumi and Walt Whitman. [\*3 in Search of the Universe: Rumi, Walt Whitman and the Voyager Spacecrafts Wonder at the Quest\*](#). Vashon, WA: Foolsgold Studio, 2016. Folio. [32] pp., illus. Limited edition, numbered 10 of 10 regular copies (2 other deluxe copies), signed

by Glaister. Backed in black goatskin with textured and painted paper over boards with sanded aluminum insets on front and back panels; title indicated by three parallel cut-outs in the aluminum inset on front panel suggesting a counting system, housed in custom-made black cloth clamshell box. Pages on polyester film and various metals and matte boards. The text is letterpress printed in Filosofia in various point sizes, on aluminum and polyester sheets done from photopolymer plates by Jessica Spring at Springtide Press. The drawn images are silkscreen printed on aluminum and individually painted by the artist, Donald Glaister, who designed and produced the edition, assisted by Gabby Cooksey. Bottom edge of the clamshell is bumped with minor effect to the bottom corners of a few leaves, else fine.



Item #5

The texts are Zahra Partovi's thoughtful, elegant translation of *Verse* (1986) by Jalaluddin Mohammad Rumi, a 12th century Persian mystic poet, published by Vincent FitzGerald and Company and the verse of Walt Whitman from the 1855 edition of *Leaves of Grass*, starting, "I celebrate myself." The colophon / artist's statement tells us that this book is dedicated to the memory of Don Moore, Senior Engineer on the Voyager Spacecraft Project, the late brother of Donald Glaister's wife, artist Suzanne Moore. Aside from the family ties, the two Dons were close friends. The artist, Donald Glaister, writes, " *3 in Search of the Universe* is a celebration of the search for what is beyond: beyond what we see, what we think we see, and what we know we don't see. Rumi, Whitman, and the Voyager project all were instruments of this 'grand quest.' The writers wondered at the immensity and the universality of being. The scientist gave Voyager the physical form to that wonder. It fuels our wonder still." The book begins with couplets from Rumi, letterpress printed on textured aluminum with painted accents. The effect is ethereal and timeless, as are the couplets themselves. After the Rumi pages begins a sequence of amorphous, darkly painted, textured pages with angular cut-outs that reveal hard-edged industrial forms of plastics and metals beneath. From the fold of each of these page spreads emerges a translucent page of



poetry, excerpted from Walt Whitman's *Leaves of Grass*. These seemingly incongruous elements make perfect sense given the theme of the book in general and the theme of Whitman's poetry in particular. Interspersed are the cutout / Whitman page spreads and images reminiscent of engineering drawings painted on brushed aluminum. The aluminum paintings increase in complexity as one moves through the book. These paintings reflect the indefinite process of human creativity: the hard work as well as the flashes of inspiration that allow parts of an idea to appear fully formed in the searcher's mind. They are the visual ecstasy of "the quest." The aluminum paintings are visually oriented to the Voyager part of the trilogy but are equally applicable to the Rumi and Whitman facets as well. Man has, from the very beginning, dared to search not only his immediate environs but the immensity of all he can imagine. It is in that exploration that human beings discover themselves, as is so poignantly detailed by Rumi and Whitman. Donald Glaister's art brings us, breathtaking page by breathtaking page, to the edges of what we know of the universe, with flashes of illumination amidst the darkness, and then brings us back to the light in each of us. As well as a beautiful book, perfectly crafted, this is a profoundly moving book. To open the pages is to embark on the journey, experience the exhilaration of discovery, wonder, and joy!

\$7500

### Private Press

6) [Cheloniidae Press] Louys, Pierre | illustrated by Alan James Robinson. *Leda, or in Praise of the Blessings of Darkness*. Easthampton, MA: Cheloniidae Press, 1985. Quarto. [6 (blank)], [30], [6 (blank)] pp, frontis, plates, illus. State proof edition, number 1 of 15 deluxe copies with designed binding by Daniel Kelm, with original drawing, state proofs of the etchings and wood engravings, and an extra suite of prints. Signed by Robinson and Kelm. Bound by Kelm in full alum tawed pigskin with an inset bas-relief paper casting after the frontispiece illustrations. All housed in modified clamshell. Fine copy with only trivial rubbing to the box.

Illustrated with five drypoint etchings and seven wood engravings by Robinson each signed and numbered. The type was set by Mackenzie-Harris and printed by Dan Keleher at Wild Carrot Letterpress; wood engraving printed by Harold McGrath and the drypoints printed by Alan James Robinson. The book was designed by Robinson and Arthur Larson. And exceptional copy of this extraordinarily erotic tales, aptly illustrated by Robinson.

\$3250

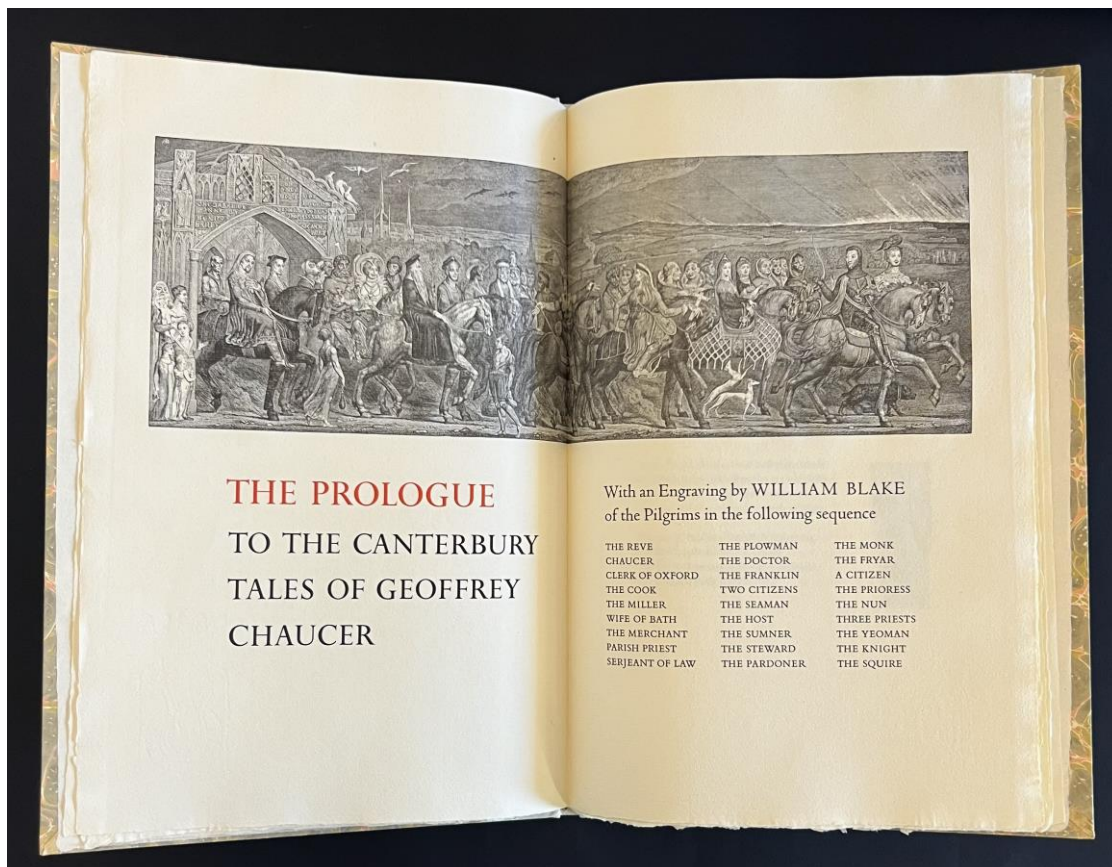


Item #6



7) [Plantin Press] Chaucer, Geoffrey | engraving by William Blake, drawings by Mary Kuper. *The Prologue to the Canterbury Tales of Geoffrey Chaucer*. Los Angeles: Plantin Press, 1975. Folio. [4], 35, [3] pp., illus. Limited edition, one of 115 copies. As issued, backed in vellum with marbled paper over boards, in publisher issued slipcase. An extremely bright copy; a nearly fine slipcase with trivial soiling. Title page spread with a two-page engraving by Blake. The text is adorned with Kuper's charming illustrations of the train of pilgrims, each in turn. A beautiful book by an important California press. Roderick Cave writes: Saul and Lillian Marks's Plantin Press, established in 1931, produced some of the best and most classical printing in the United States. The firm was deliberately kept small in order to retain personal control of quality, and work of a very high standard indeed has been printed for such clients as the Huntington Library and Dawson's Bookshop" (p. 208). Cave, Roderick. *The Private Press* (1983).

\$350



Item #7

8) [Shakespeare Head Press] Malory, Sir Thomas | woodcuts reproduced from Wynkyn de Worde's edition of 1498. *Noble & Joyous Boke Entyled la Morte Darthur by Syr Thomas Malory*. Oxford: Printed by Shakespeare Head Press for Basil Blackwell, 1933. Quarto. [4], xxviii, 316; [4], 373, [3] pp. Limited edition, number 294 of 350 copies; printed in red and black Caslon with woodcuts reproduced from Wynkyn de Worde's folio of 1498. The edition was variously bound in half and full morocco, this copy is one of the few in full morocco; Cockerell marbled endpapers; top edge

rough gilded, fore- and bottom-edge left untrimmed. This is a very bright copy with spine ends a touch darkened and trivial soiling to the covers; contents clean. Not often found in this condition and in what appears to be a publisher-issued slipcase with label on the back penned with the copy number. Slipcase is generally rubbed, with one joint starting to separate, nevertheless fairly sound.

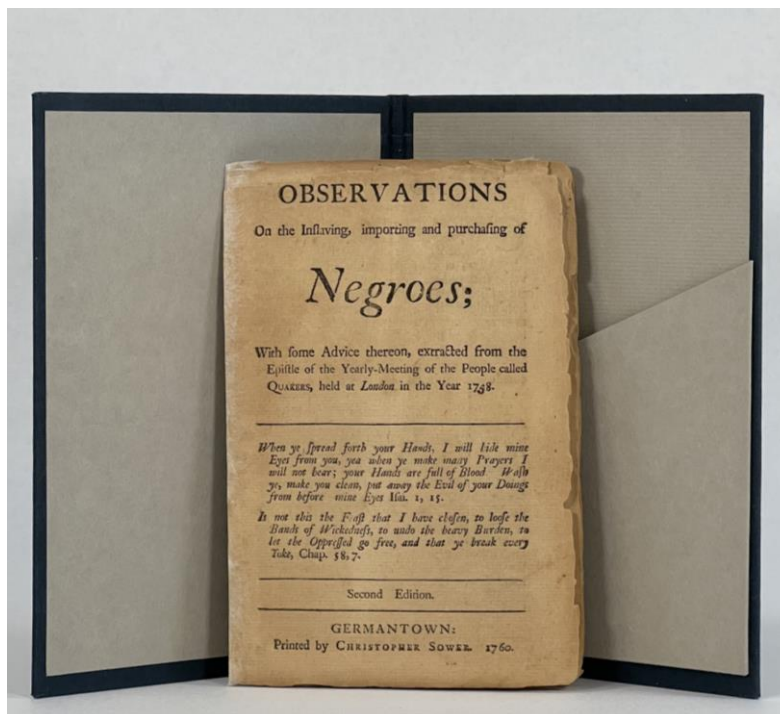
Begun in 1904, Shakespeare Head Press took its mature shape with the design of Bernard Newdigate who joined the Press in 1920. Newdigate was undoubtedly among the most important book designers of the twentieth century, and Malory's *La Morte Darthur* is an excellent example of his abilities. Colin Franklin writes, "Newdigate must stand as the best user of Caslon in the history of book design, of pure type as adequate in itself. What makes the page his, when that appears to be the whole of it, is hard to tell. Yet it was his own way, detectable any day...." And in this, he quietly stands shoulder to shoulder with the likes of William Morris, Cobden-Sanderson, and Hornby, having a mature and clear vision as a book designer. This is an exceptional copy of one of the high points of the Shakespeare Head Press. Ransom 77; Rogerson 122; Franklin, "The Private Presses" p. 147-51.

\$1400

### Americana and the Civil War

9) [Benezet, Anthony] [Fenelon, Francois]. [\*Observations on the Inslaving, Importing and Purchasing of Negroes; with some advice thereon, extracted from the Epistle of the Yearly-meeting of the People called Quakers, held in London in the Year 1748\*](#) (sic). Germantown, PA: Christopher Sower, 1760. Octavo. 16 pp. Second edition. Pamphlet housed in recent portfolio. Tasteful and appropriate conservation using Japanese tissue and wheat starch paste, the leaves at the folds have

been mended; leaf edges a bit tattered including some loss along the top edge of the title page just touching header on the verso; general toning.



Item #9

An early and important anti-slavery tract by the Quaker abolitionist which reprints passage from early 18th century observations of the African slave trade by William Bosman, John Barbot, N. N. Brue, and others, using those observations as well as scripture to mount a case against the practice. The author describes the slave trade as "destructive of the Welfare of human Society, and inconsistent with the Peace and Prosperity of a Country...." and "inconsistent with the Gospel of Christ,

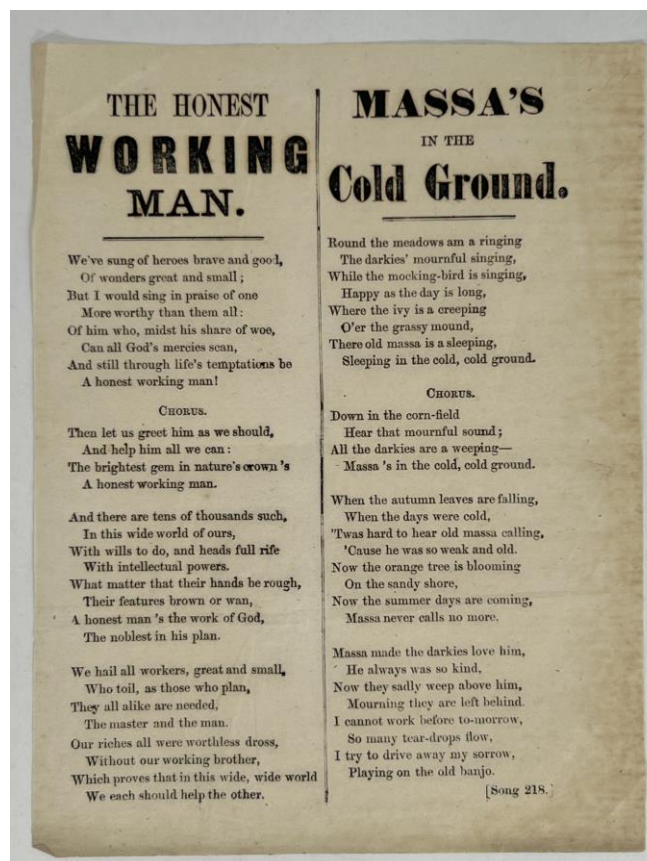
contrary to natural Justice, and the common feelings of Humanity, and productive of infinite Calamities to many Thousand Families, nay to many Nations...." (p. 9). Appended to this address is "The Uncertainty of a Death-Ded Repentance, Illustrated under the Character of Penitens" (p. [12]-16). This is one of two variants of the second edition, one correctly printing the year of the Yearly-Meeting on the title page as 1758, and this one, incorrectly printed as 1748 (contemporary ink corrects this), certainly making this the earlier of the two states. The first edition was published in 1759 and is extremely rare.

Christopher Sower was son of the first German-language publisher and printer in the colonies, Christoph Sauer. Young Christopher began working with his father before his death in 1758 and more than maintained the family business, he expanded it including building a paper mill on the Schuylkill River in order to ensure his business sufficient paper. In two short decades he would amass substantial wealth only to lose it all in the turbulence of the American Revolution. This work is an important tract on so many fronts. *Oxford American National Biography*. Evans 8542; Hildeburn 1658; Sabin 4676; Afro-Americana 1071; Hogg, *African Slave Trade and its Suppression*, 1732; ESTC W28713.

\$1600

10) [Foster, Stephen C.]. [\*The Honest Working Man \[and\] Massa's in the Cold Ground\*](#). 1860s. Broadside. 10" x 7.5." Printed in black on recto only, extremely thin paper. Minor toning along a couple edges; small folds to two corners, but generally, a remarkable example of an extremely fragile broadside.

The two verses (no music) are printed alongside one another with a double rule separating them. We've been unable to identify the author of "The Honest Working Man" though it appears to be of English origin. But "Massa's in the Cold Ground" is by Foster and depicts a scene in which enslaved persons are mournfully singing of the slave-owner's death. Printed at the bottom is the publisher's number, "[Song 218]." We've been unable to identify the publisher of the verse, but likely a northern imprint given the touting of the working man in the verso on the left.



Item #10

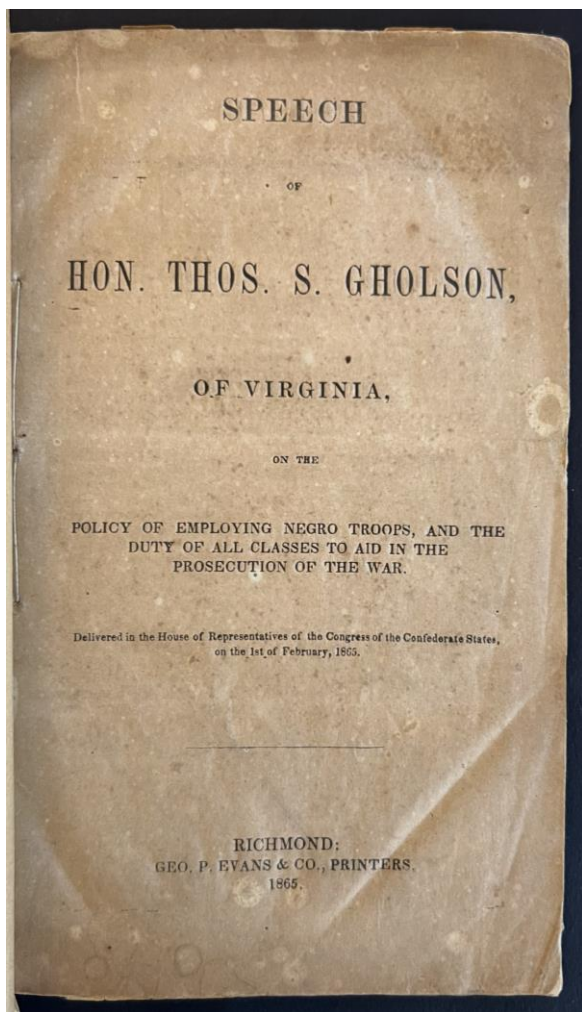
This sheet is unrecorded in the standard bibliographies. We've identified only one institutional copy at the University of Pittsburgh in their Stephen Foster Collection and it is from their cataloging that we've derived 1860s as a speculative date of printing. "The Honest Working



Man" is in the Kenneth Goldstein Collection in the University of Mississippi Library. It appears to be the same issue as our offering based on typesetting and some matching battered type and unaligned letters. The Goldstein Collection copy has had the Foster verse trimmed away. Remarkably rare.

\$300

11) Gholson, Thomas S. [Confederate Imprint] [Speech of Hon. Thos. S. Gholson of Virginia. Policy of Employing Negro Troops, and the Duty of all Classes to Aid in the Prosecution of the War. Delivered in the House of Representatives of the Congress of the Confederate States, on the 1st of February, 1865.](#) Richmond: Geo. P. Evans & Co., Printers, 1865. Octavo. 20 pp. Confederate



imprint. Stitched in later plain wrappers with manuscript title in pencil. Wrappers are quite brittle and chipped; contents are heavily toned and foxed consistent with degraded late-war paper supplies; horizontal crease through the textblock from an old fold; wear to the fore-edge margin of the late few leaves at the fold.

While Gholson bemoans the fact that enslaved individuals have not been used more fully in support of the war effort--"building fortification, as teamsters, cooks, &c." (p. 3)—he makes an interesting argument against arming enslaved individuals to fight in the war—even in these final days when fewer and fewer Southerners can imagine a Southern victory. He enumerates all the reasons both logistical and philosophical. One notable point he makes is that "[t]he States alone have power of emancipation; and if the slave must be liberated, or promised liberation before he will fight, it follows that the States alone can make him an available soldier, and that State action must precede that of the Confederate Government. Nothing, therefore, short of united and harmonious action on the part of the several States, could give efficacy and success to the experiment" (p. 11). Scarce in commerce. Parrish & Willingham 5415.

\$1500

Item #11

12) New England Protective Union. [By-Laws. Division No. 381 New England Protective Union.](#) [Massachusetts?]: (1852?). Broadside. 18" x 11.75." Printed in black on the recto only. By-laws presented in two columns within a solid ornamental border. Old folds and wrinkling; some edgewear with closed tears and trivial chipping to the blank border; a few minor closed tears to some folds; toning.



The depressed economy in the United States during the late 1840s gave rise to a renewed vigor in American labor unions. By 1852, the New England Protective Union, originally the Working Men's Protective Union (1845-1849), had over 400 divisions and a great deal of money and momentum—a movement that might have had significant effect on American labor had not that growth been undercut by the Civil War. (Perlman, *History of Trade Unionism in the United States*, p.33-35). This present broadside is an artifact of that era. This particular broadside is unrecorded with not auction or dealer records; no trace in OCLC. In fact, given the quantity of divisions, there are relatively few books of by-laws and division constitutions identified in OCLC. We have been unable to place the 381st division and the place publication is speculative. Extremely rare.

\$450



Item #12

13) Portis, John C. | Mrs. E. J. Simmons. [\*Resaca's Bloody Field: Interesting Reminiscences of a Confederate Soldier\*](#). [1896]. Octavo. [3], [1] pp. Single sheet, folded; printing on 3 pages. Now housed in full cloth portfolio. Toned; wear at the spine fold with minor loss to the margin, not touching text; old folds; early ink notation at the bottom of p. 3 identifying Portis as "a cousin of John W. Portis of Clarke County, Ala."

Addressed to Mrs. E. J. Simmons, President of the memorial association in Calhoun, GA, this contains a vivid recounting of Portis's memory of the Battle of Resaca, 14 May 1864--or at least his sliver of it. Also reprinted is a two-paragraph response from Simmons. In his letter, Portis, a private in Company B, 8th Mississippi Regiment, Volunteers Infantry, writes of the evening preparations and the day's battle pitched between General Sherman's and General Johnston's armies--the first battle in the Atlanta Campaign. Portis's letter captures a very personal view with some remarkable and haunting details. He was wounded and would have his "good right arm" amputated the following day. Not expecting to live, he relays stories of the kindnesses of many strangers that saw to him. While there is no imprint, it is worth noting that a small portion of the letter was reprinted for *Confederate Veteran*, Vol. IV, No. 9 (1896). No institutions recording ownership according to OCLC. Extremely rare.

\$1500

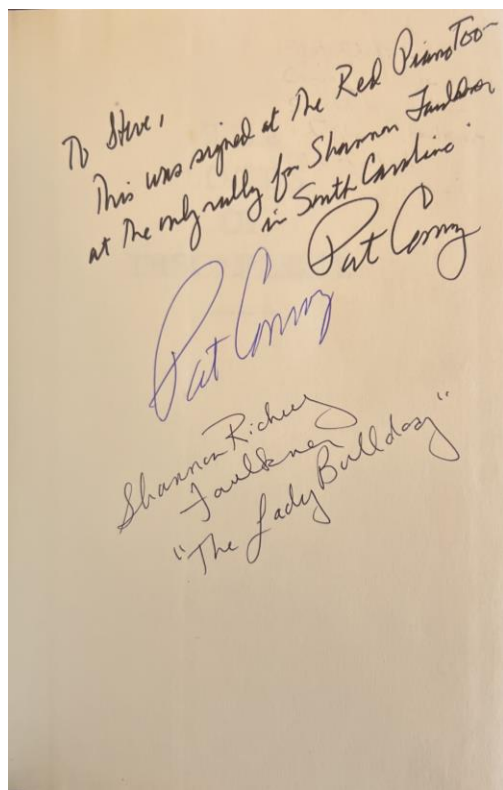
14) [Richmond] [Confederate Imprint] [\*The Stranger's Guide and Official Directory for the City of Richmond, October \[1863\], Vol. 1; No. 1. Showing the Location of the Public Buildings and Offices of the Confederate, State and City Governments, Residences of the Principal Officers, etc. \(All Published\)\*](#). [Richmond]: Geo. P. Evans & Co., 1863. 16mo. 16.4 cm. 31, [1 (advert)] pp. First edition. Confederate imprint. Beautifully backed in brown morocco with corners and marbled

paper over boards; printed wrappers are bound in. Binding is quite sharp and presents well; the wrappers are a trifle rubbed; contents clean.

A remarkably well-preserved guide to the Confederate capitol that includes not only information about governmental offices, but hospitals, newspaper and periodicals, Masonic and Odd Fellow halls. According to Parrish & Willingham there is a variant issue trimmed to a slightly smaller size with a variant wrapper (P&W 5921). This copy has a woodcut on the front wrapper with state seal in the center, Natural Bridge on the right and Washington the surveyor on the left; advertisements on the recto and verso of the rear wrapper. Both variants are remarkably uncommon with limited institutional holding according to OCLC. Rare in commerce, last appearing at auction in 1968. Parrish & Willingham 5922; Crandall 2677; Sabin 71210; Haynes 17784.

\$3000

### Literature



Item #15

15) Conroy, Pat. *The Lords of Discipline*. Boston: Houghton Mifflin Company, 1980. Octavo. [12], 499 pp. First edition, first printing. Signed by Conroy and Shannon Richey Faulkner. As issued, in publisher's cloth-backed boards with dust jacket. Light toning to the board edges; top corner of the front board bumped; contents clean in a crisp, unclipped dust jacket with light toning.

An exceptional association copy of Conroy's fourth novel. Here signed by Conroy and again signed an inscribed by him: "This was signed at the Red Piano Too, at the only rally for Shannon Faulkner in South Carolina. Pat Conroy." And below, signed: "Shannon Richey Faulkner "The Lady Bulldog." In 1995, Faulkner was the first female student admitted to Citadel Military College of South Carolina. Her attendance was short lived, washing out along with nearly 3 dozen of the matriculating class. Later, Faulkner cited her reason for leaving so abruptly was due at least in part to death threats made to her parents. Faulkner undoubtedly paved the way for women at the formerly all-male school as Nancy Mace would become the first woman to graduate from the Citadel in 1999.

\$750

16) Gorey, Edward. *The Gashlycrumb Tinies, or, After the Outing*. New York: Peter Weed Books, [1986]. 12mo. [56] pp., illus. First edition, thus. Signed by Gorey. In original pictorial boards with dust jacket. Binding is quite nice with only trivial softening to the spine ends; contents clean; dust jacket with a few short, closed tears and some toning but it still presents very nicely; price intact.

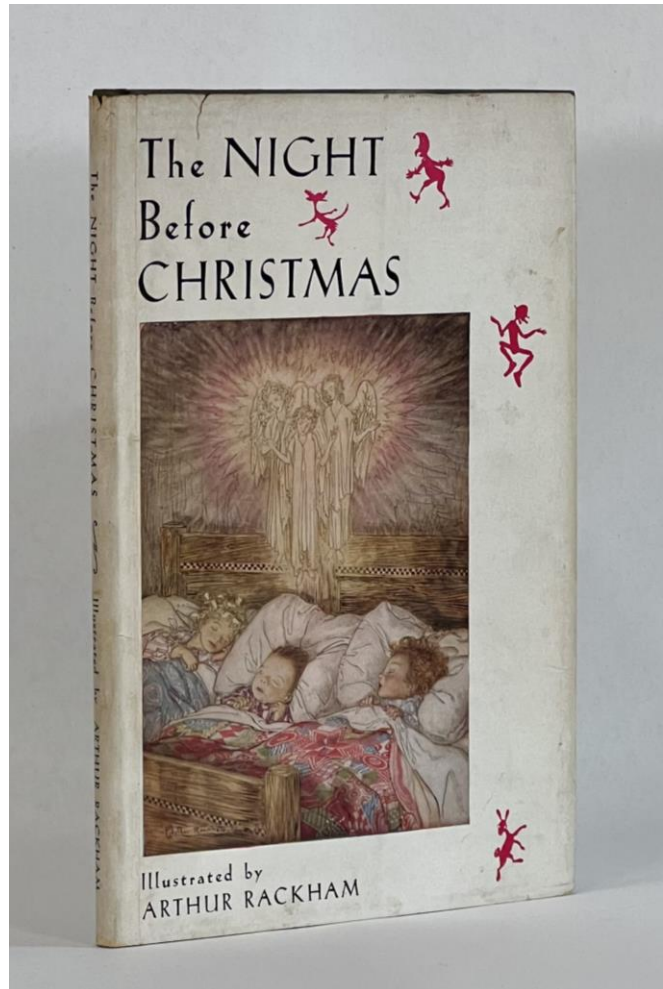
Originally issued in 1963 by itself and as part of *The Vinegar Works: Three Volumes of Moral Instruction*. This Peter Weed reprint is a beautiful example of Gorey's wonderfully perverse storytelling. Here signed by Gorey on the title page. Uncommon thus.

\$300

17) Moore, Clement C. | illustrated by Arthur Rackham. [\*The Night Before Christmas\*](#). Philadelphia: J. B. Lippincott & Co., [1931]. Octavo. 35, [2] pp, frontis, plates, illus. First American edition. As issued, in green cloth with pictorial pastedown on the front board; in dust jacket; all four color illustrations are present as well as numerous in-text black and white illustrations; endpapers are patterned illustrations printed in red. Spine and upper portion of the boards are just a bit darkened; contents clean; dust jacket with minor soiling/toning and touch of edgewear, but far better than often found with this edition. Quite a nice copy of this beloved tale, perfectly suited to Rackham's illustrations. Uncommon in this condition. Latimore & Haskell p. 66; Riall p. 174; Marshall 298.

\$400

18) Ward, Lynd. [\*Vertigo: A Novel in Woodcuts\*](#). New York: Random House, 1937. Octavo. Illus. First edition. As issued, in printed cloth, lacking the rare dust jacket. Very light shelfwear, including some minor fraying at the spine end; contemporary owner name on the front pastedown else clean throughout.



Item #17

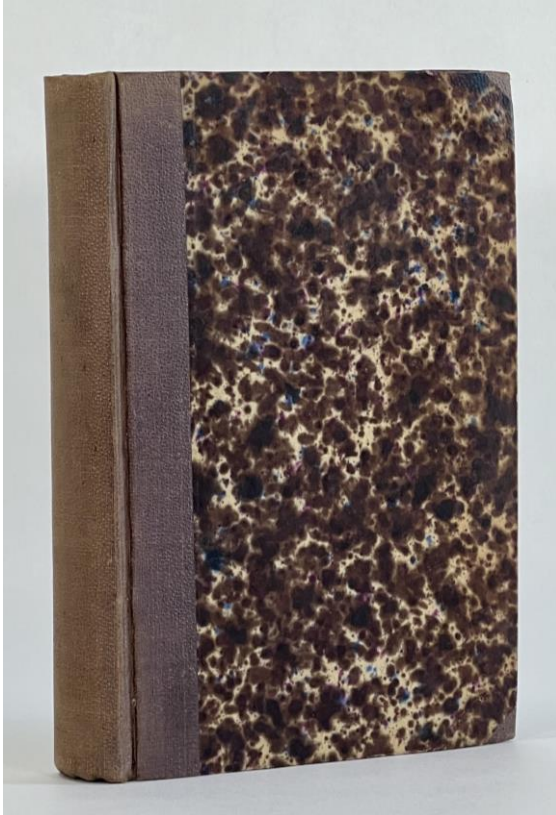
Spiegelman, in his introduction to the Library of America's works of Lynd Ward (2011) describes this, the last of Lynd Ward's graphic novels, as "[g]enuinely novelistic in scope, it is a difficult work that grapples with perilously difficult times. As emblematic as Steinbeck's *Grapes of Wrath*, as ambitiously experimental as Dos Passos's *U.S.A.* trilogy, as apocalyptic as Nathanael West's *Day of the Locust*, it is a key work of Depression-era literature, and useful in understanding what is being done to us right now" (p. xx).

\$200



## Miscellaneous Curiosities

19) Various. [\[Sammelband of Christian Pyramidology and British Israelism\]](#) 7 pamphlets (1) *The Pillar of Witness: A Scriptural View of the Great Pyramid* (2) *Philitis: Being a Condensed Account of the Recently Discovered Solution of the Use and Meaning of the Great Pyramid* (3) *Britain (or Israel), The Fifth and last, and the Unconquerable Empire* (4) *Are We Israelites?* (5) *Dan, the Pioneer of Israel* (6) *The Two Olive Trees: The Story of the Two Witnesses; or the Measuring of the Temple* (7) 1881-1882, *Or the Great Changes of the Near Future*. London, Dublin, and San Francisco: (1, 4, 5, & 6) W. H. Guest, (2) Carson Brothers, (3) S. W. Partridge, (7) A. L. Bancroft, c. 1876-1880.



Item #19

Octavo. 83, [5]; 128; viii, 60; 63, [1]; [2], 40; 16; 28 pp., plates. In contemporary marbled boards backed in cloth; no titling. A solid copy. Occasional pencil marginalia and a sticker on the front free endpaper with inked number, else clean. Four plates (one folding) serve as frontispieces for the first three works. One of the plates was over-trimmed at the time of binding with some very minor loss. Remarkably uncommon material.

\$350

20) Walton, Izaak and Charles Cotton. [The Complete Angler; or the Contemplative Man's Recreation](#). London: William Pickering, 1825. 48vo in 8s (4" x 2.25"). 2, xvi, 314, [4 (index)] pp., engraved title, frontis, illus. First Pickering edition. As issued in publisher's cloth with printed paper title

label on the spine; woodcuts of fishes in the text; largely an unopened copy. Spine a trifle sunned; very light edgewear; contents are clean; a remarkably nice copy of this proper miniature edition of Walton's classic. Keynes p. 94; Checklist 1825.15; Coigny 30; Welsh 7028.

\$150

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