

johnnycake books

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45th ANNUAL INTERNATIONAL BOSTON BOOK FAIR
BOOTH 416

November 7-9, 2025

SELECTED OFFERINGS



Albers, Josef.

HOMAGE TO THE SQUARE: TEN WORKS.

New Haven: Ives-Sillman, 1962.

This portfolio numbered 41 from the edition of 250. The complete portfolio, comprising ten screenprints in colors on Mohawk Superfine Bristol paper, loose (as issued), with the table of contents and colophon, contained in the original cream linen-covered portfolio.

From the colophon: "Joseph Albers approved the colors for these 10 works which were mixed by Sewell Sillman. Format and typography by Norma Ives. Silkscreen printing by R. H. Norton Co. Letterpress by Carl Purington Rollins Printing - Office of the Yale University Press."

The images measure 11 x 11" (280 x 280 mm); sheets 17 x 16.75" (431 x 427 mm); and overall 17.75 x 17.15 x 1" (451 x 445 x 26 mm).

The case is soiled, the spine lettering heavily worn, with exterior damage to the foot of the spine. Lacking the black-leather covered slipcase.

\$27,500



Audubon, John James, (Russell, Charles Theodore).

THE QUADRUPEDS OF NORTH AMERICA.

New York: V.G. Audubon, 1849.

First octavo edition, 3 volumes, 155 plates by W. E. Hitchcock and R. Trembly after J. J. and J. W. Audubon. Some spotting here and there, and in Volume 2, the outer edge/ bottom corner of the leaves running through page 110 are lightly stained, affecting neither text nor the images. Original, green full-leather binding, gilt-ruled, with the original owner's name, "Chas. Theo Russell" pressed in gilt to front covers all three volumes. Hinges have been recently reinforced and leather reconditioned. PROVENANCE: Heirs to Charles Theodore Russell (1815 - 1896), Massachusetts politician who served in both the Massachusetts House and Senate and as Mayor of Cambridge. He graduated from Harvard College in 1837, a classmate of Henry David Thoreau.

\$4,500

Irving, Washington. Boughton, George H. (illustrator)

RIP VAN WINKLE AND THE LEGEND OF SLEEPY HOLLOW

London: Macmillan, 1893.

Large paper edition limited to 250 copies and first edition thus. Bound by Maurin in blue crushed half morocco leather over blue cloth. with six compartments in gilt to spine. The covers are a wee dusty and the spine a wee sunned, else a sparkling copy inside and out. Tall 8vo, xi, 218, gte, 53 illustrations. Leaves uncut, and an apparently unread copy. No bookplates or owner names and desirable thus.

\$1,250

Cleland, John. Thierry (binder).

MEMOIRS OF FANNY HILL

London: Published for the Bibliophiles, 1904.

First edition thus. Uncommon edition of the world's best known work of erotic fiction. Published for The Bibliophiles as "a new and genuine edition from the original text (London, 1749)" as described on the title page, and handsomely bound by "Thierry" (binder stamp top edge verso ffe). Thierry was a renowned Art Nouveau binder who took over the Simier workshop, located at 152 Rue Saint-Honoré in Paris, following Charles Petit, around 1873. He ran it alone until his association with Louis Yseux in 1908. 8vo, deep blue, full crushed morocco, raised gilt-ruled bands, covers gilt single-ruled, all edges gilt-ruled, elaborately tooled inner dentelles, marbled endpapers, teg, 312p, ribbon marker. Two Bibliophiles editions are known to us:

MEMOIRS OF FANNY HILL. A new and genuine edition from the original text. London: Published for Bibliophiles, 1900, 212pp (Mendes: 38-G)

MEMOIRS OF FANNY HILL. 1904, 2 vol. (Library of Congress: PR3348.C65 M45 1901), but we could find no reference to a Bibliophiles single volume edition dated 1904. Small loss to gilt on the rule on rear cover, else fine.

\$1,250



Complete run and rare thus

de la Branchardiere, Mlle. Riego.

THE NEEDLE: A MAGAZINE OF ORNAMENTAL WORK

London: Simpkin, Marshall, & Co/ Ackerman & Co, 1852. A scarce complete run - 30 issues in 5 volumes - bound in one volume of three quarter leather over marbled boards. Covers are not bound-in, for a continuous numbering of 350 pages, amply illustrated with line engravings and foldout crochet and needlework patterns (all apparently extant) most printed in black, and some in color, in original folds (a few with some horizontal partial tears). Mlle Riego de la Branchaderie, (1828 - 1887) born in France of an Irish mother and an aristocratic French-Spanish father, published her first book in 1846 at the age 18, "Knitting, Crochet and Netting", which is regarded as the first book written about crochet. Seventy-one titles on the topic followed, including her magazine which ran from 1852 until 1854. Surviving copies are rare: the Metropolitan Museum of Art in New York has only Vol 1, Nos 1-12; The British Library reports 5 volumes, but does not specify 30 issues; Victoria and Albert Museum holds just Vol 1, and the NYPL records the title but no details of what volumes or issues. Binding is solid, leaves toned. Overall, nicely preserved
\$975

Only 10 copies, none in OCLC

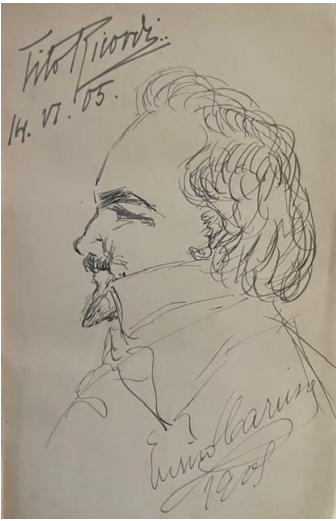
Bridges, Robert.

NOW IN WINTRY DELIGHTS.

Oxford: Daniel Press, 1903.

Special edition, only 10 copies printed. Vellum over boards with gilt title on spine and cover, and decorative metal clasps depicting acorns. Includes a contemporary portfolio and slipcase in red cloth, with Moroccan spine and gilt title on slipcase. Also includes decorative endpapers and a vellum facsimile of the phonetic script in which the poem was first written. According to Falconer Madan's bibliography of Daniel Press, 300 copies were printed with "bluish-grey projecting paper wrappers bearing the title with ornaments on the front." It can be inferred that this printing of Bridges's poem was not part of the initial run. Daniel Press was founded and operated by Henry Daniel; it was well known that his wife, Emily Daniel, participated in much of the printing. She was always known for her decorative work on small runs for Christmas publications. In the case of some publications, Madan notes that Emily created a small run of an item with vellum or decorative ribbons. There is no such note in his entry for Bridges's "Now in Wintry Delights." Considering how Henry Daniel ceased operation of Daniel Press in 1903 when he became Provost of Worcester College, it can be assumed that Emily Daniel completed the majority of the printing. Also includes a red leather bookplate belonging to New York stockbroker and book collector Henry W. Poor. The file has a mounted letter to Poor from Emily Daniel, dated September 29, 1903, Worcester House, Oxford. She informs Poor that Daniel Press will be producing 10 copies of Bridges's book in vellum, and that Mr. Daniel will soon be starting work at Worcester College. Given that "Now in Wintry Delights" was the second to last work produced by Daniel Press, it is possible that Madan was unaware of the 10 vellum bound copies made by Emily Daniel. This item represents a unique use of phonetic script in Bridges's poetry, while also showcasing the work of a female printer. There are many copies listed in OCLC, but none mention vellum covers or Emily Daniel's contribution to Daniel Press.

\$3,500



Caruso signed, profile sketch of self, copy owned by music publisher Tito Ricordi.

(Caruso, Enrico). (Ricordi, Tito). Hawies, H. R. R.

MY MUSICAL LIFE

London: Longmans, Green and Co., 1902.

Sixth impression, 8vo, publisher's blue cloth, gilt stamped decoration front and spine, 673p, . + 40p. pub list. (Unrelated 1965 gift inscription verso ffe). Ownership copy of Tito Ricordi II, with his ownership signature upper left corner front fly dated by him 14.01.05 (January 14, 1905) with an original self-profile in ink by Caruso signed and dated by him 1908. Caruso ((1873-1921), the famous Italian-born tenor, was also a renowned caricaturist who made sketches of many famous people, but often of himself as mementoes to famous personalities or figures in the opera world. This self-portrait was apparently sketched for Tito Ricordi (1865-1933) heir to the historic music publishing company Casa Ricordi founded in 1808 by Tito's grandfather violinist Giovanni Ricordi. The Ricordi company repertoire represented one of the world's most important sources of opera and classical music; early in its history, the company purchased the music library of LaScala and published the works of Rossini, Bellini, Verdi and Puccini. The Ricordis were not only publishers but also impresarios of careers and fortunes in the opera world. This self-portrait presented by Caruso to the Ricordi heir represents an association between the major opera performer of the time and the major arbiter of opera culture and commerce of the period
\$500

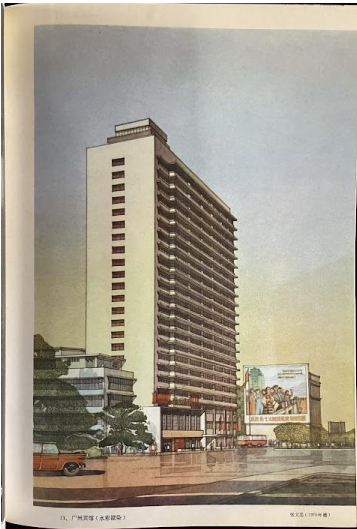


No OCLC record of this edition.

Delaware and Hudson Railroad Corporation

A SUMMER PARADISE: AN ILLUSTRATED DESCRIPTIVE GUIDE TO THE DELIGHTFUL AND HEALTHFUL RESORTS REACHED BY THE DELAWARE AND HUDSON RAILROAD CORPORATION

Albany: Passenger Department (of the Delaware and Hudson Railroad Corporation), 1906. Scarce passenger and tourist guide to resort and vacation destinations serviced by the Delaware and Hudson Railroad - both its rail and steamer lines - including Lake George, Lake Champlain, the Adirondacks, Saratoga and Sharon Springs. Published in handbook format, measuring 4.25 x 7.25", with pictorial cover front and back, 316 pages, illustrated with maps in three color and photos in duotone. Includes local listings for transport, restaurants, hotels, spas, and sites for sport, fishing, boating etc. Covers worn, internals quite good. The book has been pierced in the upper right corner, apparently to be hung by chain in a train station for use by the traveling public. There are several variant titles of this work issued by D&H Railroad located in OCLC. For this specific title there is only one edition published in 1930, for which there are only 4 copies. We could find no copies of this 1906 edition, presumably the first or early edition of this tourist handbook. Owner name with Rensselaer NY address in juvenile hand on the free front endpaper.
\$450



No record of publication or distribution outside of China.

(China Construction Industry Press)

BUILDING OPTIONS SELECTED BY THE EDITORIAL DEPARTMENT OF CHINA ARCHITECTURE AND BUILDING PRESS

Baiwan Village (Beijing): China Architecture & Building Press, 1979.

Stiff, glossy paper covers, measures 10.25 inches (26 cm) x 14.5 inches (37 cm), with 22 architectural drawings, almost all full page and mainly in full color. We could find no record of this publication outside of China. The text is entirely in Chinese. The Google translation of the text on the fifth photograph is as follows: "Architectural drawing is an important means for architectural designers to express their design intentions, explore design plans, and improve their artistic accomplishments. In their design practice, many architectural designers have drawn a large number of architectural drawings, and they also often do architectural sketches. This album is selected from the drawings sent to our agency by many architectural designers and art workers across the country. After our agency issued a notice to collect architectural drawings in March this year, many architectural designers and teachers from the Department of Architecture of colleges and universities responded enthusiastically and sent more than 1,700 works. Our agency invited relevant experts to form an architectural painting selection committee to evaluate these works. The selection committee was composed of the following comrades: Bai Zuomin, Qi Kang, Zhu Ying, Hua Yiyu, Du Rujian, Wu Liangyong, He Zhenqiang, Zhang Kaiji, Zhong Xunzheng, Xi Xiaopeng, Huang Yuanqiang, Peng Yigang, and Dai Nianci. After repeated evaluation, more than 200 excellent works were selected. When selecting, the proportion of the number of works of each type of painting was appropriately considered. This album will be published on the eve of the 30th anniversary of the founding of the People's Republic of China. We hope that this album can reflect the great achievements of my country's socialist construction from one aspect, and at the same time, we also hope that this album can play a role in exchanging architectural painting techniques and improving the artistic quality of architectural designers." Editorial Department of China Architecture & Building Press, September 1978"

\$475

Eliot, T. S., Ezra Pound, W. B. Yeats, William Carlos Williams, Carl Sandburg, et al (poems by). Pound, Ezra (edited by).

CATHOLIC ANTHOLOGY

London: Elkin Mathews, 1915

8vo, publisher's gray paper boards, spine and upper cover lettered in black, covers with decorative "Cubist" design in black by Dorothy Shakespeare Pound. First and only edition, limited to 500 copies. Edited by Ezra Pound, who also contributed 10 poems. The book is the first appearance in book form of any of T.S. Eliot's verse, containing five poems by him, including the first printing in book form of "The Love Song of J. Alfred Prufrock". Spine lightly browned, moderate wear at edges and corners. Light foxing here and there.

SOLD

(FitzGerald, Frances).

(TITLES INSCRIBED TO FRANCES FITZGERALD)

Journalist/ author received the Pulitzer Prize and National Book Award for nonfiction for "Fire in the Lake: The Vietnamese and Americans in Vietnam" (1972). Some of the inscriptions are from authors who also received Pulitzer Prize. Titles are first editions in dustjacket in very good or better condition.

Galbraith, John Kenneth. THE CULTURE OF CONTENTMENT. \$500

Salisbury, Harrison. THE SOVIET UNION: THE FIFTY YEARS. \$100

Sheehan, Neil. A BRIGHT AND SHINING LIE. \$400

Tuchman, Barbara W. SITWELL AND...CHINA 1911-1945. \$300

Wicker, Tom. A TIME TO DIE. \$300

Joyce, James. Colum, Padraic (preface by).

ANNA LIVIA PLURABELLE

NY: Crosby Gaige, New York, 1928

First edition. Joyce's prose poem later immortalized in FINNEGAN'S WAKE. This number 233 of 800 numbered copies signed by Joyce. 12mo, brown cloth, gilt-stamped front and spine, teg, 61 pp. Some shallow loss head of spine, corners moderately bumped and worm, Title page separating from binding but holding. No names, inscriptions or bookplates.

\$3,750

Kernan, Michael. Parker, Robert Andrew (illustrator)

THE DOLL NAMED SILVIO

Didymus Press, 2007.

A fine copy, published in a limited number of 100 copies, this the Artist's Proof signed initialed "A.P." and signed by Parker on the colophon. Laid-in is a fine copy of the 4-page prospectus for the publication. THE collectible copy.

\$750

Lewis. Sinclair. Grant Wood (illustrator)

MAIN STREET

Chicago/ NY: Lakeside Press for the Limited Editions Club, 1937.

Near fine copy, no bookplates or names, apparently unread in cardboard slipcase that has been tape repaired at the seams and around the paper label on the slipcase.

\$325

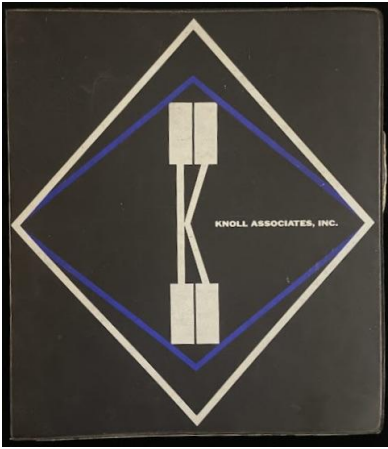
Patri, Giacomo. Rockwell Kent (introduction)

WHITE COLLAR A NOVEL IN LINOCUTS

San Francisco: Published by Pisani Printing & Publishing Co, 1940.

Third edition, stapled spine binding, after the first two editions with comb (spiral) binding. With the statement by John Lewis in the rear. No names, inscriptions or bookplates. Covers a tad dusty, with a small spot lower edge rear cover. A collectible copy of an early example of the graphic novel popular novel; a progressive labor manifesto, too.

\$2,500



Florence Knoll, Ludwig Mies van der Rohe, Isami Noguchi, Eero Saarinen, Anni Albers. et al (designs of)

KNOLL INTERNATIONAL COLLECTION 1962

NY: Knoll Associates, Inc, 1962. Catalog of the Knoll International Collection with over 100 photographs supplemented with detailed drawings and specifications for Knoll furniture for residences and offices. Over 150 pages (excluding tab sheets). Many of the pages have multiple images, so there are likely 600+ images of different items. Vinyl covered, multi-clasp silver ring binder, measures approx 12x10x2". Catalog is organized into 8 categories: 1) Low seating 2) Chairs 3) Bedroom Furniture 4) Cabinets 5) Benches and Tables 6) Desks 7) Accessories 8) Textiles. Also included is a collection of 12 leather samples, mounted on stiff paper with specs on verso, each approx 3' square. Solid copy, tabs are worn, evidence of use by a practicing architect. Catalog features the work of famous designers, including Florence Knoll, Ludwig Mies van der Rohe, Isami Noguchi and Eero Saarinen (furniture) and Anni Albers (textiles). The graphics for the catalog are by Herbert Matter and photography by Robert Damora, Scott Hyde, Yuichi Idaka, and Herbert Matter. Also includes later sheets for furniture in the later 50-57 Series, which includes a chair designed by Marcel Breuer
\$1,250

MacNeil, Robert. (MacDowell Colony)

WHY IS THIS IMPORTANT? REMARKS ON THE ARTS 1993-2009

Peterborough, NH: The MacDowell Colony, 2010

8vo, light green cloth, pressed titles in silver; 42 (3), Collected remarks of MacNeil on the occasion of Medal Days from 1993 to 2009 when MacNeil served as Chairman of the MacDowell Colony. Medalists included Jasper Johns, Joan Didion, I.M Pei, et al. Also included is the text of MacNeil's Nancy Hanks Lecture on the Arts and Public Policy delivered in Washington in 2007 on the occasion of the Centennial of the Colony. Signed by MacNeil on the title page. Uncommon to the market.
\$250

Mumford's personal copy with Geddes' note to his father about WWII

Mumford, Lewis

GREEN MEMORIES: THE STORY OF GEDDES MUMFORD.

New York: Harcourt, Brace and Company, 1947.

First edition. In Mumford's hand on the fly: "Lewis & Sophia Mumford (First edition) 1947." Mumford's son, Geddes Mumford, was killed in Italy in 1944 at the age of 19. Mumford wrote Green Memories as a memorial for his son. There is a note written on the verso of a flyer in Geddes Mumford's hand that says "Congratulations Dad. It was swell." Below Geddes's note, Mumford writes "written by Geddes the evening of the Hamilton Fish debate, Sept 1948." This note is in reference to a debate that took place between Mumford and New York Representative Hamilton Fish III (1888-1991) in Amenia, NY on August 31, 1941. Fish was a strong opponent of the United States involvement in World War II, and was against providing economic aid. Mumford argued against this, claiming that the United States should take action against Germany. From "Green Memories," page 257: "Geddes was present at the debate between myself and Hamilton Fish, at the Amenia High School in 1941, when I charged that apologist for the Nazis with being their accomplice and fellow-traveler. He sat through that whole debate with tense, knitted brows, sometimes with tears of excitement in his eyes..."

\$7,500

MacNeil, Robert).

(TITLES INSCRIBED TO ROBERT MACNEIL)

Also known as Robin, Canadian-born Robert MacNeil (1939 - 2024) journalist, writer and television news anchor. His coverage of the Watergate scandal led to the first nightly newscast for PBS, wherein he partnered with Jim Lehrer to create what today is known as the PBS News Hour. Titles are first editions in dustjacket in very good or better condition, unless otherwise noted. Many of the inscriptions are remarkably personalized. The titles show the catholic nature of MacNeil's intellectual associations .

Bellow, Saul. MORE DIE OF HEARTBREAK. Uncorrected Bound Galleys. \$400

Brodsky, Joseph. LESS THAN ONE; SELECTED ESSAYS. \$400

Gurganus, Allan. WHITE PEOPLE. \$200

Halberstam, David. THE NEXT CENTURY. \$200

Kennedy, Rose. TIMES TO REMEMBER. Uncorrected Advance Proofs (UK). \$1,500

Kissinger, Henry. YEARS OF RENEWAL. \$500

Mailer, Norman. CANNIBALS AND CHRISTIANS. \$200

Mortimer, John. CLINGING TO THE WRECKAGE. \$100

Stone, I. F. THE TRIAL OF SOCRATES. Uncorrected Advance Proof. \$250

Welty, Eudora. THE ROBBER BRIDEGROOM. (1988) Illustrated by Moser. \$500

A WRITER'S EYE \$500

LOSING BATTLES \$400

Pound, Ezra.

A DRAFT OF XXX CANTOS.

Paris: Hours Press, 1930.

Limited edition, numbered 178 of 200 copies on Canson-Mongolfier Soleil velin M. R. V. paper. Gallup 31a. Published in August 1930 by American ex-pat Nancy Cunard. who had long dreamed of having her own printing house, Cunard purchased the presses from her neighbor William Bird, who had used them to print Pound's "A Draft of XVI Cantos" in 1925 on his Three Mountains Press. She moved the equipment to 15 rue Guenegaud on the Left Bank, across the street from her apartment.
\$3,500

However, the XXX Cantos project was too big for Cunard to handle, so most of the work was done by the well-known printer Francois Bernouard at his own press on Rue des Ste.-Peres. Pound himself chose Bernouard and told him just how he wanted the finished product to look. Each canto begins with a big woodcut initial letter, designed by Pound's wife Dorothy. On the end paper is the legend "Imprime pour The Hours Press par Maitre Imprimeur Francois Bernouard, 1930. Initiales par D.S."

Original buff buckram, spine and front cover lettered in red, edges untrimmed. The covers show a wee soiling; the red lettering on the spine remains fully colored and the buckram unbrowned as is often seen. There is a tiny tannish spot on the ffe, otherwise the contents are crisp as issued. No names, inscriptions or bookplates. In her autobiography, "These Were the Hours", Cunard writes that Ezra Pound inserted this statement in the publisher's announcement card of the new book: "Eliminating the idea that his knowledge of the past has invalidated his perception of the present."
\$3,750

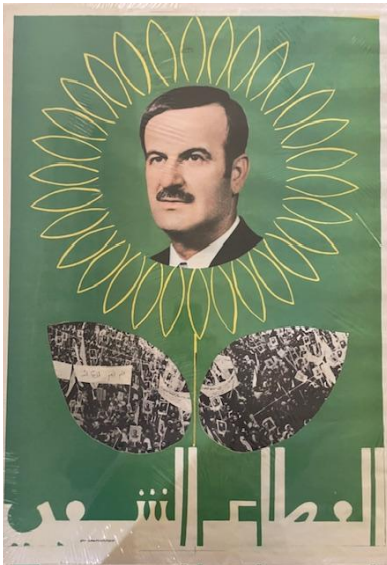


(Propaganda, Russian) (Lenin, Vladimir)

PORTFOLIO OF PRINTS/POSTERS FEATURING LENIN, USSR-ISSUED, 1969

Paper portfolio with cover photograph of Lenin, measuring approx. 17.5 x 22" containing 31 pictures of various sizes on 18 sheets depicting all aspects of Lenin's life, as student, father, one of the people and founder of the republic. Images presumably "suitable for framing" to be used in offices, public buildings, schools, etc both as government issued "art" and history lessons. Some wear to paper portfolio along edges; sheets fine.

\$1,250



(Propaganda, Syrian). (Hafez-al-Assad).

GROUP OF 6 SYRIAN PROPAGANDA POSTERS 1970s FEATURING PRESIDENT ASSAD.

A group of six Syrian political propaganda posters, mid-1970s, from the regime of Hafez-al-Assad, Syrian President from 1971 to 2000. The posters, variously sized, present Assad as both humanitarian and militaristic leader. Two of the posters (each approx. 14 x 21") picture Assad in military mode: one peering through a pair of binoculars in military fatigues, another surrounded by uniformed troops. One poster (approx. 13 x 18.5") is his "official" photograph, the kind that would be found framed in classrooms, public offices, etc. One (approx. 20 x 27") and another (approx. 13 x 18.5") are uniform in design, an inset of a photograph of Assad set against an outline of the map of Syria in bold, primary colors. The most graphically interesting and largest (approx. 21 x 28") appropriates "flower power" imagery from the hippie movement; Assad's photograph sits in the heart of a daisy, the petals of which are the photos of mass support.

\$1,500

Ritchie, Anne Thackeray. (Thackeray, William Makepeace). (Julia Margeret Cameron) (Alfred Lord Tennyson).

UNDATED ANS FROM ANNE THACKERAY TO AMERICAN BUYERS OF "MISS ANGEL."

Undated note, circa 1875, two sided, on polished sheet approx. 7 x 4.5" from author Anne Thackeray, daughter of the famous William Makepeace Tackeray, with embossed letterhead with her address in South Kensington, London. "8 Southwell Gardens, South Kensington Gentleman I write to acknowledge / with many thanks the safe/ arrival of the money / which you have sent me for Miss Angel. I have / turned it into two fields / at Freshwater wh(ich) I shall / always look upon as a / part of the American continent (and) consider that / I owe to its bountifulness / Believe me overflow. / Yours faithfully." Miss Thackeray enthusiastically thanked presumably American buyers for their purchase from her of presumably American rights to publish her first novel "Miss Angel," published in England in 1875. It was Harper's, which published "Miss Angel" in the United States, but there is no mention of any of the Harpers. The proceeds she writes financed the purchase of land in Freshwater, a village on the western end of the Isle of Wight. Besides being the birthplace of physicist Robert Hooke, during Thackeray's lifetime, it was the home of poet laureate Alfred Lord Tennyson. Photographer Julia Margaret Cameron had a home there from 1860-1875. Indeed, it was Cameron who brought Anne Thackeray to Freshwater. According to letters at Eton College, Anne Thackeray and Minny, one her four younger sisters became "especially intimate with Alfred and Emily Tennyson after the sudden death of their father at the end of 1863." Julia Margaret Cameron was directly instrumental in this by bringing them across to the Isle of Wight and putting them up in one of her Freshwater cottages. Anne Thackeray suggests that it was their desire for reassurance and familiarity which made the presence of the poet especially attractive: "It seemed to us that perhaps there more than anywhere else we might find some gleam of the light of our home, with the friend who had known him and belonged to his life and whom he trusted. And as we rested aimlessly in the twilight, we seemed aware of a tall figure standing in the window, wrapped in a heavy cloak, with a broad-brimmed hat. This was Tennyson, who had walked down to see us in silent sympathy. It remained important for Anne and her younger sister Minny to detect something of the reality of their father memorialised in his friends, who would now become their friends. The story of the developing relationship between the Thackeray girls and the Tennyson family emerges in a variety of surviving sources, but nowhere more compellingly than in the family letters given by Anne's granddaughter to Eton College Library." (Source: John Alpin. Tennyson Research Bulletin; Lincoln Vol. 8, Iss. 4, Nov 2005). Anne Isabella Thackeray Ritchie (1837 - 1919) was the eldest daughter of William Makepeace Thackeray whose several novels made her a central figure on the late Victorian literary scene. She is noted especially as the custodian of her father's literary legacy, and for short fiction that places fairy tale narratives in a Victorian milieu. Her 1885 novel, "Mrs. Dymond," introduced into English the proverb, "Give a man a fish and you feed him for a day; teach a man to fish and you feed him for life." (Source: Wikipedia) In 1863, Anne Isabella published "The Story of Elizabeth" with immediate success. Other works followed and her first of five novels, "Miss Angel," was published in 1875. Her second novel, published in 1877 "From an Island," is semi-autobiographical and could have been based in part on her life in Freshwater.

PROVENANCE: The heirs of Sherman and Anne Lyon Haight, major American bibliophiles whose Dickens and Cruikshank collections are with Trinity College in Hartford, CT. Paper-clipped to the note is a description excised from a book catalog for Cruikshank's "The Loving Ballad of Lord Bateman."

\$1,250

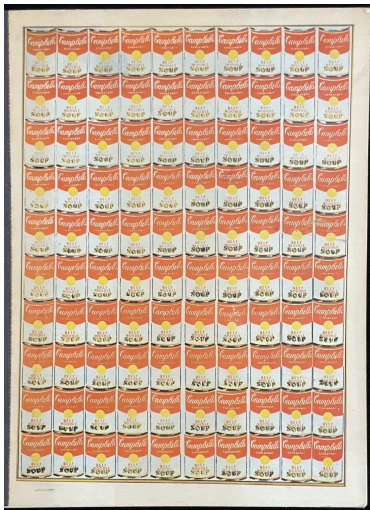
Somerville, Edith and Martin Ross.

MOUNT MUSIC

London: Longmans, Green and Co., 1919.

First edition. Signed by the author twice: after the preface (with the printed name crossed through) and on the front panel of the dustjacket (near the bottom). (There is another Somerville signature on the ffe, but it appears to be in another hand than Edith's.) The dustjacket is chipped about the edges and has been affixed to heavy paper. 8vo, green cloth, titles stamped in black on front, gilt on spine, 309 pages. There is an elegant photo of Somerville in riding gear pasted on the front pastedown. There is a complete owner name and American address dated 1955 on the ffe, and the original bill of sale from GF Sims Rare Books dated 8 Nov 1955 taped onto the free rear endpaper.

\$1,250



Warhol's first museum show.

Warhol, Andy. Green, Samuel Adams (introduction). Birillo, Ben (book design).

INSTITUTE OF CONTEMPORARY ARTS, UNIVERSITY OF PENNSYLVANIA. OCTOBER 8TH TO NOVEMBER 21ST, 1965.

Catalog of Warhol's first museum show, with the compliments card of Sam Green, who curated it. 8vo, illustrated stiff covers, black cloth backstrip, perfect bound, 27 full page illustrations. Housed in a phase box with an enameled medallion, with the Warhol image of Campbell soup cans similar to the cover of the catalog, in a round silver mount on the front slot. Designed and crafted by Wesley B. Tanner, founder of the Arif Press.

\$5,000



Welty, Eudora

GIRL WITH GUINEA PIGS (PHOTOGRAPH)

Image measures, 7 x 12, mounted, matted and framed under glass to 14 x 20", signed lower right margin "Eudora Welty" and titled in her hand "girl with guinea pigs" lower left margin

\$7,500



#3 of 5 artist's proofs with revelatory ALS presentation to Robert MacNeil

Welty, Eudora. (MacNeil, Robert)

THE EUDORA WELTY PORTFOLIO

Jackson, MI: Mississippi Department of Archives and History Diogenes Editions, 1992

18 photographs, 10 1/8 x 17 11/16 in. (25.7 x 44.9 cm.) to 17 3/8 x 12 5/8 in. (44.1 x 32.1 cm.) processed on silver-rich Agfa paper combined with brown towner, each noted "AP 3 / 5" lower left margin and signed Eudora Welty in the lower right margin, all housed in a green, cloth-backed clamshell box. Welty has titled Print 2 in her own hand to MacNeil: "The Pageant of Birds to Robert MacNeil" after the AP notation. (In addition, to 5 artist's proofs, there were 60 copies of the portfolio issued for sale, numbered 1 through 60.)

Before being published, Welty was an accomplished photographer traveling across Mississippi in the 1930 and 40s taking "snapshots" of everyday life. This portfolio accompanied an exhibition of a few of these photographs at the Old State House in Jackson in August 1992. According to the text by the archives director laid into the portfolio, "the exhibition was conceived as a means of exhibiting the range of Miss Welty's camera work... From the Mississippi Archives of over 1000 Welty negatives, around 75 images were presented to her, from which Miss Welty selected 18 photographs."

Miss Welty tells a slightly different version of events. She and journalist Robert MacNeil enjoyed a friendship that endured for decades; he, in fact, delivered keynote remarks at the opening of this exhibit. In Miss Welty's ALS to him, dated December 9, 1992 on her letterhead, presenting this Artist Proof, she allows "The State Dep't of Archives here (which owns my photos) got up this set of prints by subscription, a fundraiser, I had nothing to do with it except sign them and they let me have a few sets for myself".

In Welty candor, she then proceeds to criticize the reproduction of her negatives; "I think you might feel as I do that the prints are too large + showy" Welty concludes the letter by thanking MacNeil for speaking at the exhibit's opening, wishing him well on his new book and expressing eagerness at seeing Jim and Kate Lehrer on her next trip to Washington.

We do not know of the whereabouts of the other four Artists Proofs; certainly there has not been one available in the marketplace before; even among the 60 numbered copies, OCLC identifies only two copies. Welty's private remarks about the execution of the reproductions are revelatory. \$80,000

Whitman, Walt. Weston, Edward (photography). Van Doren, Mark (introduction)

LEAVES OF GRASS

NY: The Limited Editions Club, 1942.

Very nicely preserved, 2 volume set in brown cloth slipcase. Signed by photographer Weston. Slightest wear at spine tips, more noticeably at top of spine.

\$675

Yeats, W. B. Moore, Thomas Sturge (cover design).

THE WILD SWANS AT COOLE

London: Macmillan, 1920.

First edition in first issue dustjacket which is soiled with a spine that is browned and missing about half inch at each end. Covers designed by Moore are quite nice. Moderate wear to cloth at spine ends. Some offsetting to ffe and fly, with an ownership name that looks like Leslie Hogarth dated 1919 upper right corner of half title.

\$3,000