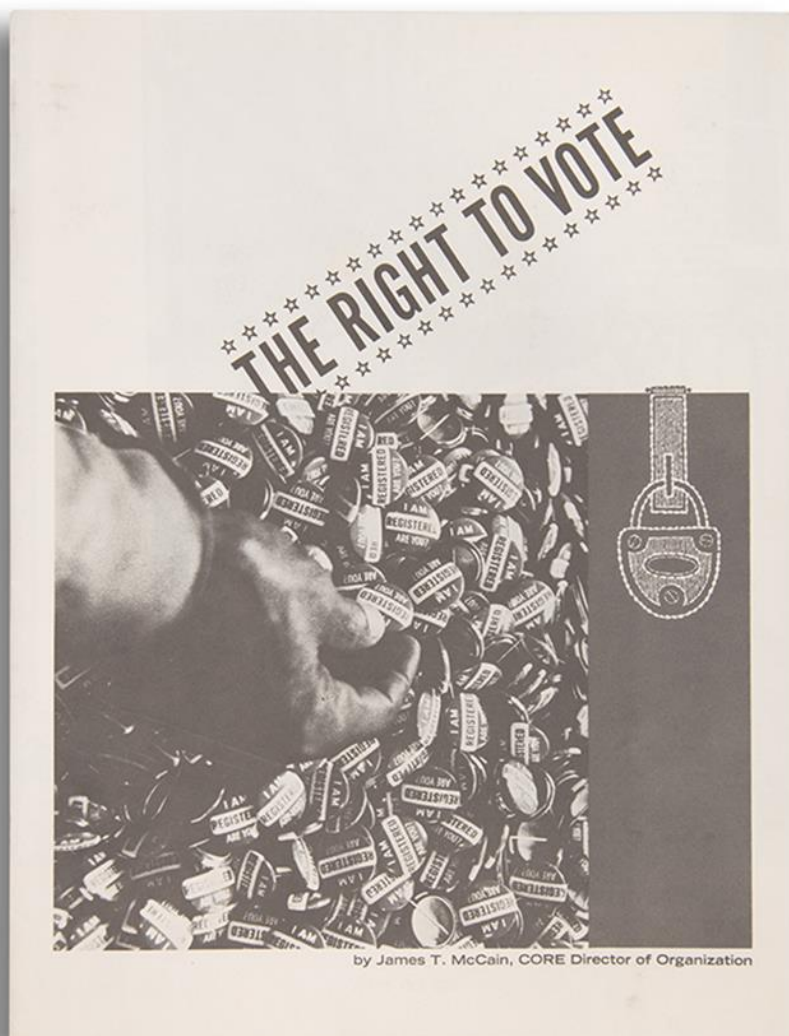


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PRESENTATION COPY WITH AN ORIGINAL PHOTOGRAPH AND A DRAWING

1. BEARD, PETER. *Longing for Darkness. Kamante's Tales from Out of Africa. With original photographs (January 1914–July 1931) and quotations from Isak Dinesen (Karen Blixen).* Collected by Peter Beard. *New York and London, Harcourt Brace Jovanovich, 1975.*

£2,750

[111536](#)

PRESENTATION COPY inscribed: 'D [drawing of an ear] Patrick: Merry Christmas & Happy new year / (at which pt. you'll be getting 2 more of these overdue offerings) / [drawing of gift box and a crocodile] / warm regards / Peter (Beard)'. Below this is a gelatin silver photograph of Beard with Karen Blixen mounted inside a 'Seasons Greetings' book of matches.

Peter Beard first visited Africa at seventeen and, when returning a few years later he read *Out of Africa* (1937), the book Karen Blixen wrote under the pseudonym Isak Dinensen, on the boat over. Captivated by the book, he travelled to Copenhagen to visit Blixen in 1961 and again in 1962. During this second visit, Blixen gave Beard a letter of introduction to her former majordomo, Kamante Gatura, a Kenyan national of the Kikuyu tribespeople. Beard suggested that Kamante write a book about his life with Njeri wa Kahuga (the Kikuyu name given to Karen Blixen). *Longing for Darkness*, which takes its title from Blixen's *Shadows on the Grass* (1960), features Kamante Gatura's recollections of his time with Blixen and folk tales of his people; these were spoken into a tape recorder and were translated and transcribed by his sons, the book also includes his drawings, Karen Blixen's archival photographs and Peter Beard's photographs.

First edition, PRESENTATION COPY with a DRAWING AND A GELATIN SILVER PHOTOGRAPH mounted within a book of matches on the front free endpaper; 4to (303 x 202 mm, 12 x 8 in); black-and-white photographs by Peter Beard and Karen Blixen, facsimile pages from Kamante Gatura's recollections with photographs and colour drawings, layout and design by Peter Beard and Marvin Israel, afterword by Jacqueline Bouvier Onassis, toning to pages; tan endpapers, photo-illustrated paper-covered boards, dark grey, light rubbing to spine-ends and tips, illustrated price-clipped dust-jacket, light fading to spine, wear along top edge with a small chip to lower panel, a very good copy; [364]pp.



INCLUDES THE TEXT OF THE 35-SECOND PLAY BREATH

2. BECKETT, SAMUEL. 43 autograph letters and cards to publisher Roland Hänschel.
Paris, 1965-1989.

£20,000

113292

Two decades of correspondence from Samuel Beckett to the founder of the manus presse in Stuttgart, Roland Hänschel (1929-2005).

The men's relationship began in 1965 with the manus presse publication of Beckett's *Nude Without Words I & II*, with illustrations by HM Erhardt. Their correspondence primarily deals with publications of Beckett's work, including *FAAW* (*From an Abandoned Work* (1967), with graphics by Max Ernst, 'les gravures... me plais beaucoup', and *Come and Go* (1968), with illustrations by Erhardt. Most notably, the correspondence includes the complete text of Beckett's 35-second play *Breath*, first performed in New York in 1969. There is also a note thanking Hänschel for his congratulations on the Nobel Prize, as well as Beckett's health problems, including eye surgery.

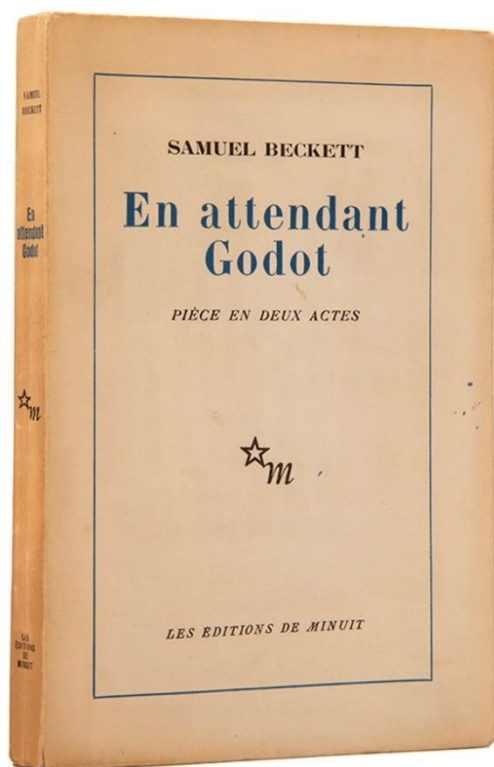
43 individual letters, most on white card, some with Beckett's header, and with 20 envelopes, primarily airmail envelopes.

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3. BECKETT, SAMUEL. *En attendant Godot. Pièce en deux actes.* Paris, Les Editions de Minuit, 1952.

£2,500

[112062](#)

Effectively the earliest obtainable manifestation of Godot.

Written between October 1948 and January 1949, the play was not produced until January 1953, with Roger Blin directing at the Theatre de Babylone (the English language version premiered some two years later in London). First published in September 1952 by Les Editions de Minuit, ahead of the first full performance, only 2500 copies were printed. Thirty reviewers came to the générale of *En attendant Godot* before the public opening... Contrary to later legend, the reviewers were kind... Some dozen reviews in daily newspapers range[d] from tolerant to enthusiastic... Reviews in the weeklies [were] longer and more fervent; moreover, they appeared in time to lure

spectators to that first thirty-day run' (Cohn, *From Desire to Godot*).

First trade edition, first printing (only preceded by the private edition of just 35 numbered copies); small 8vo; somewhat browned internally as always with the papier courant issue; original wrappers printed in blue and black, in the very early, if not original glassine, vertical crease to backstrip, else very good.

CELEBRATING BLACK SCIENTISTS

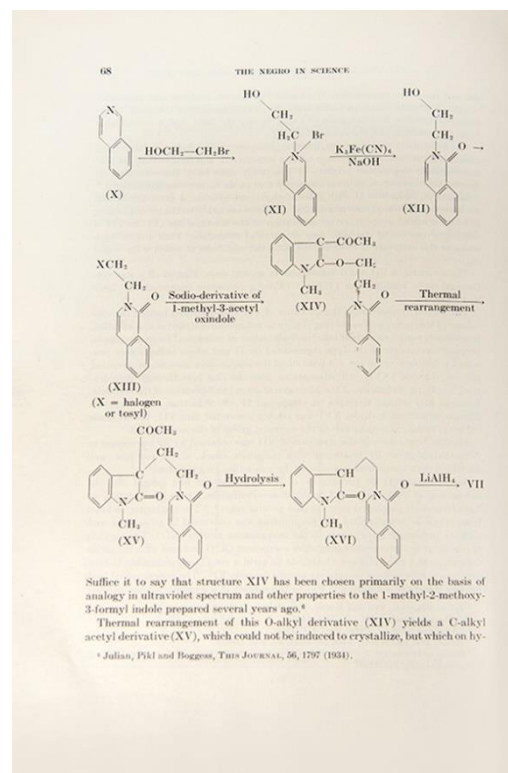
4. [BLACK SCIENTISTS]. TAYLOR, JULIUS H. (EDITOR). *The Negro in Science.* By the Calloway Hall Editorial Committee, Morgan State College. Baltimore, MD, Morgan State College, 1955.

£350

[113548](#)

First edition, first printing of this significant volume celebrating Black scientists, edited by prominent physicist Julius H. Taylor (1914-2011).

Taylor earned his master's degree from the University of Pennsylvania in 1941 and remained at the school as a research assistant in a field so cutting edge that its name — solid state physics — was not coined until six years later. He earned his PhD in 1950 with a dissertation on the properties of germanium (Krapp, *Notable Black American Scientists*, p. 293).

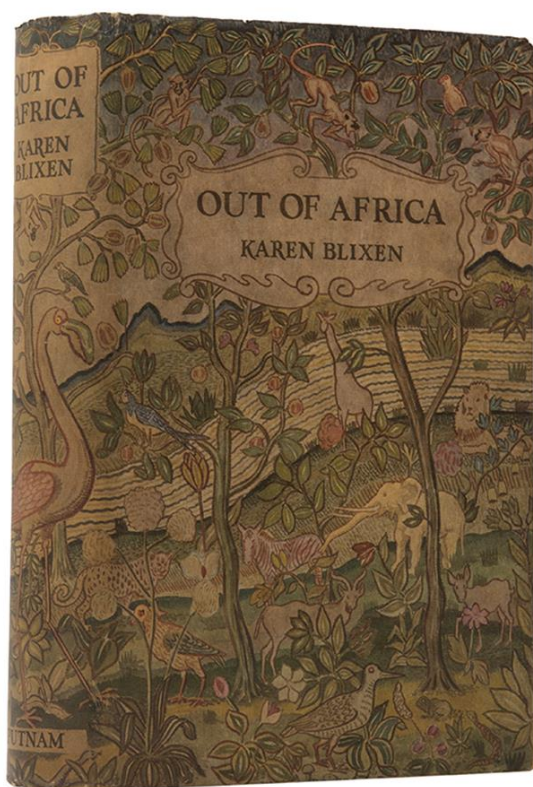


In 1949 Taylor was appointed professor of physics at Morgan State College (now Morgan State University), becoming chair of the department the following year. This volume, which he edited, was published to celebrate the dedication of the school's new science quadrangle.

As the introduction explains, 'That Negroes have made important contributions to the field of the natural sciences is an important fact of which neither the lay public nor scientists themselves are fully cognizant. The primary purposes of this volume, then, are to lay before a larger public the achievements of a little-known group of scientists, and to call attention to the valuable resource constituted by the racial group from which these scientists come'.

The contents include fifteen academic articles in four subjects: biology, chemistry, physics, and mathematics, as well as an introduction by physicist Herman R. Branson, a short analysis of current trends in scientific education for Black Americans, and a biographical dictionary. Among the authors represented are W. Montague Cobb, James H.M. Henderson, James Bonner, Samuel M. Nabrit, Lloyd N. Ferguson, David Blackwell, J. Ernest Wilkins, Jr., and Warren E. Henry.

First edition; 8vo; illustrations within the text, light dampstain and spotting in the gutter between the title page and foreword, and a few other light spots to the early leaves, edges of text block spotted; original blue cloth, titles to spine gilt, spine rolled, head of spine bumped, a very good copy in the original plain dust jacket that is a little rubbed with some marks, small chips, and short closed tears; 192pp.



5. BLIXEN, KAREN. *Out of Africa*. London, Putnam, 1937.

£7,500

[109349](#)

The UK edition precedes the much more common Random House printing. Memorably filmed. This is by far the best copy we have handled.

Out of Africa is Karen Blixen's memoir of her years in Africa, from 1914 to 1931, on a four-thousand-acre coffee plantation in the hills near Nairobi. She had come to Kenya from Denmark with her husband, and when they separated she stayed on to manage the farm by herself, visited frequently by her lover, the big-game hunter Denys Finch-Hatton, for whom she would make up stories 'like Scheherazade'. In Africa 'I learned how to tell tales', she recalled many years later. 'The natives have an ear still. I told stories constantly to them, all kinds.' Her account of her African adventures, written after she had lost her beloved farm and

returned to Denmark, is that of a master storyteller, a woman whom John Updike called 'one of the most picturesque and flamboyant literary personalities of the century'.

First edition, first impression, first issue dust jacket without reviews for this title on the rear panel; 8vo; publisher's red cloth, titles to spine gilt; with the pictorial dust jacket, spine very slightly rolled but a superb copy in the nicked dust jacket.

FIRST EDITION OF BOWLES' FIRST NOVEL

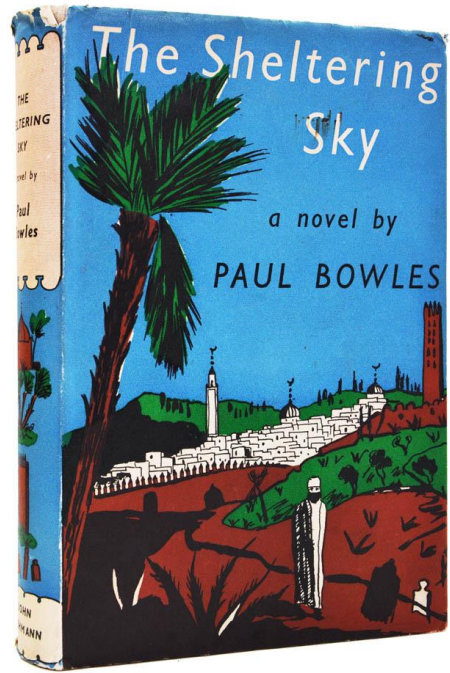
6. BOWLES, PAUL. *The Sheltering Sky*. London, John Lehmann, 1949.

£2,250

[100132](#)

The first edition of the author's first novel, a landmark title in modern literature, and in many ways a progenitor of Beat fiction. An American couple's relationship struggles to survive when exposed to the expanse and alien culture of North Africa.

First edition, first printing; 8vo; previous owner's initials to front free endpaper, last leaf with chip to fore-edge from clumsy opening presumably at time of publication, overall internally fine; publisher's grey cloth, slightly sunned at spine ends and corner tips, dust-jacket by Fred Uhlman, slight wear to fore-corners of front panel and spine ends, overall a very good, bright example.



**BRASSAI'S FIRST TWO BOOKS INSCRIBED TO EMIEL VAN MOERKERKEN
PARIS DE NUIT WITH A REDACTED COVER**

7. BRASSAI (PSEUD. HALASZ, GYULA). *Paris de Nuit* [WITH] *Voleptés de Paris*; [AND] VAN MOERKERKEN, Emiel. *Portrait of Brassai*; [AND] BRASSAI. *Paris de Nuit*. Paris, [1932; 1934]; 1936 [but printed 1991]; [1932].

£9,750

[111551](#)

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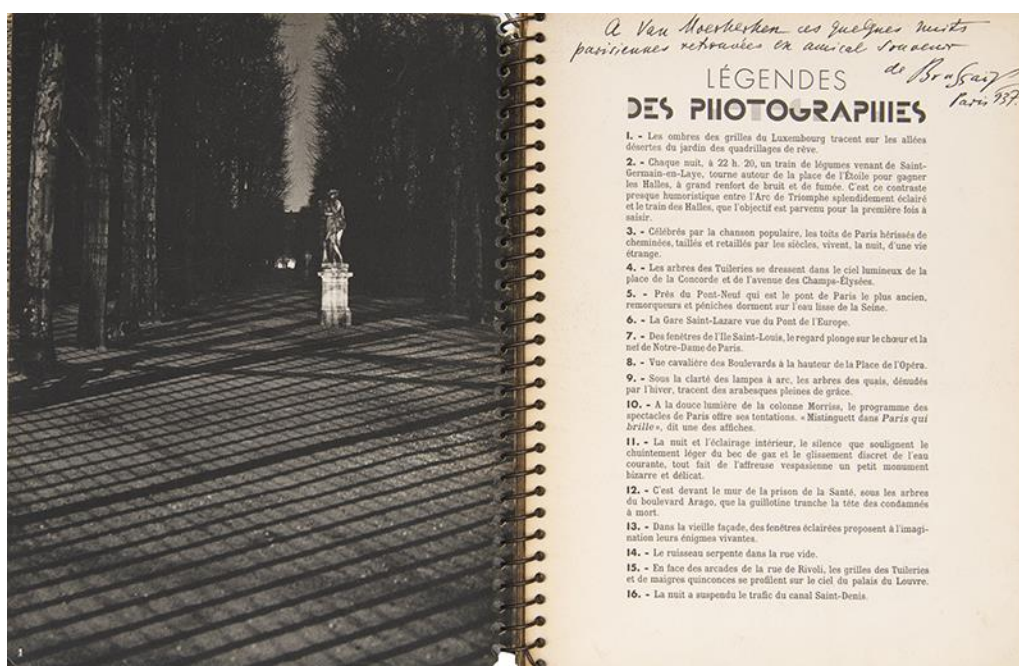
Van Moerkerken or perhaps even Brassai has removed and discarded the text pages with Paul Morand's introduction to *Paris de Nuit*, and has placed black tape over Morand's name on the cover. Brassai was furious that Morand's name was printed on the cover in a typeface almost twice the size as the rest of the text, suggesting that Morand was the book's author.

Contemporary reviews of *Paris de Nuit* pointed out that Brassai's photographs were far superior to Morand's text, with *Le Temps* stating, 'When the name of Paul Morand will be long forgotten, Brassai's photographs will still be living and precious documents.'

Presentation copy of Brassai's second book, inscribed to Dutch photographer and filmmaker Emiel van Moerkerken: 'à mon cher Van Moerkerken / ces malheureux "plasirs" qui ont mérités / un meilleur sort / Brassai / Paris [1]938.' ['to my dear Van Moerkerken / these unfortunate "pleasures" who deserved / a better fate / Brassai / Paris [1]938.']

Voluptés de Paris is Brassai's scarcest title. Disappointed after the publication of *Paris de Nuit* (1932) failed to bring either the extra income or new commissions that he had hoped for, Brassai began publishing some of his more risqué photographs in magazines such as *Scandale*, *Secrets de Paris*, and *Paris Magazine*. The publisher of *Paris Magazine* was Léon Vidal, who also owned Librairie de la Lune and the Diana Slip lingerie company; for a time, he was Brassai's best customer. In August 1932, Vidal and Brassai signed a contract to publish a book called 'Paris Intime', intended to be similar in format to *Paris de Nuit* with a text by Pierre Mac Orlan. The project drifted as the relationship between Brassai and Vidal deteriorated, and two years later, Vidal published *Voluptés de Paris* without any involvement on Brassai's part. Brassai disowned the book, as inferred in the inscription, and when many of these photographs were later included in *The Secret Paris of the Thirties* (1976), he claimed that this would be the first time they were published.

Copies of *Voluptés de Paris* exist in versions comprising either 48 or 40 pages. Although the exact reason and time this censorship or change occurred is unclear, being ring-bound, removing four leaves without disturbing the others would have been easy. This copy has the full complement of 48 pages.



Provenance: Emiel van Moerkerken (inscribed by Brassai).

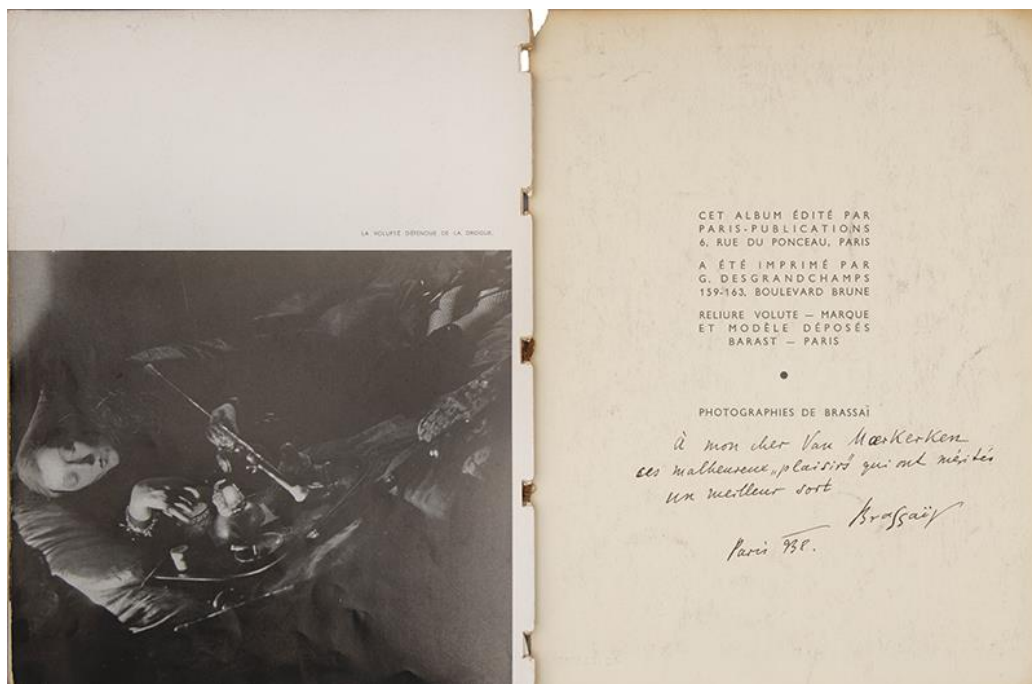
Paris de Nuit. Paris, Édition Arts et Métiers Graphiques, [1932]': First edition, presentation copy inscribed by Brassai on the first page with a gelatin silver photograph by Emiel van Moerkerken mounted on the front cover, verso (107 × 77 mm, 4¼ × 3 in); 4to (248 × 192 mm, 9¾ × 7½ in); black-and-white photographs printed in gravure by Draeger, light offsetting to first page, four leaves with Morand's text removed; photo-illustrated spiral-bound card covers, titles printed in red, wear to edges, handling creases, top and bottom tabs lost, Morand's name and the editor and series information on the upper side covered in black tape; Emiel Van Moerkenen's ownership signature and bookplate on the first page; [76]pp.

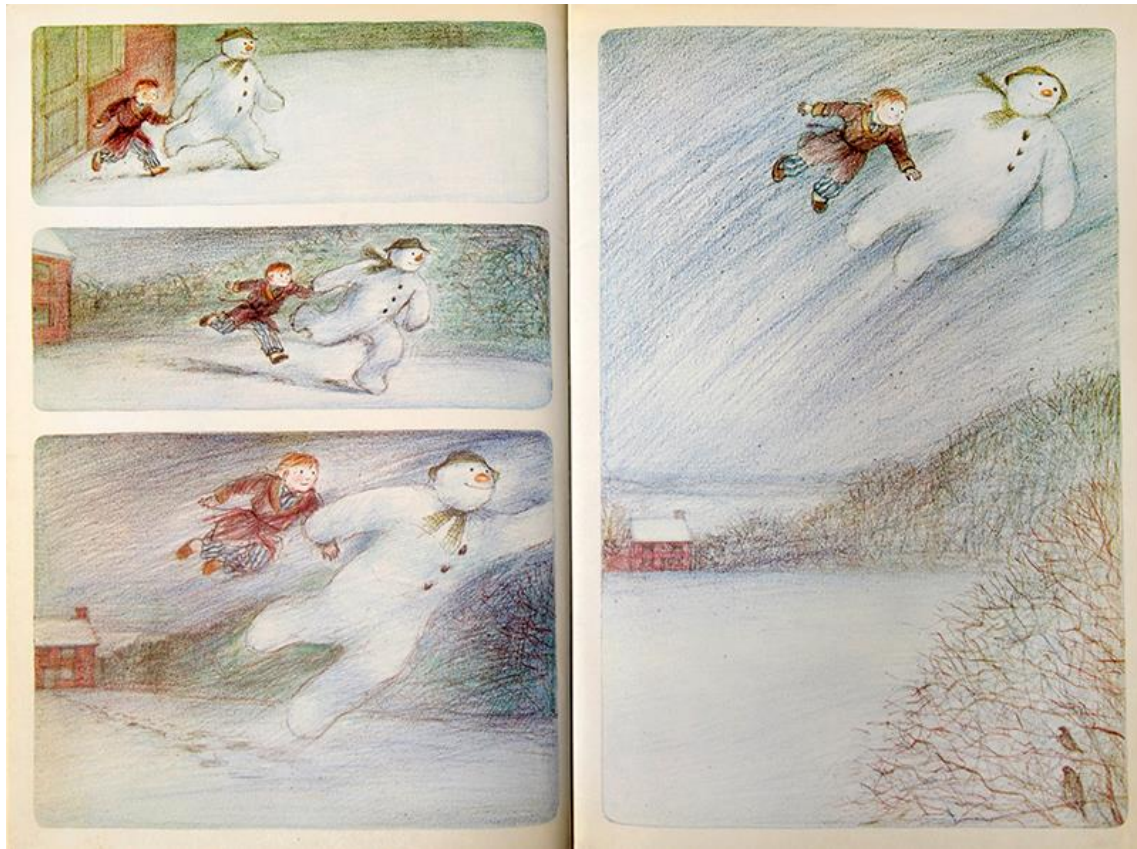
Voluptés de Paris. Paris, Paris-Publications, [1934]': First edition, the complete version with 46 photographs, presentation copy inscribed on rear cover, recto; 4to (271 × 209 mm, 10¾ × 8¼ in); black-and-white photographs printed in relief halftone by G. Desgrandchamps, tabs torn; printed card covers, red, title in white and black, light fading to edges, chip to top corner at head, originally bound with five plastic rings, now missing and partially tied with thread, Emiel Van Moerkenen's bookplate to verso of front cover, his ownership signature dated Paris Sep '38 to first page; [48]pp.

Portrait of Brassai: Gelatin silver photograph (244 × 347 mm, 9½ × 13¾ in), signed and titled in pencil on verso.

Paris de Nuit': First edition; 4to (248 × 192 mm, 9¾ × 7½ in); black-and-white photographs printed in gravure by Draeger, light offsetting to first page; photo-illustrated spiral-bound card covers, titles printed in red, light wear, handling creases, tear to first tab, a very good copy; [76]pp.

[Paris de Nuit] Regards à travers Le Livre 57; Brassai: Letters to My Parents pp207-8; Fotografia Pubblica 100-3; The Book of 101 Books pp76-7; The Photobook: A History I, p134; The Open Book pp110-1; Auer collection p198; Paris: Les Livres de photographies pp116-21; [Volupté de Paris] Regards à travers Le Livre 61; Auer collection p214; Paris: Les Livres de photographies pp136-7.





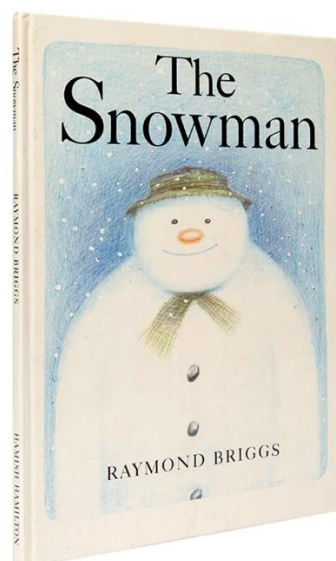
8. BRIGGS, RAYMOND. *The Snowman*. London, Hamish Hamilton, 1978.

£350

[113964](#)

Raymond Briggs' most well-known and beloved story, subsequently adapted for television in 1982, for which it was nominated for an Academy Award for Best Animated Short Film, and the stage in 1986. There was also a sequel, *The Snowman and the Snowdog* (2012).

First edition; small folio; colour illustrations throughout; publisher's pictorial boards, very minor wear including slight bumping to spine ends, otherwise a near-fine copy with none of the usual toning to the endpapers.

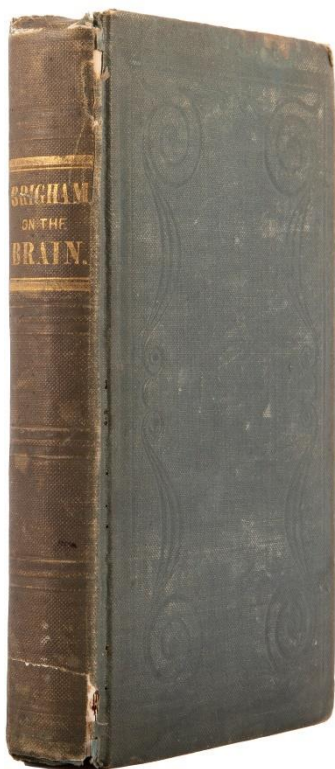


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THE RARE FIRST AMERICAN BOOK ON NEUROLOGY

9. BRIGHAM, AMARIAH. *An Inquiry Concerning the Diseases and Functions of the Brain, the Spinal Cord, and the Nerves.* New York, George Adelard, 1840.

£1,750

[113169](#)

The rare first edition of the first American neurology book.

Psychiatrist Amariah Brigham (1798-1849) was the first director of the Utica Psychiatric Center, a founding member of what would become the American Psychiatric Association, and editor of the organisation's journal, now titled the *American Journal of Psychiatry*. In this volume he 'discussed the structure and function of the brain, medulla, spinal cord, and cranial nerves. Although most of the clinical portions of the book deal with mental diseases, he did discuss inflammation of the brain, apoplexy, epilepsy, tinnitus, chorea, delirium tremens, and tic douloureux' (DeJong, *History of American Neurology*, p. 8)

First edition; foxing and uneven tanning to contents; original green cloth blocked in blind, title to spine gilt, yellow endpapers, worm hole through the hinge and joint, two pieces of the spine laid back down, wear at the head and tail, corners worn, cloth rubbed and marked, a very good copy; 327pp.



LARGE PAPER COPY WITH THREE GRAVURE PRINTS

10. [CAHUN, CLAUDE (PSEUD. SCHWOB, LUCY)]; LEPERLIER, FRANÇOIS. *Claude Cahun l'écart et la métamorphose.* Paris, Jean-Michel Place, 1992.

£3,250

[113413](#)

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Claude Cahun and Marcel Moore are the pseudonyms used by Lucy Schwob and her life-long lover and stepsister Suzanne Malherbe. Though Cahun saw herself primarily as a writer and viewed her photographic work as an essentially private pursuit, she is best known for her self-portraits.

In 1937 the couple left Paris and settled in Jersey. After the German occupation in 1940, they became active resistance fighters and propagandists, printing anti-Nazi flyers and impersonating German soldiers in order to distribute them. This two-woman operation successfully gave the impression of a large-scale resistance movement for four years. They were eventually captured and sentenced to death but were freed after the Allied liberation of the Channel Islands.

First edition, number 25 of 66 large paper copies (including 6 HC) with three loose héliogravure prints with aquatint graining by Pierre Brochet (sheet: 244 × 174 mm, 9½ × 6¾ in; image: 114 × 84 mm, 4½ × 3¼ in), each blind-stamped and numbered in pencil on recto; black-and-white photographic illustrations; photo-illustrated white wrappers, a fine unopened copy in the publisher's lightly toned and worn glassine; 3-309, [5]pp.

EDITION OF 100

11. CARRION, ULISES. **Mirror Box.** [Amsterdam], [Stempelplaats], [1979].

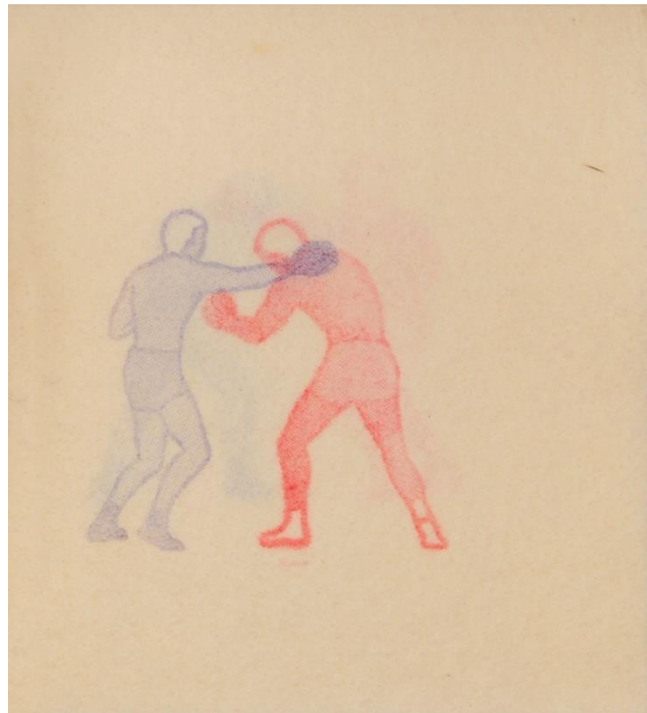
£1,875 [111954](#)

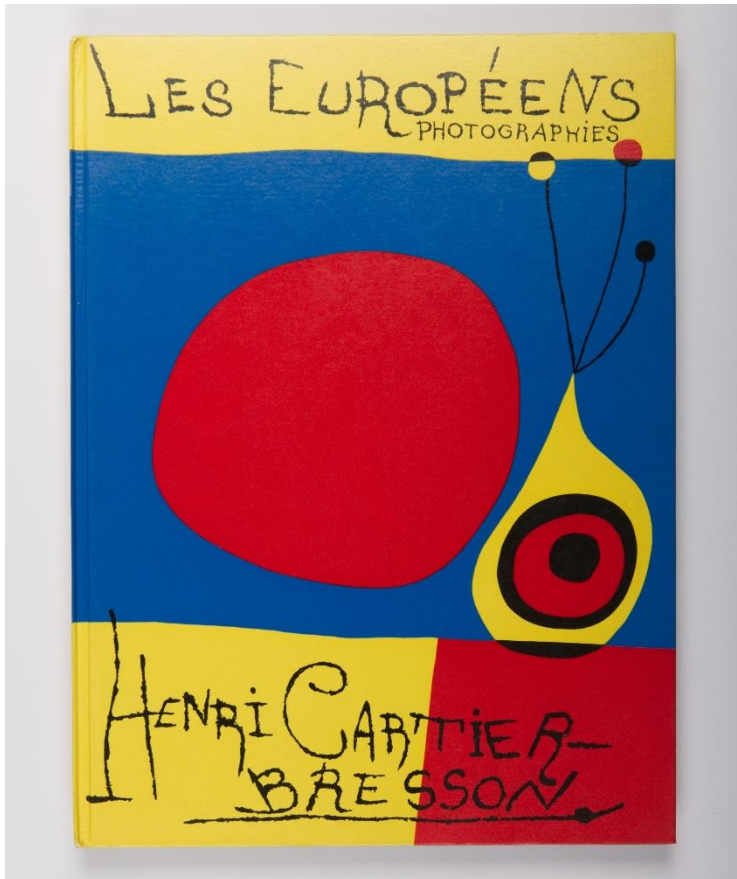
Ulises Carrión is a key figure in Mexican conceptual art as an artist, editor, curator, and theorist of the post-1960s international artistic avant-garde. In 1975, he founded Other Books and So (1975-1979), an artist-run bookshop and gallery in Amsterdam which distributed artists' publications and multiples. Carrión's interest in print culture and media led him to engage with mail art and, eventually, performance, film and video.

'The soft touch of the page, in contrast to the strong punch of the imagery, makes for a potent allusion to the exchange and repression of male sexuality' (Books by Artists).

First edition, 100 unnumbered copies; small 4to (185 mm × 185 mm, 7¼ × 7¼ in); thick synthetic felt leaves with rubber stamped illustrations of boxers in red and purple, title in black; stapled and bound with black adhesive tape, minor creasing to last leaf, near-fine; 11 leaves.

Guest and Celant, Books by Artists p62.





IN A PRESENTATION DUST-JACKET

12. CARTIER-BRESSON, HENRI. *Les Européens*. Paris, Éditions Verve, 1955.

£8,750

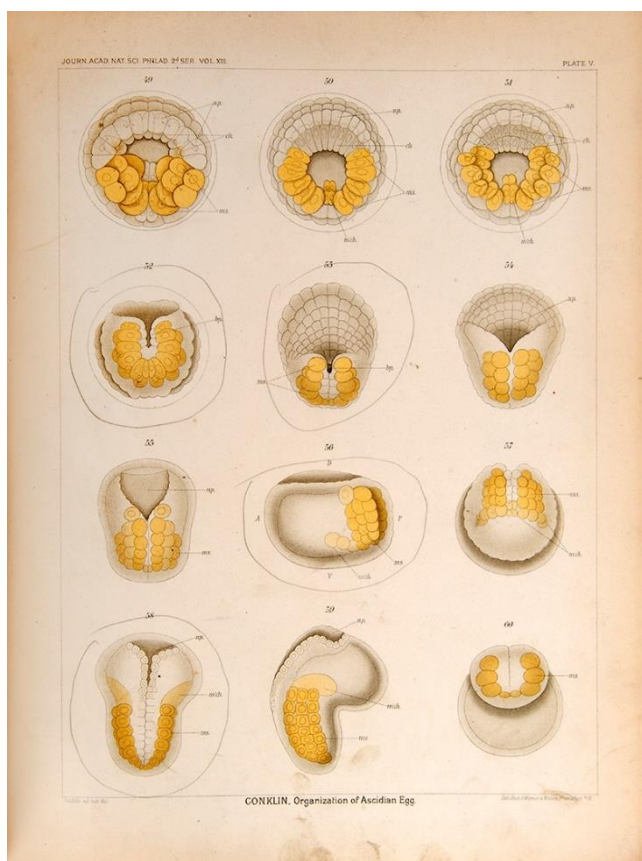
[112963](#)

One of a small number of copies issued in a presentation dust-jacket with the printed name of the recipient, this example designated 'à Monsieur Roger Loubry, européen...'

Roger Loubry was chief pilot, captain, and co-founder of the airline Union Aéromaritime de Transport (UAT). He made the first commercial air link between Paris and New York in 1946 and two years later was pilot for the first non-stop flight between the two cities.

Les Européens is identical in format to Cartier-Bresson's first book, *Images à la Sauvette* (1952). Both were published by Tériade (pseud. of Elfstratios Eleftheriades), editor of *Minotaure* and founder of Verve, who made a number of deluxe books with artists such as Matisse, Miró and Léger. The photographs in the present work were taken between 1950-5 and show ordinary people going about life in post-war Europe. In his introduction Cartier-Bresson sums up his role as a photojournalist simply by saying 'I was there and this is how life appeared to me at that moment.'

First edition; large 4to (359 x 270 mm, 14¼ x 10¾ in); black-and-white photographs printed in gravure by Draeger, text by Cartier-Bresson, design by Tériade and Marguerite Lang; printed paper-covered boards illustrated after a design by Joan Miro in yellow, blue, red, and black, minor shelfwear, cream dust-jacket printed in grey, lightly rubbed, short tear to upper flap-fold with archival strengthening, fine in an excellent example of the scarce dust-jacket; [136]pp.



A MILESTONE IN EMBRYOLOGY

13. CONKLIN, EDWIN G. The Organization and Cell-Lineage of the Ascidian Egg. *Philadelphia, Journal of the Academy of Natural Sciences, 1905.*

£450

[113116](#)

First edition, first printing of a foundational work in our understanding of how fertilised eggs develop cell-by-cell. This copy from the library of marine biologist Ernest William MacBride, who donated it to Imperial College Library, from which it was officially withdrawn. Rare in commerce.

Edward Grant Conklin's (1863-1952) 'burning interest was in biology, and he decided to enter the graduate school at Johns Hopkins University... an extraordinary place to obtain a graduate education in biology because it was a

relatively new school with revolutionary plans to integrate the experimental method into American biology... During the summer of 1890, Conklin was at Woods Hole in search of suitable material for his doctoral dissertation. He chose the marine snail *Crepidula* and discovered that its eggs divide according to a fixed pattern of spiral cleavage, which enabled him to follow individual cells and their descendants to their final places in the tissues and organs of the larva. He had performed one of the first cell lineage analyses, which were the rage at Woods Hole for the next decade. This experience also launched a lifelong love of the Marine Biological Laboratory at Woods Hole, where Conklin subsequently spent almost every summer. After graduate school, as a faculty member at Northwestern University and at the University of Pennsylvania, Conklin extended his cell lineage studies to the embryos of other animals, including the ascidian *Styela*. This was to be his most important and indelible work. Conklin found that *Styela* eggs showed different pigments, which were localized in the cytoplasm and after fertilization segregated into the progenitor cells of different larval tissues. The most spectacular of these regions was the yellow crescent, or myoplasm, which was deposited in the tail muscle cells of the tadpole larva. Conklin had discovered a natural cell lineage marker. More importantly, he had demonstrated that the undivided egg, far from being a homogeneous mass of protoplasm, possesses a remarkable degree of cytoplasmic organization' (Society for Developmental Biology biography).

The Swiss developmental biologist Walter Jakob Gehring would later describe the present paper as a 'milestone', praising in particular its colour lithographs. 'This article of 120 pages and 12 plates, including 5 color plates was published in the *Journal of the Academy of Natural Sciences* in Philadelphia which allowed him the use of colored plates, depicting among other things the yellow crescent, a fascinating structure in the *Styela* embryo which still has kept some of its secrets. Originally I thought that Conklin had exaggerated the brilliance of the yellow crescent in his publication, but when I saw the crescent of *Styela* for the first time through the microscope with my own eyes, I became convinced that Conklin's illustrations are completely accurate'

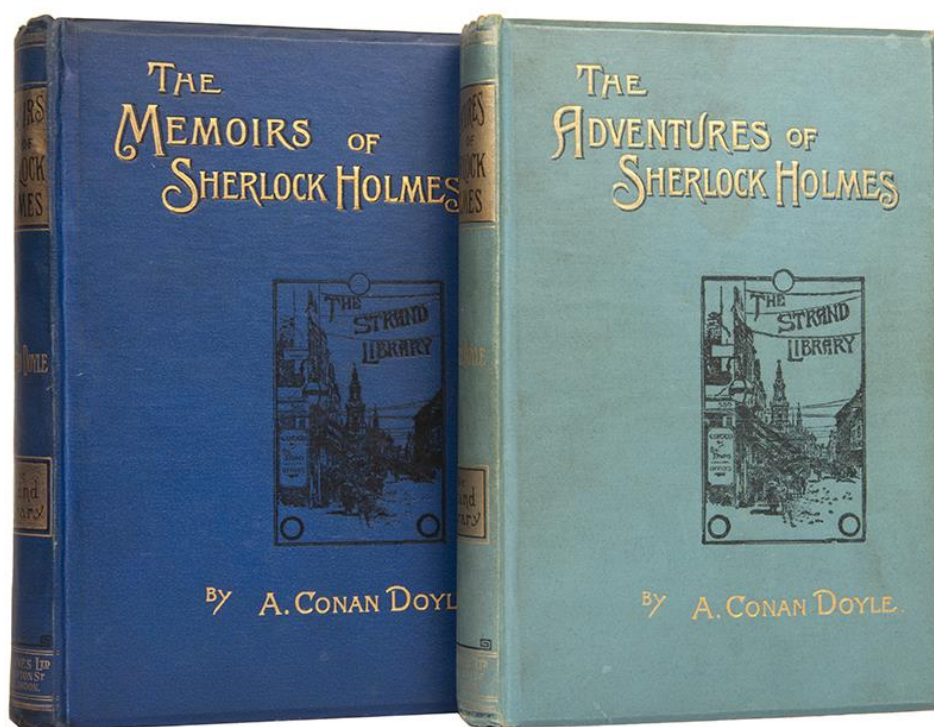
(Gehring, 'Precis of Edwin G. Conklin's JEZ article, "Mosaic Development in Ascidian Eggs"', *Journal of Experimental Zoology*, vol. 301, no. 6, 2004).

Conklin was also 'A strong supporter of the Eugenics movement' and 'a member of numerous societies dedicated to the ideology of purifying the Human race of unwanted and unfavorable elements. Conklin was a charter member of the Galton Society, which was formed in 1918 by Madison Grant, as well as being director of the American Eugenics Society from 1923 until 193' (*The Embryo Project Encyclopedia*).

The previous owner of this copy, Ernest William MacBride (1866-1940), spent most of his career as a professor of zoology at University College London and was one of the last professional biologists to support both the Lamarckian theory of evolution and the idea that embryological stages recapitulate a species' evolutionary history. Like the author of this paper he was a prominent eugenicist, a supporter of forced sterilisation and of fascist dictatorships in Europe.

Provenance: Ernest William MacBride (ownership signature to the front free endpaper), Imperial College Library (bookplates, etc.)

First edition, first printing; folio; 12 plates of which 5 are tinted lithographs, ownership signature to the front free endpaper, library bookplates, bar code ticket, and lending card to the front endpapers with withdrawn stamps, library ink stamps to both sides of the title leaf, title page toned, occasional light spots and marks to contents; blue cloth library binding, blue morocco title label to spine, cloth scuffed and marked with some worn areas along the joints and at the ends of the spine, very good condition.



14. DOYLE, ARTHUR CONAN. The Adventures of Sherlock Holmes [WITH] The Memoirs of Sherlock Holmes. London, George Newnes, 1892; 1894.

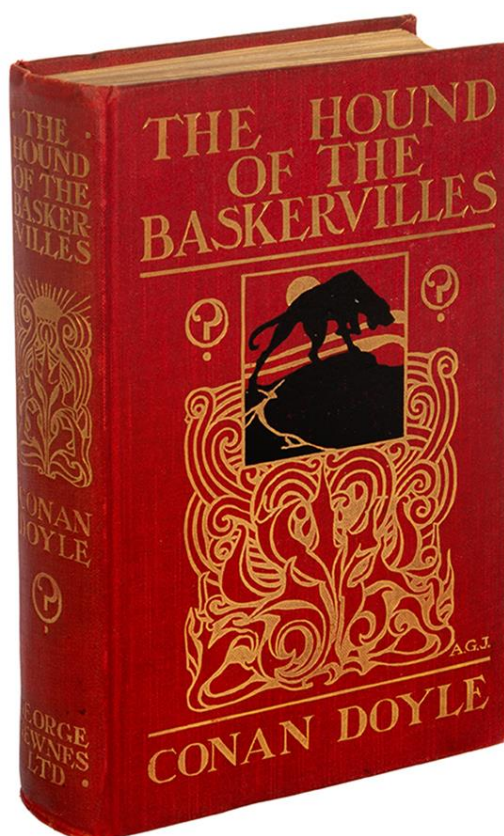
£7,500

[113703](#)

Produced in significant numbers at the time but heavy and heavily read through the years, copies do not survive often in anything approaching the condition of the present set, with the gilding bright and fully legible. A superior set of the definitive volumes of Holmseian short stories.

First editions; 2 vols, large 8vo (175 × 145 mm); illustrated throughout in black & white by Sidney Paget, scattered light foxing, hinges cracked but holding (as often), light offsetting to front free endpaper of first title; publisher's light blue and dark blue cloth gilt respectively, first title in first issue state with blank street sign to vignette of upper board, spine of second title gently cocked, light rubbing to extremities, gilt spines very slightly dulled, all edges gilt, floral endpapers; an attractive set.

Green & Gibson A10a; A14a.



15. DOYLE, ARTHUR CONAN. The Hound of the Baskervilles. London, George Newnes, 1902.

£7,500

[113705](#)

The Hound of the Baskervilles is not merely one of the most famous of all Sherlock Holmes novels but also one of the great Edwardian novels. Beloved and well-regarded from its first publication and truly one of the most attractive books ever published, copies that remain in such condition, as in this instance, are very uncommon. A fine copy of a great book.

First edition, first impression, first issue (with 'you' for 'your' on page 13, line 3); 8vo; frontispiece and 15 full-page black and white illustrations by Sidney Paget, bookseller's embossed stamp to front free endpaper, else unmarked internally; publisher's red cloth, decoration and titles to upper board in black and gold and to spine gilt, spine ends slightly bumped, minor spotting to edges; an unusually sharp copy.

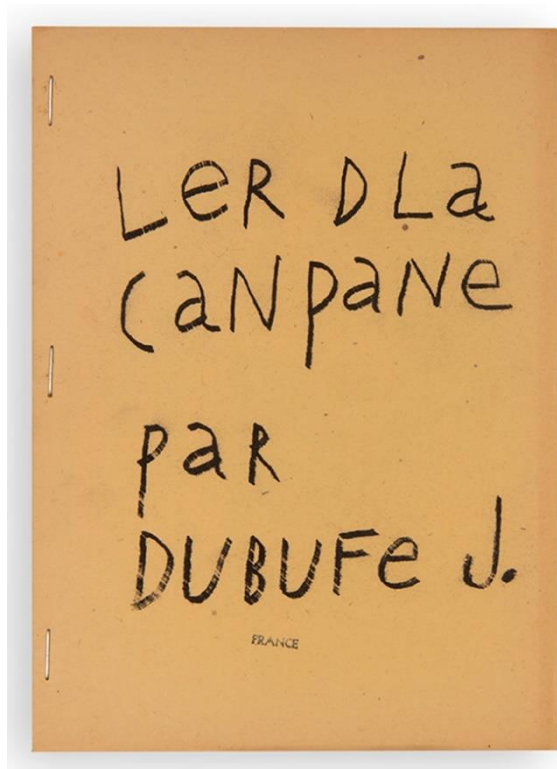
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'France' stamped in ink on cover, fine; [18]pp.

16. DUBUFFET, JEAN. LeR DLa CaNpaNe paR DUBUFe J. [sic]. [Paris], *L'art brut*, Noël 1948.

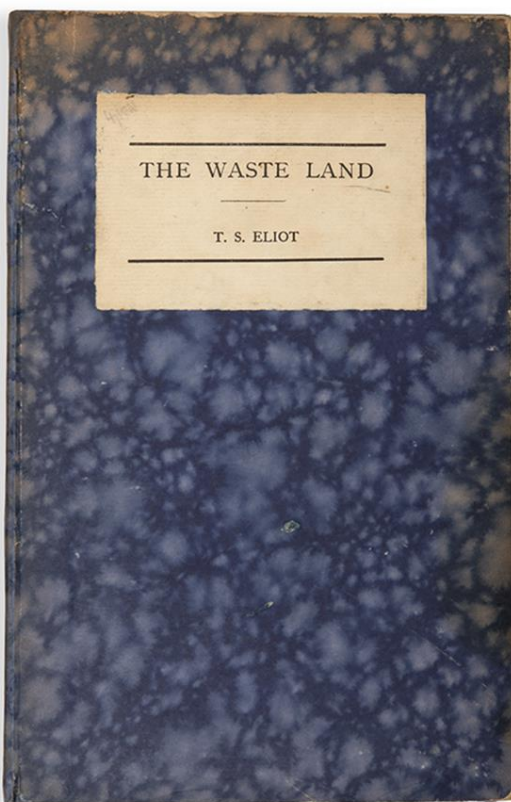
£3,750

[111925](#)

A fine copy of Jean Dubuffet's *LeR DLa CaNpaNe paR DUBUFe J*, published to raise money for his Compagnie de l'Art Brut. The title is a phonetic spelling of 'l'air de la campagne'. The book comprises stencilled texts with illustrations in linocut and woodcut. Dubuffet and his wife produced the edition at their dining room table. This copy is from the estate of Alfonso Ossorio, the Filipino American abstract expressionist artist and friend of Dubuffet.

First edition, one of 150 copies on papier journal, from a total edition of 165; 8vo (188 x 137 mm, 7½ x 5½ in); stencil text and 6 illustrations printed as linoleum cuts and woodcuts; 9 leaves side-stapled into printed yellow wrappers with titles in black on upper side,

ONE OF ONLY 460 COPIES



to upper board printed in black (the variant with the three rules), restoration to backstrip, boards a little rubbed and toned (as often), but a very good copy.

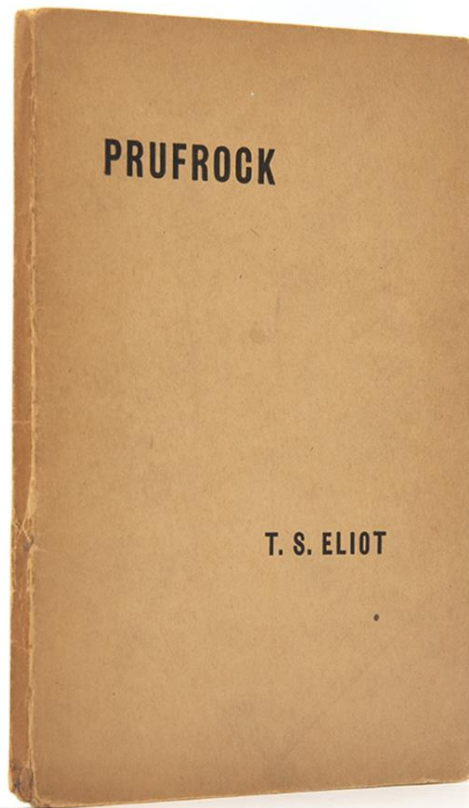
17. ELIOT, T. S. The Waste Land.
London, The Hogarth Press, 1923.

£7,500

[113360](#)

A triumph of 20th-century English publishing, Leonard and Virginia Woolf printed *The Waste Land* by hand in an edition of just 460 copies. The marbled paper for the boards had been tried out for a handful of copies of the 1919 Eliot book *Poems*, which was also handprinted. The problem endemic to the edition being that the paper is very thin and much given to sunning. Consequently, nearly every copy we have seen is browned at the spine and most have significant wear and often loss to the backstrip.

First English Edition, sole printing, ONE OF ONLY 460 COPIES, PRINTED BY HAND; 8vo; some very light, sporadic foxing, a little heavier toward the rear; publisher's marbled blue boards, white paper title label



ONE OF 500 COPIES

18. ELIOT, T.S. Prufrock and Other Observations. *London, The Egoist Ltd, 1917.*

£22,500

[109963](#)

Egoist - under the direction of Ezra Pound - produced in wartime conditions just 500 copies. They were not built to last and copies in unrestored condition are genuinely uncommon.

First edition, first impression; 8vo; publisher's buff wrappers printed in black, strip of toning to the lower wrapper, small scuff to the middle of the back strip, some tiny loss to the foot, rear hinge repaired, otherwise a distinctly superior copy of a cornerstone collection by any standards, of any era; housed in a quarter leather, cloth box.

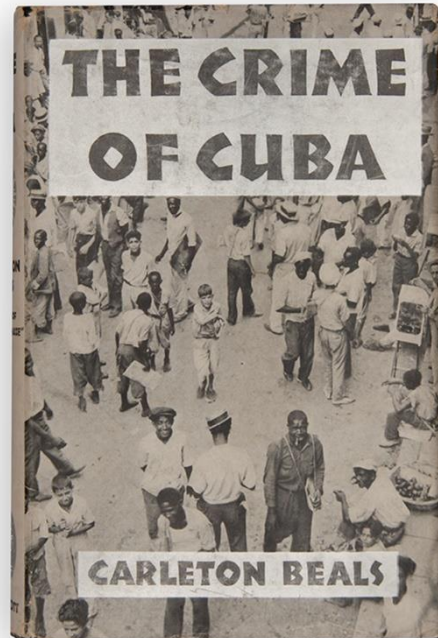
Gallup A1; Connolly, The Modern Movement 30a; Hayward 33.

19. EVANS, WALKER; BEALS, CARLETON. *The Crime of Cuba. With 31 aquatone illustrations from photographs by Walker Evans.* *Philadelphia & London, J.B. Lippincott Company, 1933.*

£750

[111540](#)

These photographs represent the only period Walker Evans spent working as a photographer outside the United States. Carleton Beals wrote *The Crime of Cuba* out of anger for the political situation in Cuba and disapproval of the way America managed its relations with Latin American countries. He originally wanted his book to be illustrated with news photographs of demonstrations and violence on the streets of Cuba. Literary agent Ernestine Evans (no relation) suggested to Lippincott's art department that instead, they send Walker Evans to Havana, and they agreed.



Few of Evans's photographs could be said to show the oppression or poverty Beals writes about; Evans later claimed not to have read the book, apparently treating the project as an entirely commercial venture. However, he himself selected and sequenced the final thirty-one

photographs, inserting a few pictures from news agencies to supplement the photography section, a signal of Evans's growing interest in anonymous imagery; he was a regular visitor, with Ben Shahn, to the New York Public Library's picture collection.

First edition; 8vo (218 x 145 mm, 8½ x 5¾ in); black-and-white photographs printed in aquatone, red topstain; red endpapers, black cloth-covered boards, spine and upper board stamped in silver, head bumped, photo-illustrated price-clipped dust-jacket, silver and black, light wear to extremities, lightly soiled, nicked with small chips and light creasing to head and edges, Gas Company leaflet laid in, near-fine in a very good dust-jacket; [ii], 441, [1], [64]pp.

Regards à travers Le Livre 57; Auer Collection p205.



ONE OF 250 COPIES

20. GIACOMETTI, ALBERTO. *Paris sans fin*. Paris, Tériade, 1969.

£37,500

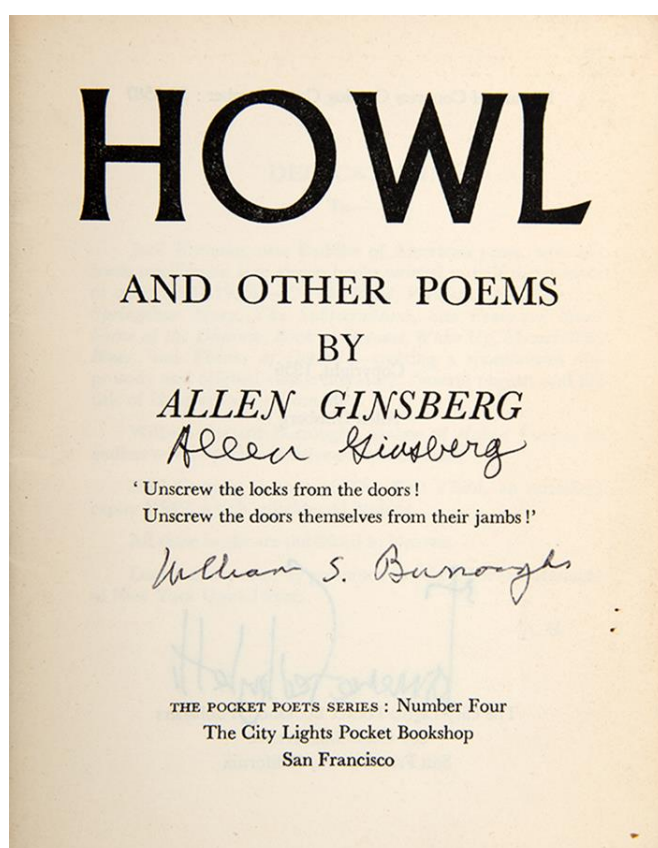
[101200](#)

GIACOMETTI'S TESTAMENT TO ART AND MODERN LIFE IN HIS BELOVED PARIS.

For the publisher, Tériade, it would be a milestone, the last great publication he would see through the press. The two men [Tériade and Giacometti] had maintained a close friendship ever

since the Surrealist Years. The one hundred and fifty lithographs are a profoundly interpenetrating view of Giacometti's experience of Paris. He selected the plates to be printed and determined the order of their relationship, numbering each one. The frontispiece shows a nude figure of a woman plunging forward, as though diving into space, and is immediately followed by a quantity of views of city streets, then of interiors familiar to the artist. We come upon views of his studio, of the cafes he frequented, of Annette's apartment in the rue Mazarine and Caroline's in the Avenue du Maine, strangers at cafe tables, passers by, parked automobiles, the towers of Saint-Sulpice, bridges across the Seine, The Eiffel Tower. To accompany the hundred and fifty plates, a text of twenty pages was planned, but the artist never got further than a few rough drafts. True, he was a devotee of words, *Paris sans fin*, however, said too much to the eye to be in need of other symbols (James Lord, *Giacometti: A Biography*).

First edition, NUMBER 157 OF 250 COPIES ON VÉLIN D'ARCHES from a total edition of 270; large 4to (42.2 x 32 cm); artist's signature stamp to limitation page, 150 lithographs after Giacometti, loose as issued in publisher's printed wrappers, glassine wrappers, cloth chemise and slipcase.



SIGNED BY THE AUTHOR AND THREE OTHER BEAT LUMINAIRES

21. GINSBERG, ALLEN. *Howl and Other Poems*. Introduction by William Carlos Williams. San Francisco, The City Lights Pocket Bookshop, 1956.

£25,000

[113333](#)

A remarkable copy of the most influential book of poetry published since the Second World War. Signed by the author on the title page, and additionally by William Burroughs, Lawrence Ferlinghetti (the publisher), and Carl Solomon (the poem's dedicatee).

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Whilst copies of later printings signed Ginsberg are far from rare, examples of the correct first issue with multiple signatures certainly are.

First edition, first printing, first issue, SIGNED BY THE AUTHOR AND THREE OTHER BEAT LUMINAIRES; small 4to; Number Four of The Pocket Poets Series; original black wrappers with cream cover label printed in black, small tear and creasing to back cover, spine with some browning, else very good.



22. GOLDBERG, JEFF (EDITOR). Contact. 1-7 (all published). Philadelphia, Red Room Books, 10 December 1972-18 April 1973.

£975

112848

Editions of 300 copies each. Issue 1 includes Jeff Goldberg's play 'A Week in Philadelphia', in this copy Goldberg has edited it in blue ink, slip of yellow mimeographed paper signed by Marty Watt laid in at his extract from 'A Slender.' Contributors include: Jeff Goldberg, Victor Bockris and Andrew Wylie, Marty Watt, Ken Bluford, Larry Fagin, Michael Brownstein, Ted Berrigan, Peter Schjeldahl, Ron Padgett, John Wieners, Tom Pickard, Otis Brown, Anne Waldman, Robert Bly, Ronald Faux, Peter Mortimer, Robert Creeley, Gerard Malanga, Tom Weatherly, and Aram Saroyan; photographs by Victor Bockris, Andrew Wylie, and Jeff Goldberg, Michael Delehanty, Larry Fagin, Joe Brainard, Anne Waldman, Tom Pickard, and John Wieners. The cover of each issue illustrated with photographs by Michael Delehanty, Geraldine Smith, Maria Smith, Victor Bockris and Andrew Wylie; the inside covers with illustrations by Bill Walsh.

Periodical; 7 issues, leaves of paper (280 x 216 mm, 11 x 8½ in) printed in mimeograph, issues 1-4 recto only, side-stapled in photo-illustrated card covers, foxing to cover of issue 1 and 5, other issues lightly marked and with light wear and occasional toning, an excellent set; 30; 26; 30; 29 leaves; 50; 48; 52pp.

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HERBERT BAYER'S COPY

23. GRAFF, WERNER. Es Kommt der neue fotograf! [with] RICHTER, Hans. Filmgegner von Heute – Filmfreunde von Morgen. Berlin, Verlag Hermann Reckendorf G.M.B.H., 1929.

£8,750

112392

Filmgegner von Heute – Filmfreunde von Morgen. Both books were conceived as companion volumes, published to coincide with Film und Foto, the pivotal exhibition of New Vision photography, first shown at the Deutsche Werkbund, Stuttgart (18 May-7 July 1929), Es Kommt der neue fotograf! is a compendium of

New Vision photography, including work by Herbert Bayer, El Lissitzky, Man Ray (Emmanuel Radnitzky), Albert Renger-Patzsch, Hans Richter, Umbo (Otto Umbehrr), Oskar Nerlinger, Sasha Stone, Dziga Vertov, Hans Finsler and others.

Filmgegner von Heute – Filmfreunde von Morgen reproduces photographs, stills and filmstrips from avant-garde films, including Dziga Vertov's *Man with a Movie Camera*, Carl Theodor Dreyer's *Le Passion de Jean D'Arc*, and Fernand Léger and Dudley Murphy's *Ballet Mecanique*. In his text, Richter criticizes German and American commercial cinema for its over-reliance on star actors, excessive costumes and sets.

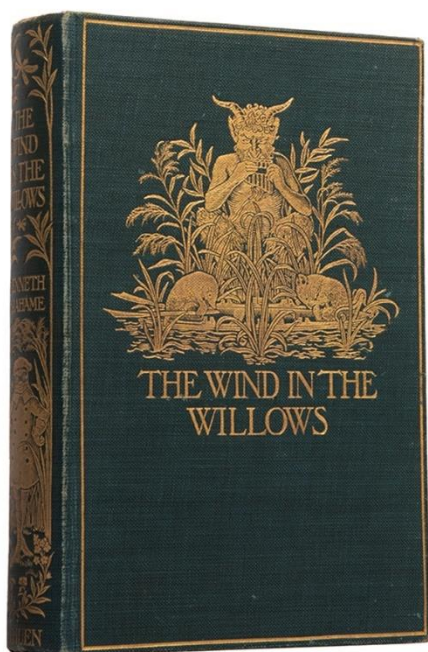
Herbert Bayer (1900-1985) was one of the Bauhaus's most influential students, teachers, and proponents, and advocated the integration of all arts. After leaving the Bauhaus in 1928, he worked in Berlin as a commercial artist and graphic designer until 1938, when he emigrated to the United States, remaining there for the rest of his career.

[Es Kommt der neue fotograf!] First edition, Herbert Bayer's signature in ink on title-page; 8vo (254 x 188 mm, 10 x 7½ in); black-and-white photographs by various photographers and agencies printed in relief half-tone, black top stain, slightly over-opened; black endpapers, orange cloth-covered boards, titles stamped in blue on spine and upper side, light wear to head and foot of spine, photo-illustrated dust-jacket, white, text in black, light wear, several short tears to edges, an excellent copy; 126, [2]pp.

[Filmgegner von Heute – Filmfreunde von Morgen] First edition; 8vo (254 x 188 mm, 10 x 7½ in); black-and-white photographs, film stills and film-strips printed in relief half-tone, black top stain, foxing on fore-edge; black endpapers, red cloth-covered boards, titles stamped in blue on spine and upper side, photo-illustrated dust-jacket, text in black and white, light wear to edges, head and foot of spine and spine-folds strengthened with tape on verso, an excellent copy; 125, [3]pp.

[Es Kommt der neue fotograf!] *Regards sur un siècle de photographie à travers le Livre* 31; *Blickfang* p280; *The Photobook: A History* I, p98; *The Open Book* pp74-75; *802 Books from the Auer Collection* p136; *Autopsie I*, pp255-259.

[Filmgegner von Heute – Filmfreunde von Morgen] *Regards sur un siècle de photographie à travers le Livre* 32; *Fotografja Publica: Photography in Print 1919-1939* 480, 594; *The Open Book* pp80-81; *Autopsie I*, pp255-259.



24. GRAHAME, KENNETH. *The Wind in the Willows*. London, Methuen and Co., 1908.

£7,500

[112837](#)

The Wind in the Willows, is a far more interesting book than its popular and often juvenile audience might suggest. First, it is the work of a writer who had known considerable success in the 1890s as a young contemporary of Oscar Wilde, and who was also an admired contributor to the literary quarterly *The Yellow Book*. At that point, Grahame was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines, work that became collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898). The text of *The Wind in the Willows* also encrypts a family tragedy. In 1899, Grahame married and had one child, a boy named Alastair who was troubled with health problems and a difficult personality, culminating in the

boy's eventual suicide, the cause of much parental anguish. When Grahame finally retired from the Bank of England (as Secretary) in 1908, he could concentrate on the stories he had been telling his son, the stories of the Thames riverbank on which Grahame himself had grown up. So *The Wind in the Willows* is a tale steeped in nostalgia, and inspired by a father's love for his only son.' (Robert McCrum)

First edition, first impression; 8vo (196 × 232 mm); toning to contents and typical foxing to preliminary and terminal leaves as so very often; publisher's green cloth, decoration and titles to upper board and spine gilt, light flecking to lower board and minor rubbing especially at the head of the spine, otherwise an unusually bright copy of one of the cornerstone works of Edwardian literature.

PRESENTATION COPY

25. HARTLEY, L.P. *The Go-Between*. London, Hamish Hamilton, 1953.

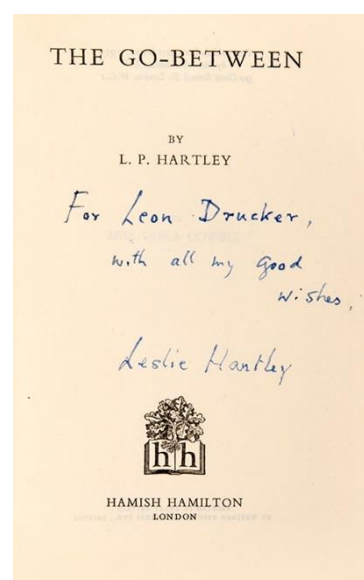
£2,250

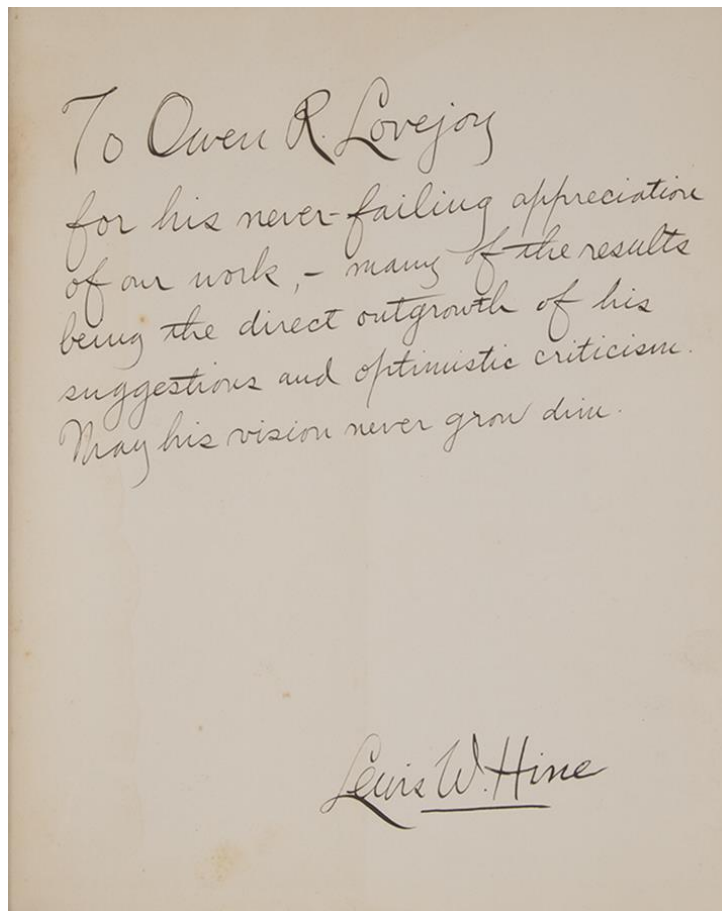
[113838](#)

Presentation copy, inscribed by the author in blue ink on the title page: 'For Leon Drucker, with all my good wishes, Leslie Hartley'.

Memorably filmed and often cited as the novel with the most recognisable first lines in literature: 'The past is a foreign country: they do things differently there'. A tricky book to find inscribed.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; a little rubbing to front free end paper, else unmarked internally; publisher's red cloth, gilt lettering to spine, red top stain bright, with the unclipped pictorial dust-jacket by Biro, a few short closed tears to extremities, traces of internal repair to head of spine, small stain to rear fold at head, restoration to spine at foot, slightly toned and dust-soiled, else a bright copy in the moderately worn dust-jacket.





INSCRIBED TO OWEN R. LOVEJOY

26. HINE, LEWIS W[ICKES]. Men at Work. Photographic Studies of Modern Men and Machines. *New York, The Macmillan Company, 1932.*

£15,000

[111371](#)

An important PRESENTATION COPY in a remarkable example of the rare dust-jacket, inscribed: 'To Owen R. Lovejoy / for his never-failing appreciation / of our work, - many of the results / being the direct outgrowth of his / suggestions and optimistic criticism. / May his vision never grow dim.' Owen R. Lovejoy was a vehement opposer of child labour. He served as the general secretary of the National Child Labor Committee from 1907 to 1926, where Lewis Hine was a staff photographer and art director of their magazine 'Charities and Commons (later 'The Survey') between 1908 and 1917.

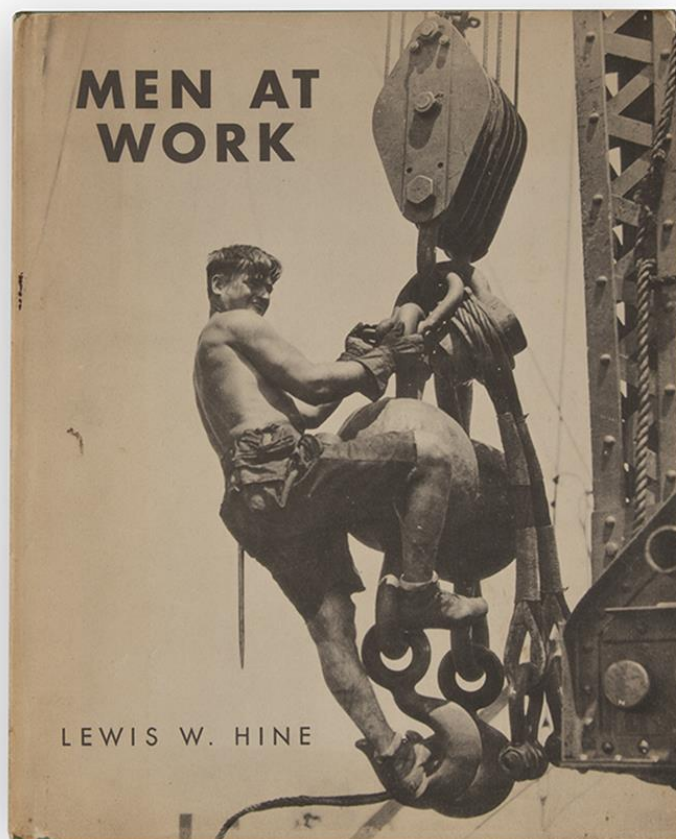
Men at Work contains photographs made between 1920 and 1931, issued amid the worst employment crisis the United States had ever known. Hine saw it as a way of reaching out to schoolchildren, providing them with constructive role models and emphasising the human element of industry, with photographs of railroad employees, coal miners, aeroplane assemblers, steelworkers, and others. Among the most striking photographs are Hine's images of the construction of the Empire State Building, which Empire State, Incorporated, had used widely for publicity purposes.

Hine always insisted on exerting control over the layout of his photographs, regularly requesting to see magazine proofs before publication. It is probably for this reason that he was not selected to work for the Farm Security Administration during the 1930s, with Roy Stryker, head of the Historical Division of the FSA, expressing concern that Hine may be difficult to employ and that it would be impossible to make the type of arrangements that he would have found satisfactory. *Men at Work* is the only book of Hine's photographs published in his lifetime.

Provenance: Owen R. Lovejoy (inscribed).

*First edition, PRESENTATION COPY inscribed on the front free endpaper; 4to (253 × 203 mm, 10 × 8 in); black-and-white photographs printed in gravure; minor foxing to endpapers, green cloth-covered boards, titles to upper side in black, mottling to boards along fore-edge, photo-illustrated dust-jacket, minor wear to edges, minor foxing to verso, price-clipped for presentation, a near-fine copy in a remarkable example of the rare dust-jacket; [48]pp. [With:] LOVEJOY, Owen R. *The Negro Children of New York*. New York, *The Children's Aid Society*, 1932.*

The Photobook: A History I, p126; The Open Book pp108–9; Auer Collection p187.





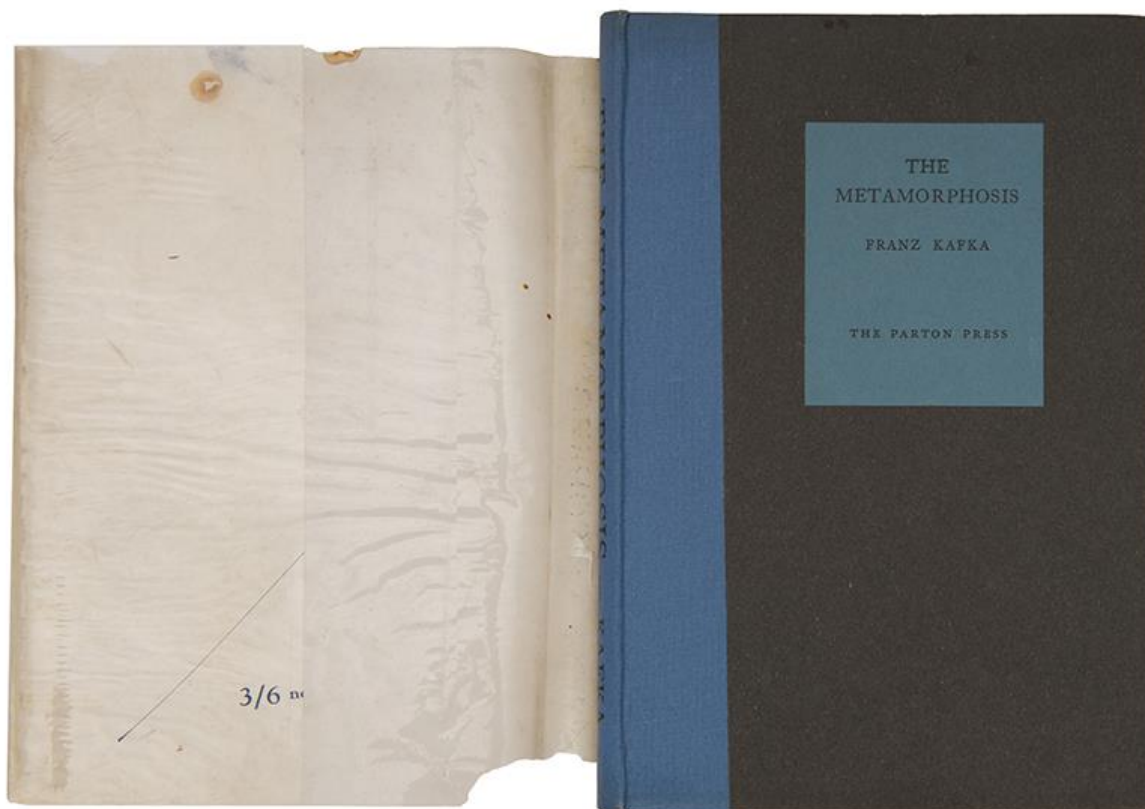
27. INTERNATIONALE SITUATIONNISTE; DEBORD, GUY ERNEST [ET AL.] (EDITORS). Bulletin central édité par les sections de l'internationale situationniste, nos. 1-12. [TOGETHER WITH] Supplement to no. 11. Paris, 1958-1969.

£4,500 112073

Complete, well-preserved run of the principal theoretical journal of the Situationist International and its members, including the rarer first edition of issue no. 2, the only one to be reprinted when it was found that the foil wrappers were prone to deterioration. The bulletins carried articles, often attacking art and culture, listed key terms and definitions, and were illustrated with reworked photographs and illustrations.

"Through the 11 years of its existence it stayed remarkably consistent in style, with only the colour of its metallic covers changing for each issue... As Debord later wrote, in addition to bankrupting its two printers, the journal "dominated this period, and it attained its goal. It was very important for passing on our theses in this epoch" (Simon Ford, *The Situationist International: A User's Guide*, p.53).

First editions, nos. 1-12 (all published), with supplement to no. 11; 8vo; black and white illustrations, some staining to title of no. 2, else unmarked internally; original metallic wrappers of varying colours, foil on no. 2 with creases and worn at spine and extremities, glassine wrappers, housed in slipcase and custom designer magazine file, titled and decorated with metallic pins and beads on front panel.



28. KAFKA, FRANZ. *The Metamorphosis*. Translated by A. L. Lloyd. [London], The Parton Press, 1937.

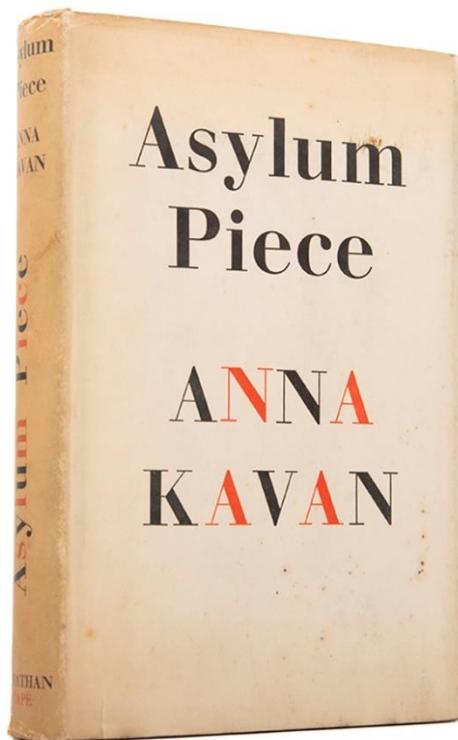
£6,250

[108221](#)

Extremely uncommon in the dust jacket. Kafka's most famous work was first published in Leipzig in 1915 with the title *Die Verwandlung*.

A very nice copy of one of Kafka's most important works published during his lifetime and the one with which his name is most profoundly associated in the common consciousness: it is the story of Gregor Samsa's transformation into a giant insect, 'monstrous vermin'. The strange allegory of alienation - from the self, from one's very body, from the family, and by analogy from society, the state and the whole of mankind - is one of the defining works of the twentieth-century consciousness. (Flores)

First edition in English; small 8vo; publisher's quarter blue cloth over dark grey paper boards, spine lettered in black, pale blue paper label printed in black on upper cover with a touch of browning, original cellophane dust jacket, unobtrusive ownership inscription to ffeep, book slightly leaning, minimal blistering to cloth on front cover, but a very nice copy in the rare dust jacket, with small loss at the ends of the spine panel and several corners, and one or two other scuffs.



29. KAVAN, ANNA. *Asylum Piece*. London, Jonathan Cape, 1940.

£1,250

[112640](#)

First edition of the author's first book under the name Anna Kavan; a collection of 19 linked short stories marking a radical departure from the author's earlier work as Helen Ferguson.

First edition, first impression; 8vo; light offsetting to endpapers, some spotting to text block; publisher's grey cloth, black lettering to spine and upper cover, spine and edges slightly browned, some spotting to edges, with the original unclipped dust-jacket, spine and extremities somewhat tanned, some light spotting and edge-wear, else very good.

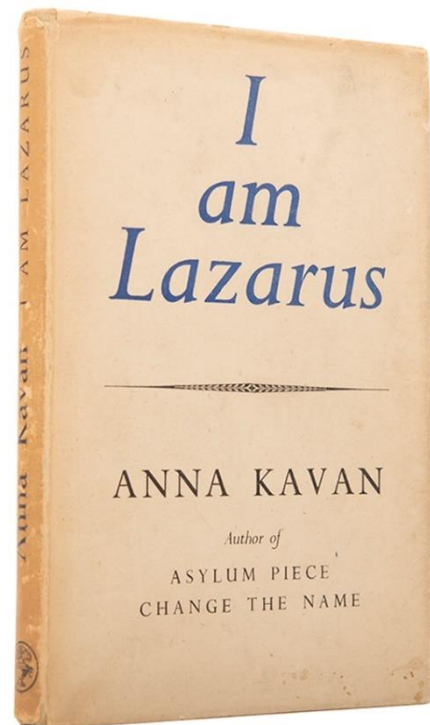
30. KAVAN, ANNA. *I am Lazarus*. London, Jonathan Cape, 1945.

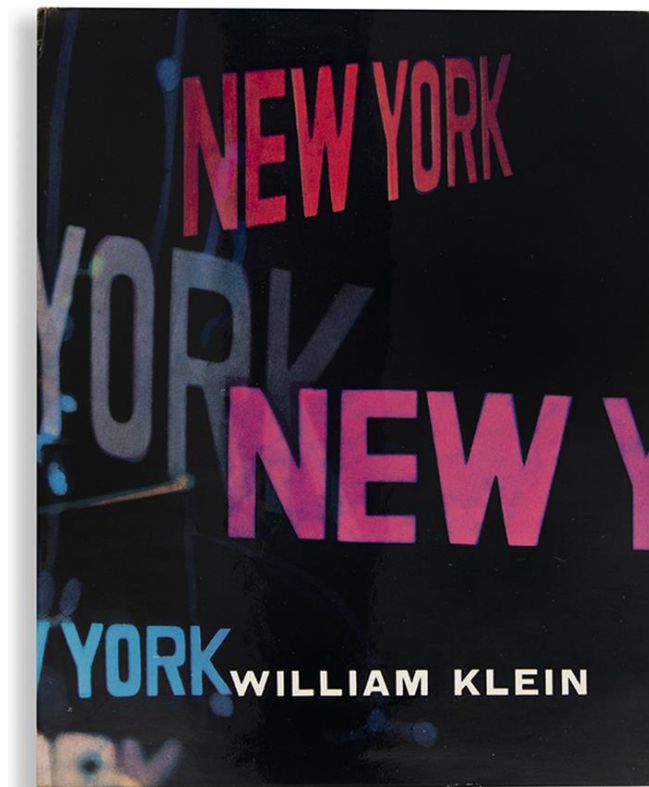
£875

[112645](#)

First impression of the true first edition, produced to wartime economy standards, in its original thin boards. Scarce in its original fragile wartime dustjacket. This collection of short stories is a summation of Kavan's experiences in Blitz-era London, working among invalided soldiers at a 'military neurosis centre' in Mill Hill.

First edition, first impression; 8vo; some flecking to wartime page stock, else unmarked internally; publisher's grey cloth, black lettering to spine and upper cover, spine slightly toned, with the original unclipped dust-jacket, spine tanned, some creasing to extremities, minor loss to spine ends and corners, some toning and spotting, else very good.





CHANCE WITNESS REVEALS

31. KLEIN, WILLIAM. *Life is Good & Good for You in New York* Trance Witness Revels.

Paris, Éditions du Seuil, Album Petite Planète 1, 1956.

£4,500

[111373](#)

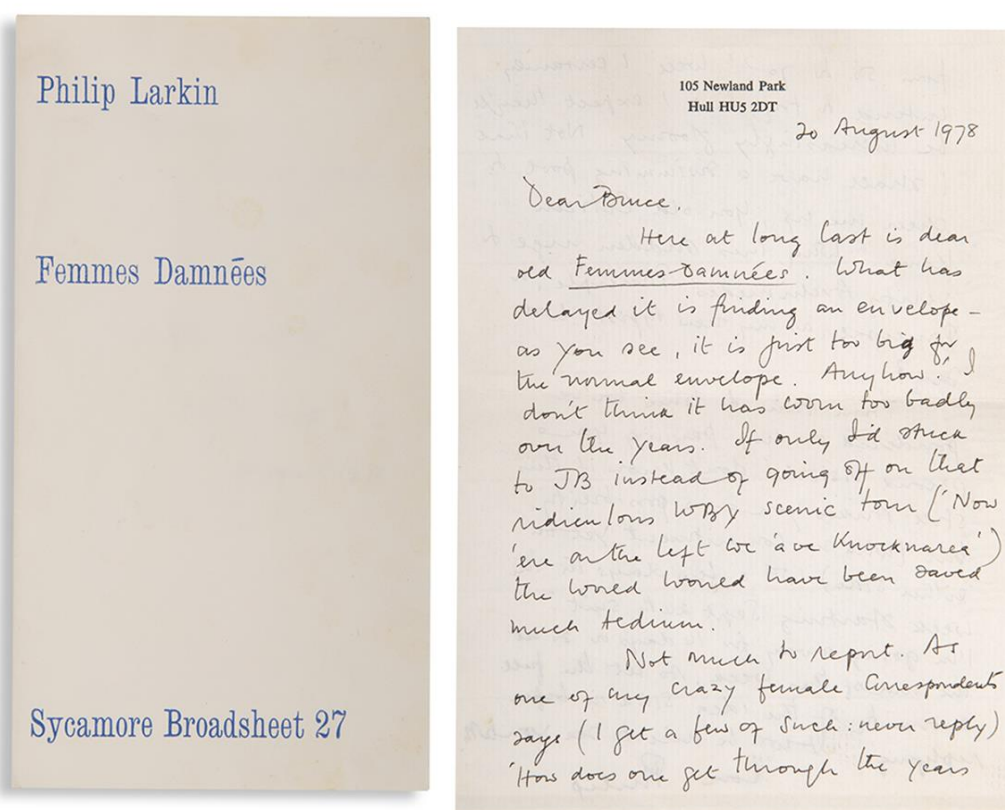
Life is Good & Good For You in New York changed the parameters of what a book of photographs could be, representing William Klein's attempt to capture the kinetic quality of 1950s New York. After serving in the army towards the end of the Second World War, Klein moved to Paris in 1949 on the G.I. Bill and spent six years living there after studying painting, including a brief time with Fernand Léger. In 1954, Alexander Lieberman invited him back to New York to join the *Vogue* art department as a design assistant. Klein returned to New York. He didn't take the role with *Vogue* but spent eight taking photographs whilst rediscovering New York. Rejecting traditional ideas of sharpness, brightness, and composition, Klein experimented with the layout using the *Vogue* darkrooms and Photostat, which allowed him to try many ideas, such as cutting, pasting, and playing with scale and sequencing, quickly and easily.

Neither *Vogue* nor any American publisher was interested in these photographs. Klein returned to Paris, where he showed them to Chris Marker, then an editor at Éditions du Seuil. The publication of *Life is Good & Good For You In New York* was the first of several collaborations with Chris Marker. Six years later, Klein and his wife Janine appeared as 'men of the future' in Marker's seminal film *La Jetée* (1962), with Klein providing the English narration.

[With:] KLEIN, William. William Klein Prix Nadar 1957. [Paris], [no publisher], [1957].

Klein designed this scarce publication to commemorate the 1957 Prix Nadar prize, awarded to him for his book *Life is Good & Good for You in New York* Trance Witness Revels (1956). Klein had considered the possibility of including coloured acetate sheets such as those present here in the original book, but the publisher refused, probably for financial reasons. Therefore, this publication would appear to give the only indication of Klein's original intentions for his ground-breaking first book. Aside from a reproduction of the cover of the original caption booklet, the only text is an edited version of the caption for the photograph on p.22-23 in *Life is Good & Good for You in New York*, which also appears here.

First edition; 4to (276 × 204 mm, 10¾ × 8 in); black-and-white photographs printed in gravure by Roto-Sadag, Geneva; photo-illustrated endpapers, black cloth-covered boards, titles stamped in white on spine, colour illustrated dust-jacket, light wear, laminate lifting at spine with light rubbing and creasing to head, 16pp stapled leaflet of illustrated captions laid in as issued, oxidation to staples, fine in a near-fine dust-jacket; 189, [3]pp. Regards à travers Le Livre 117; The Book of 101 Books pp140–2; The Photobook: A History I, p243; The Open Book pp164–5; Errata Editions: Books on Books 5; New York in Photobooks pp66–73.



ONE OF 400 COPIES - INSCRIBED BY THE AUTHOR TO BRUCE MONTGOMERY WITH ALS

32. LARKIN, PHILIP. Femmes Damnées. Sycamore Broadsheet 27. Oxford, Sycamore Press, 1978.

£6,500

[112074](#)

A SUPERB ASSOCIATION COPY, INSCRIBED BY THE AUTHOR TO HIS CLOSE FRIEND BRUCE MONTGOMERY WITH ACCOMPANYING ALS.

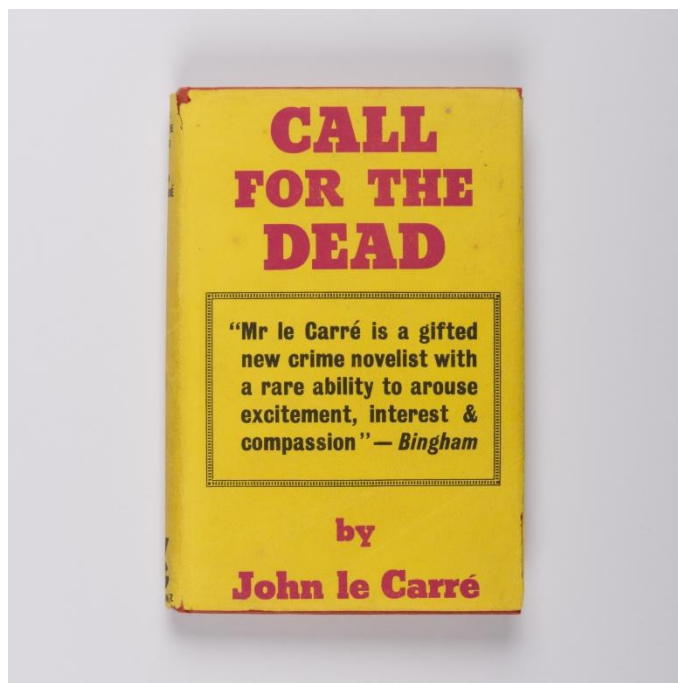
Inscribed in black ink to the inner panel, 'To Bruce who should have a copy of the original! Affectionately, Philip August 1978'. Together with a 2pp ALS dated 20 August 1978, with a telling remark about his own work, 'If only I'd stuck to JB instead of going off on that ridiculous WBY scenic tour ('Now 'ere on the left we 'ave Knocknarea') the world would have been saved much tedium.' JB and WBY refer to authors John Betjeman and William Butler Yeats, both of whom greatly influenced Larkin.

Larkin met Bruce Montgomery at Oxford, and they remained close friends for the rest of their lives. Larkin was the dedicatee of Montgomery's best known novel *The Moving Toyshop* (1946) and Larkin returned the favour the following year by dedicating *A Girl In Winter* (1947) to Montgomery. He would also submit his poems to Montgomery for comment and approval - something to which the poet is presumably eluding with the present inscription. The full extent of the Larkin-Montgomery friendship may not be known until their correspondence, held by the Bodleian Library, is unsealed in 2035.

Provenance: Robert Bruce Montgomery, composer and author of detective fiction under the pseudonym Edmund Crispin (author's presentation inscription; ALS).

First edition, ONE OF 400 COPIES, INSCRIBED BY THE AUTHOR; tall 12mo (20.3 x 11 cm); single uncut sheet folded to form 3 panels, printed in blue, 24-line poem to central panel, minor spotting, else very good; together with 2pp ALS, horizontal centrefold, one or two trivial spots to extremities; housed together in maroon cloth solander box, red morocco title labels to spine and upper cover lettered in gilt.

Bloomfield A11.



**FIRST EDITION OF THE
AUTHOR'S FIRST NOVEL**

33. LE CARRÉ, JOHN. *Call for the Dead.* London, Victor Gollancz, 1961.

£9,750 [112291](#)

The exceedingly scarce first edition of the author's first novel, introducing the character of George Smiley.

First edition, first impression; 8vo; small stain to fore-edge of first few leaves, light offsetting to endpapers, else unmarked internally; publisher's red cloth, gilt lettering to spine, slight fading to cloth at head of spine, with the unclipped first issue dust-jacket with Bingham quotation on front panel, scattered soiling to

jacket, some chipping to corners and spine ends, short split to front panel at fold, else very good.



WITH A PRINT OF THE COVER IMAGE

34. LINK, O WINSTON. “Night Trick” on the Norfolk and Western Railway. [WITH] J. R. Harrell, Powhatan Arrow engineer, taken in Shaffers Crossing roundhouse, Roanoke, Virginia. Roanoke, Virginia, Norfolk and Western Railway, 1957; [c.1955].

£5,000

[110759](#)

O. Winston Link's first publication with a vintage print of the cover image. In the mid-1950s, Norfolk & Western was one of the few remaining American railroad companies that continued to use steam instead of diesel-powered engines. Between 1955 and May 1960, when the last steam engine ran, Link documented the final years of the steam engine and the erosion of the American rural landscape. While working as a successful, technically accomplished industrial photographer, he experimented with complicated lighting set-ups to photograph trains at night in his spare time. Having a lifelong love of trains, he submitted a proposal to the head of the Norfolk & Western Railway asking permission to photograph at night the trains, people and buildings along the route, which ran from Norfolk, Virginia, to Cincinnati and Columbus and the North-South lines, which crossed it. 'Night Trick' is the name given to the night shift by those railmen working it.

First edition, with a vintage print of the cover image; oblong 4to (215 × 278 mm, 8½ × 11 in); black-and-white photographs and a map printed in relief halftone; wire-stitched photo-illustrated wrappers printed in yellow; light wear along spine and edges, handling marks and light rubbing to lower side, a very good copy; [16]pp.

J. R. Harrell, Powhatan Arrow engineer': vintage gelatin silver print, (image: 193 × 242 mm, 7½ × 9½ in; sheet slightly larger, rough cut along bottom edge); Link's early 'Owl' studio hand stamp, his copyright stamp, and an inventory notation in pencil, on verso, crease across bottom right corner, light handling marks, some mirroring.

Steam, Steel, & Stars p106; The Photobook: A History II, pp188-9.

Next comes instruction on how to fill out registration blanks. CORE registration instruction headquarters is open daily. In the center of the next page, Frank's daughter is demonstrating how to complete the blanks.



35. MCCAIN, JAMES T.; ADELMAN, BOB (PHOTOGRAPHER). *The Right to Vote*. New York, CORE / Congress of Racial Equality, August 1962.

£2,500

[112762](#)

The Right to Vote was published by the Congress of Racial Equality (CORE) to encourage voter registration and curtail the suppression of African American voters in the South. It explains the registration process, gives instructions on filling out a registration card, and explains what to do if an application is rejected. CORE was founded in 1942 by an interracial group of Chicago students who pioneered the use of nonviolent direct action in America's civil rights struggle.

Between 1962 and 1965, CORE and other groups, including the Student Nonviolent Coordinating Committee (SNCC), launched a concerted effort across the South that succeeded in registering a significant number of new voters. This placed political pressure on hesitant federal government officials to support potent voting rights statutes. The culmination of this pressure was the Voting Rights Act of 1965, a landmark piece of federal legislation in the United States. This act sought to overcome legal barriers at the state and local levels that prevented African Americans from exercising their right to vote, underscoring the importance of this issue.

First edition; 4to (276 × 212 mm, 10¾ × 8¼ in); black-and-white photographs by Bob Adelman, edited by Jim Peck, designed by Jerrold Goodman; wire-stitched, minor handling marks, near-fine; [24]pp.



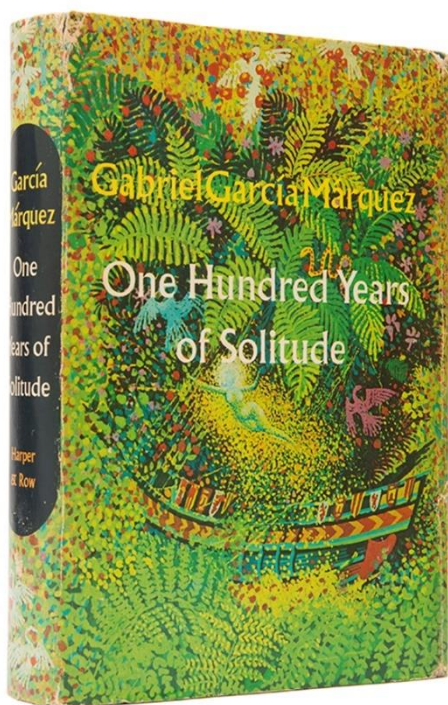
36. MANZONI, PIERO. Piero Manzoni. 12 linee. Da Azimut, Milano dal 4 al 24 dicembre 1959. Milano, Azimut, 1959.

£2,250

113960

The scarce catalogue for Piero Manzoni's '12 Linee' exhibition at Azimut, Milan (4 - 24 December, 1959). Manzoni began creating his 'Linee' earlier in 1959, using various tools to draw a continuous line on a scroll of paper. After completing a scroll and recording its details, he would roll it up and place it inside a sealed cylinder. The cylinder was then labeled with the length of the line, the creation date, and the artist's signature. The cylinders were intended to remain unopened and were meant to be displayed and purchased as they were.

Exhibition catalogue; (239 x 169 mm, 9½ x 6¾ in); text by Vincenzo Agnetti 'Piero Manzoni: Le Linee' and biography, both in Italian, French, and English; photo-illustrated saddle-stitched wrappers printed in red and black, light wear to fore-edge, crease to top corner, an excellent copy; [4]pp.



37. MÁRQUEZ, GABRIEL GARCÍA. One Hundred Years of Solitude. *New York, Harper & Row, 1970.*

£1,875

[111802](#)

Regarded as Garcia Marquez's masterpiece (the novel was originally published in 1967 as *Cien Años De Solidad*) which won the author worldwide recognition and four international literary prizes. Written in a period of 18 months where the author locked himself away and created his 'magic realist' tale surrounding the life of the Buendía family in Macondo.

First edition in English; 8vo; internally fine; publisher's green cloth, gilt lettering to spine and upper cover, green endpapers, spine ends slightly bumped, with the unclipped first issue dust-jacket, some rubbing to extremities, a couple of short closed tears to top edge of rear panel, else very good.



38. MATTA-CLARK, GORDON. Splitting. *New York, Greene Street Loft Press, 1973.*

£1,250

113068

Splitting is the second of Gordon Matta-Clark's three artists' books. It documents one of his most famous works: the vertical bisection of an abandoned house in Englewood, New Jersey, owned by his dealers Holly and Horace Solomon and scheduled for demolition. The book consists of short descriptive texts, photographs, and photo collages which show the transformation of the building. Using a hand-held reciprocating saw Matta-Clark cuts two

parallel lines one inch apart through all structural surfaces, then bevels down the cinder blocks at the base of the building and gently tips half of the structure back on its foundation. The final image is a three-panel folding plate depicting a composite cross-section of the house. The finished work stood for three months before the scheduled demolition.

‘Although it may appear modest and somewhat offhand, Splitting plays an important role in Matta-Clark’s attempts to shape the complex activities of which it is part. As the scholar Anne M. Wagner has observed, the work’s title can be understood to refer not just to the physical act of cutting the house in half but also to the strategic accumulation and dispersal of the project as a whole, its “splitting” into its various parts: action, photographs, a suite of collages, an artist’s book. “This collection of artifacts,” writes Wagner,” should not be seen as merely indexing the artist’s actions. On the contrary, each registers, defines, understands, revises, argues, and amplifies an emergent and fluctuating set of claims. What this means is that Splitting immediately split into a work that its maker recognized as something to be mediated in order to be explained and known... Each medium tells its separate tale”’(Artists Who Make Books, 182).

Artists’ book, oblong 4to (178 × 286 mm, 7 × 11¼ in); black-and-white photographs and photocollages printed in offset, photographic plate printed in offset (398 × 267 mm, 15¾ × 10½ in) machine-folded twice and mounted to inside rear cover as issued; white wrappers printed in black, saddle-stapled and pasted into covers at spine, very minor toning at spine, a close to fine copy; [32]pp.

Lailach, Printed Matter: Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek (2005), 140; Moeglin-Delcroix, Esthétique du livre d’artiste 1960/1980 (2012), 288-9; Roth/Aarons, Artists Who Make Books (2017), 182-183, (92).



**PRIVATELY ISSUED FORMAT WITH INTERVENTIONS
INSCRIBED BY GORDON MATTA-CLARK**

39. [MATTA-CLARK, GORDON]. [Walls Paper]. [New York], [n.p.], [ca. 1973].

£25,000

[112336](#)

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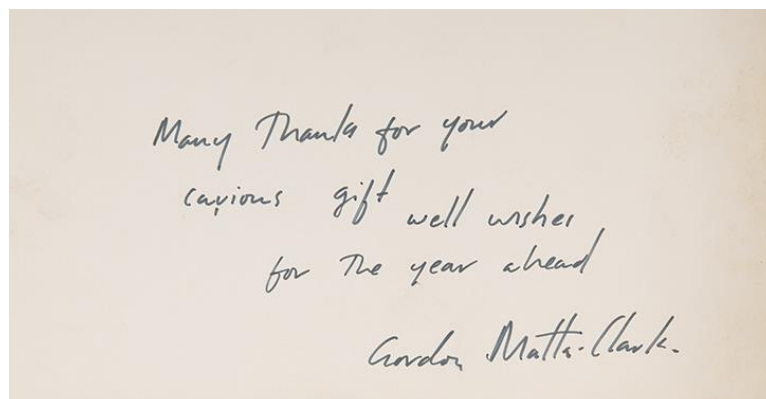
Gordon Matta-Clark was a catalyst for the creation of Soho as a new social and artistic area of New York City in the early 1970s, best known for the site-specific artworks he called 'building cuts,' sculptural transformations of architecture produced through direct cuts into condemned buildings scheduled for demolition. Owing to their ephemeral nature, and the fact that many were inaccessible to the public, these works exist only as sculptural fragments or in documented form as photographs, videos and films.

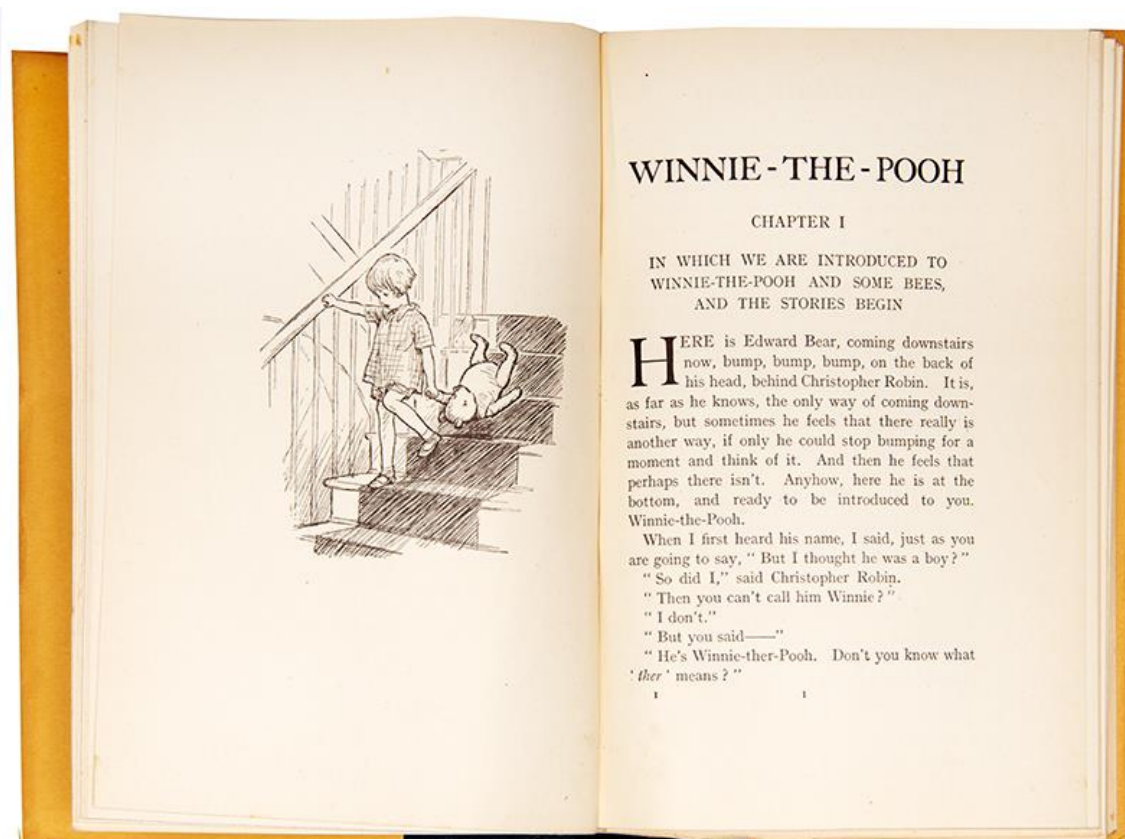
Walls Paper is his first, and most structurally and conceptually complex, artists' book, published in an unstated edition, variously given as 300-500 or 1000 copies, with 100 signed. Separate from the published edition is this privately issued format, half the size, and hand-assembled by Matta-Clark as an end-of-year gift to friends. We know of just one other example, which was given to Richard Artschwager. This copy from the library of Tommy Mew, inscribed: 'Many thanks for your / curious gift / well wishes for the year ahead / Gordon Matta-Clark.'

Walls Paper was conceived in 1972 when he was making his *Bronx Floors* works, a series of unauthorised rectangular cuts made through the floor and ceiling of apartments in derelict buildings in the South Bronx. *Walls Paper*, a play on the words wallpaper and newspaper, consists of coloured photographs of the exposed walls of one of these condemned tenement buildings. The photographs of partially demolished walls, taken over a period of several months, reveal multiple layers of paint and wallpaper from previous occupants. The chronology of the evolution and production of this work is slightly unclear, but the generally accepted account is that 'Matta-Clark reconceived these images as a form of recapitulated wallpaper, enlarging and printing them (with the help of his friend Joan Simon, whose Buffalo [sic] Press] ultimately published the book) in newly acidic colors on long strips of newsprint that he hung on the walls and piled on the floor for an October 1972 exhibition at 112 Greene Street, the alternative space in SoHo he had co-founded a few years earlier with Jeffrey Lew and Alan Saret. At the conclusion of the show, the prints were cut into the form of artists' books and bound between black-and-white covers depicting decrepit walls... In their consideration of architecture and decay and their unusual "built" structure, the *Walls Paper* books... are vivid instantiations of the central concern of all of Matta-Clark's bookworks: namely, the "relations between photographs, books, and buildings" (Artists Who Make Books, 180).

Artists' book, a hand-assembled separate issue, inscribed by Gordon Matta-Clark on the verso of the upper cover; (130 x 198 mm, 5 x 7¾ in); black-and-white photographs overprinted with yellow, green, brown, purple, blue, and burgundy, printed as offset lithographs on newsprint, several interventions by Matta-Clark including cuts and folds; photo-illustrated wire-stitched card covers, light wear, creasing to spine; 30 leaves.

Printed Matter: Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek 140; The Photobook: A History II, pp148-149; Esthétique du livre d'artiste 1960/1980 pp247-248; Artists Who Make Books 93 pp180-181.





HOW LUCKY AM I?

40. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). Winnie-the-Pooh. London, Methuen & Co., 1926.

£6,500

[112953](#)

'HOW LUCKY AM I TO HAVE SOMETHING THAT MAKES SAYING GOODBYE SO HARD?' A lovely copy of this perennial children's classic, decidedly uncommon in such condition.

First edition, first impression; 8vo (195 x 135 mm); illustrations and map endpapers by Ernest Shepard; publisher's green pictorial cloth gilt, top edge gilt, light bumping to spine tips, minor rubbing to corners, and offsetting to endpapers, else near-fine, illustrated dust-jacket (priced 7/6 on spine and with the advert for the 117th Thousand of When We Were Very Young on rear flap, Toned, light dust-soiling, spine and top edge browned, spine ends and corner folds lightly chipped and bumped, otherwise very good.



Artist Conception of Lunar Stay

GETTING TO THE MOON & BACK

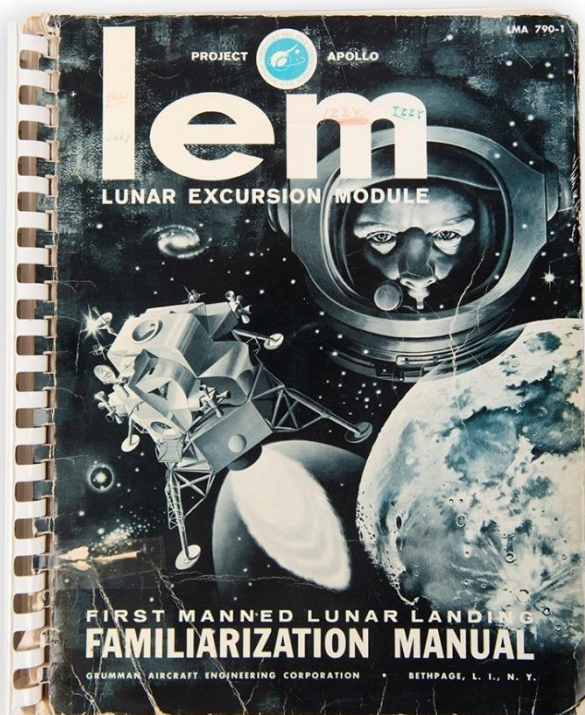
41. [NASA]. Lunar Excursion Module Familiarization Manual. LMA790-1. NAS 9-1100. Exhibit E, Paragraph 10.2. Primary No. 830. Line Item 021. Type II Document. This manual supersedes LMA790-1 dated 15 March 1965. *Bethpage, NY, Grumman Aircraft Engineering Corporation, 15 October, 1965.*

£3,500

[112921](#)

A rare, early technical manual for the Apollo Lunar Module, the craft that ferried astronauts between the moon's orbit and the lunar surface. With the ownership signature 'Izzy', perhaps Isidore "Izzy" Adler (1916-1990), a NASA senior scientist during the Apollo program and one of the first scientists to analyse rocks retrieved from the lunar surface.

Designated LMA790-1, this volume is dated October 15th, 1965 and supersedes a previous version dated March 15th of that year. Technical manuals of this type are notoriously complex to collate, since sections were often replaced as the contents were updated. In this case, though, the text precisely matches the original contents list for October 15th. It covers every aspect of the lander's operation in detail, with numerous folding diagrams and illustrations, from its structure and position in the Saturn V rocket, to the vehicle's mission and trajectory in space, ground support operations, life support functions, engines and fuel, operational subsystems, and launch procedures.



At the beginning of the Apollo program NASA engineers planned for a vehicle that would travel in one stage from Earth, or Earth's orbit, to the Moon and back. But in 1961 the team led by Dr. John Houbolt of the Dynamic Loads Division developed a plan for a multi-stage craft with a lander that would separate from the 'mother ship', visit the lunar surface, and then rejoin the other ship in orbit. Docking two spacecraft had never been attempted, but the technical challenges were outweighed by the fact that a separate vehicle would weigh significantly less and be easier to manoeuvre. The strategy was announced in July, 1962 and the contract for the lander was awarded to Grumman in November that year. Initially named the Lunar Excursion Module, as in this publication, the name was later changed to Lunar Module.

This manual was published just over two years before the module's first test flight on January 22, 1968. That mission, 'successfully verified operation of the spacecraft's performance, including the descent and ascent propulsion systems. Piloted test flights preceded the first Moon landing attempt. On Apollo 9 in March 1969, the LM was flown in Earth orbit. During Apollo 10 in May 1969, a LM descended to 50,000 feet above the lunar surface. The venerable lunar module showed its versatility serving as a "lifeboat" when the Apollo 13 command/service module was disabled by an oxygen tank explosion en route to the Moon in April 1970. But the LM will be remembered for its role between July 1969 and December 1972 as six of the spacecraft successfully landed 12 American astronauts on the Moon' (Granath, 'Apollo's Lunar Module Bridge Technological Leap to the Moon', NASA, January 28, 2019).

Provenance: Possibly Isidore Adler (signature).

Early edition; perfect bound; 23 folding diagrams, illustrations throughout the text, short tear to the fold of diagram 3-26, a couple of small notes in pencil to the text; original white comb binding with stiff pictorial covers, name 'Izzy' in green and orange ink repeated four times on the upper wrapper and once on the title, wrappers rubbed and creased, a very good copy; 132pp.

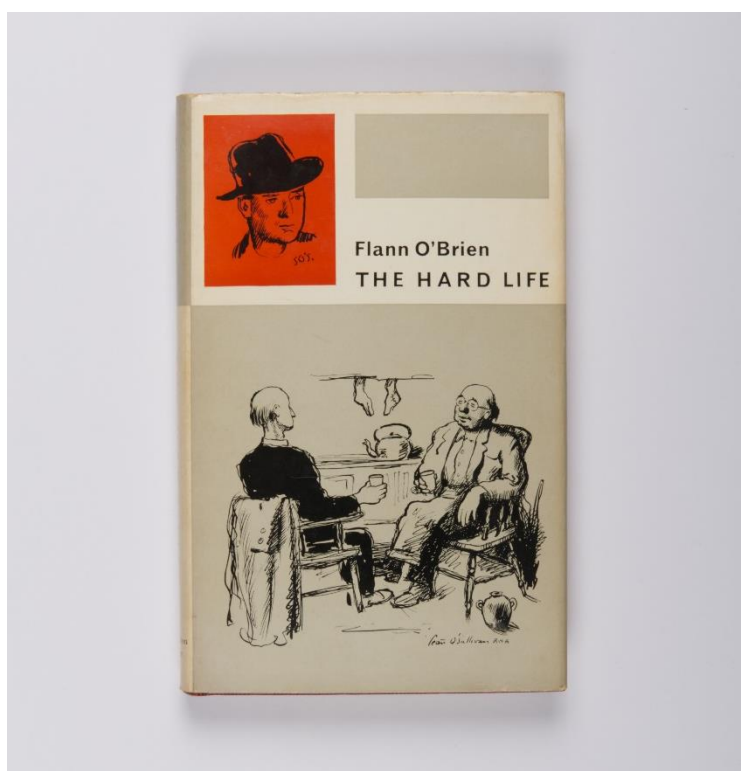
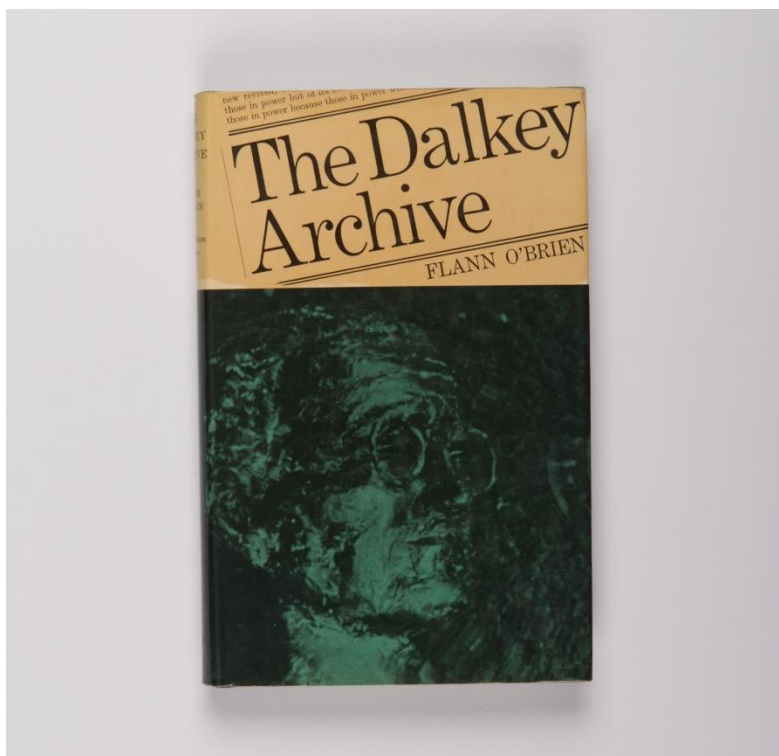
42. O'BRIEN, FLANN. *The Dalkey Archive*. London, MacGibbon & Kee, 1964.

£475

114168

First edition of the author's fifth and final novel, published two years before his death. It was adapted for the stage by Hugh Leonard in 1965 as *The Saints Go Cycling In*.

First edition, first impression; 8vo; unmarked internally; publisher's green cloth, gilt lettering to spine, with the unclipped pictorial dustjacket by Jack Stoddart, bust of James Joyce on jacket by Desmond Mac Namara, rear panel very slightly toned and marked, else near-fine.



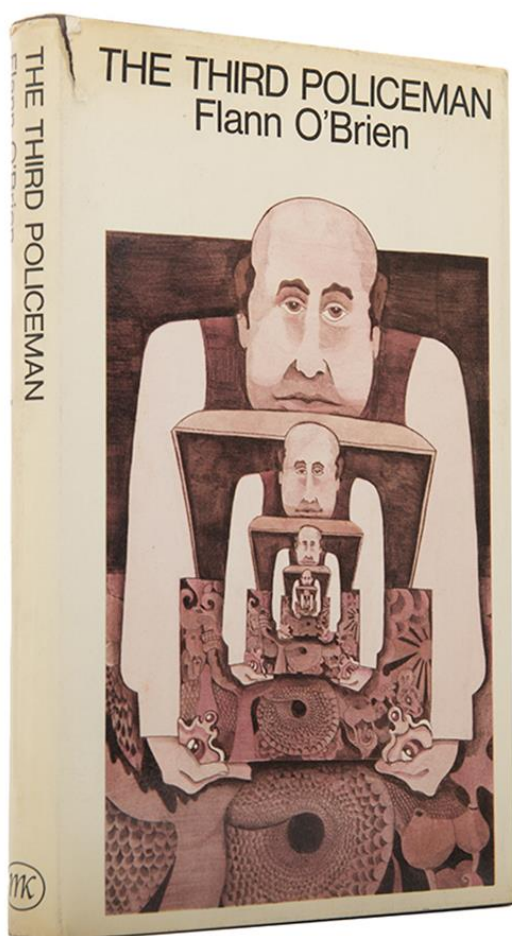
43. O'BRIEN, FLANN. *The Hard Life: An Exegesis of Squalor*. London, MacGibbon & Kee, 1961.

£375

114158

First edition of the author's fourth book, a comic novel dubbed 'a small masterpiece' by O'Brien's biographer Anthony Cronin. Dedicated by the author to Graham Greene, 'whose own form of gloom I admire...'

First edition, first impression; 8vo; unmarked internally; publisher's red cloth, gilt lettering to spine, with the unclipped pictorial dustjacket by Sean O'Sullivan, spine and extremities slightly toned, minor edge-wear, else near-fine.



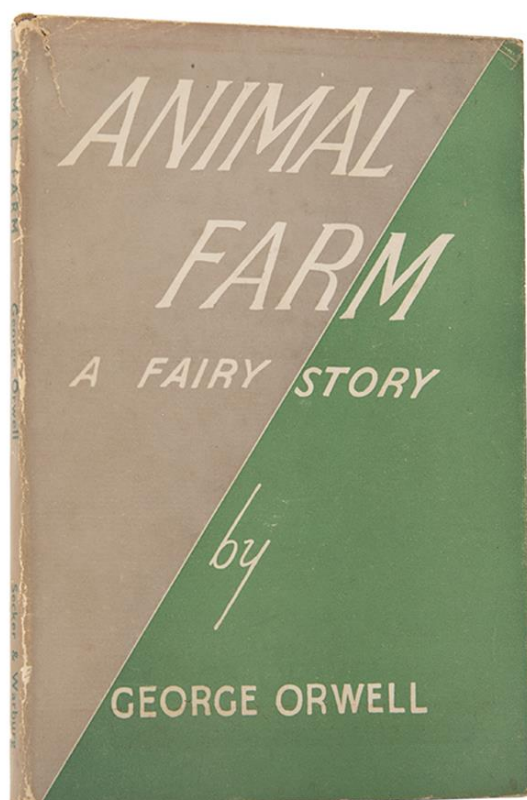
44. O'BRIEN, FLANN. The Third Policeman. London, MacGibbon & Kee, 1967.

£500

[112652](#)

One of The Master's masterpieces. A mystery story concerning the disappearance of a policeman and the strange presence of strange bicycles....

First edition, first impression; 8vo; ownership signature to front free endpaper, else unmarked internally; publisher's brown boards, gilt lettering to spine, with the unclipped pictorial dust-jacket by John Farman, typical tanning to white portions, short closed tear to top edge of front panel, else very good.



45. ORWELL, GEORGE. Animal Farm. London, Secker and Warburg, 1945.

£12,500

[109291](#)

The first edition of Orwell's socio-political classic, intended by the author to serve as a satirical take on the events that led up to the Russian Revolution and Stalinism whilst simultaneously illustrating the weaknesses inherent in the human condition that make any political and economic ideal almost unworkable. As the author states himself in his 1946 essay *Why I Write*, the motivation behind *Animal Farm* was 'to fuse political purpose and artistic purpose into one whole'.

Examples in this condition are of the utmost scarcity. The jackets for the entire edition were printed on the porous side of recycled wrappers, due to paper supply regulations in the UK during World War II. As a consequence they are extremely prone to rubbing and chaffing.

The book was banned in the Soviet Russia for obvious reasons, however it is interesting to note that printers were discouraged from printing it in the United Kingdom during the second world war as it was thought it might provoke their Soviet allies. The book was also banned in the United Arab Emirates in 2012 for 'un-Islamic' values and North Korea which is unsurprising given that the book questions authoritarian leadership.

First edition, first impression; 8vo; light spotting to half-title and endpapers, else unmarked internally; publisher's green cloth, titles to spine in white, minor browning to head and tail of spine, with the unclipped dust-jacket on the red printed Searchlight Books blank, short closed tear to top edge of front panel, rear panel slightly soiled, minor edge-wear, some rubbing to spine (as usual), else an attractive example.



INSCRIBED PRESENTATION COPY

46. PHILLIPS, TOM. A Humument. London, Tetrad Press, 1970.

£5,000

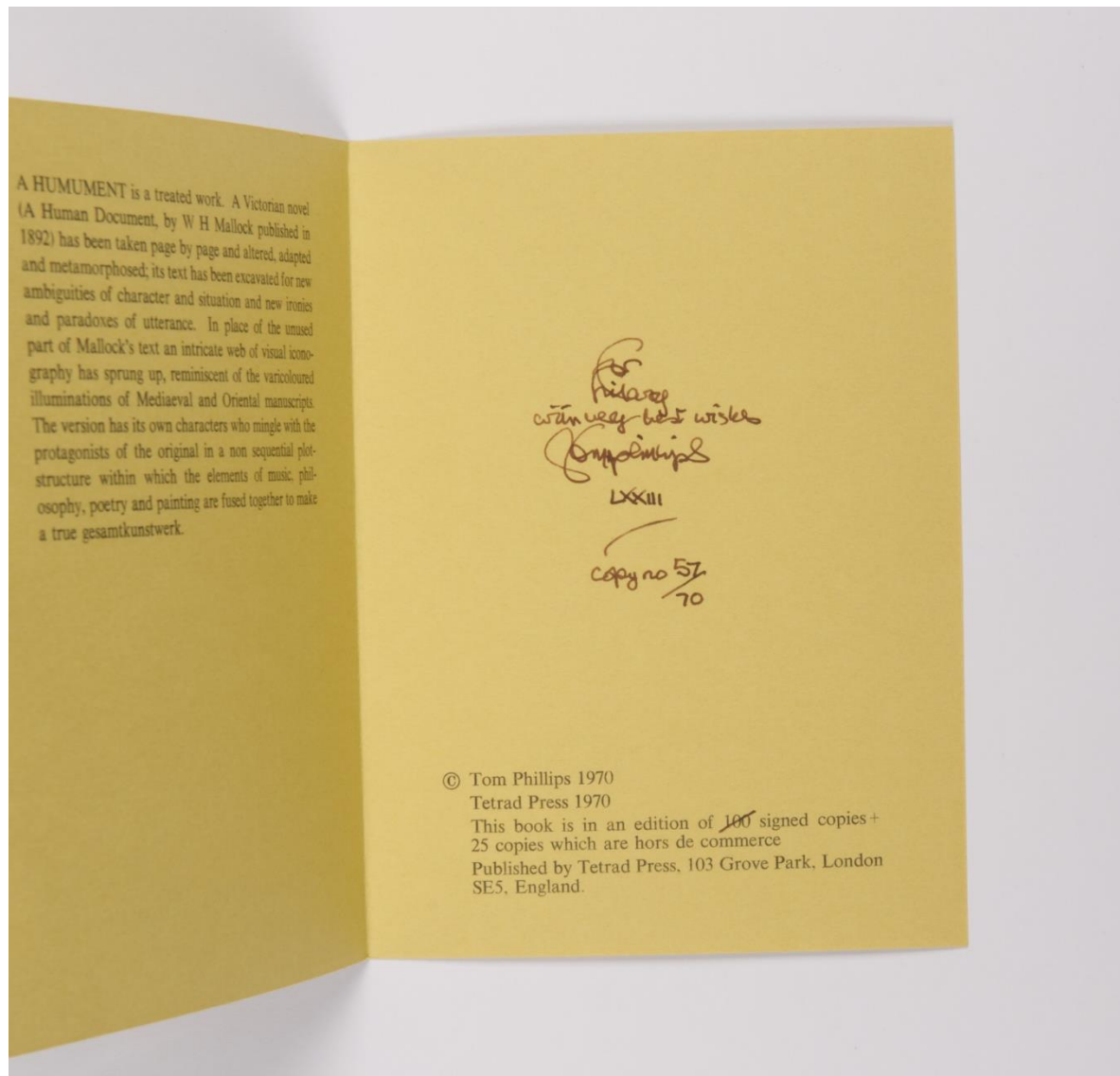
[113959](#)

Inscribed to Hilary Gerrard, Ringo Starr's manager for over thirty years and a director of the Beatles company Apple Corps.: 'for Hilary / with very best wishes / Tom Phillips / LXXIII / copy no 57/70'.

A Humument began as a creative experiment inspired by William Burroughs' "cut-up" technique when, in 1966, Tom Phillips purchased a cheap Victorian novel, A Human Document by W. H.

Mallock, and transformed it by altering and obscuring the original text, erasing parts of the text, painting, and collaging the pages.

First edition, presentation copy inscribed in the first volume, numbered 57/70 with the original edition of 100 crossed out below; 10 vols., publisher's different coloured paper-covered board folding boxes with printed title labels or titled by Phillips in pen, containing 370 single sheets (2 sheets numbered 173) (approx. 190 x 140 mm, 7½ x 5½ in) each signed in pencil on recto, 4pp Tetrad Press folio and 4pp title-page folio in first box; occasional fading and light rubbing to boxes, contents fine.





PRESENTATION COPY

47. Renger-Patzsch, Albert. Eisen und Stahl. 97 Fotos von Albert Renger-Patzsch. Geleitwort von Dr. Albert Vögler Generaldirektor der Vereinigte Stahlwerke AG. Werkbund-Buch. Berlin, Verlag Hermann Reckendorf GmbH, 1931.

£9,750

[112957](#)

Presentation copy in the scarce dust-jacket, inscribed: '[...] / Essen den 18. Jan. 1935 / Albert Renger-Patzsch'.

Eisen und Stahl is an important work in the history of modern photography. It exemplifies Renger-Patzsch's New Objectivity approach and attempts to redefine how industry and technology could be photographed. It was published, in part, to persuade a sceptical public that all was well with the ailing German economy prior to the fall of the Weimar government.

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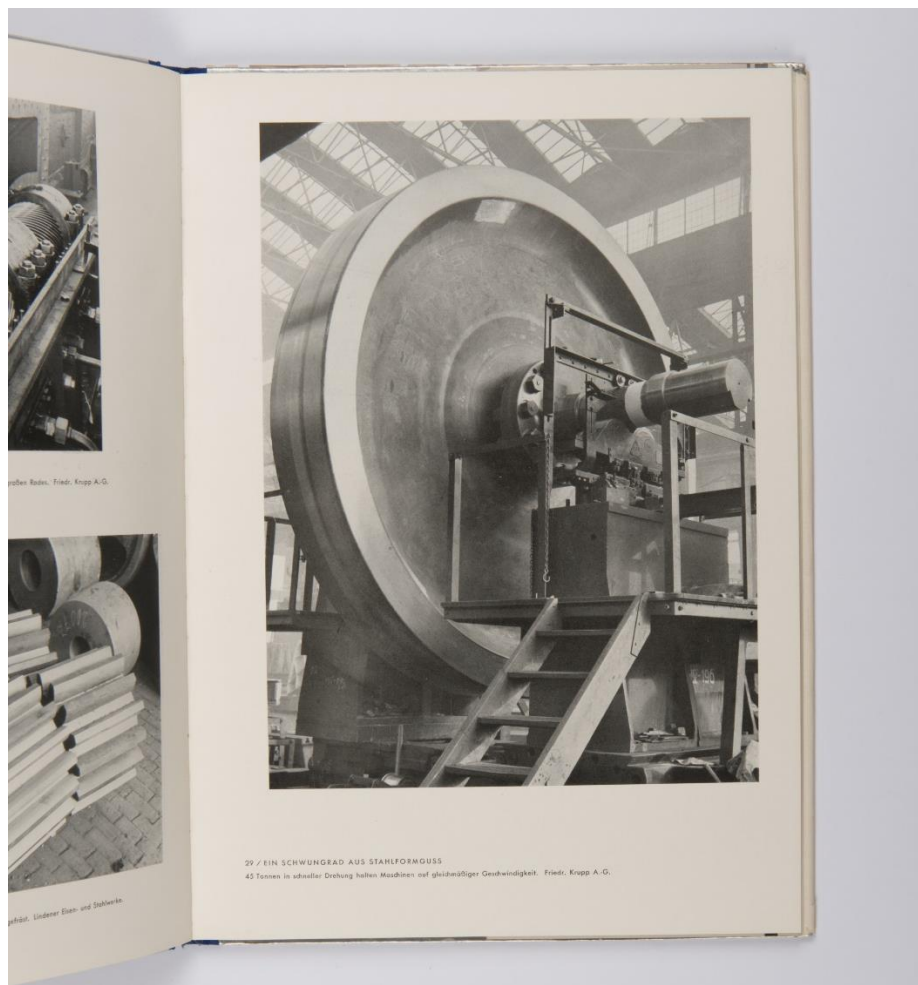
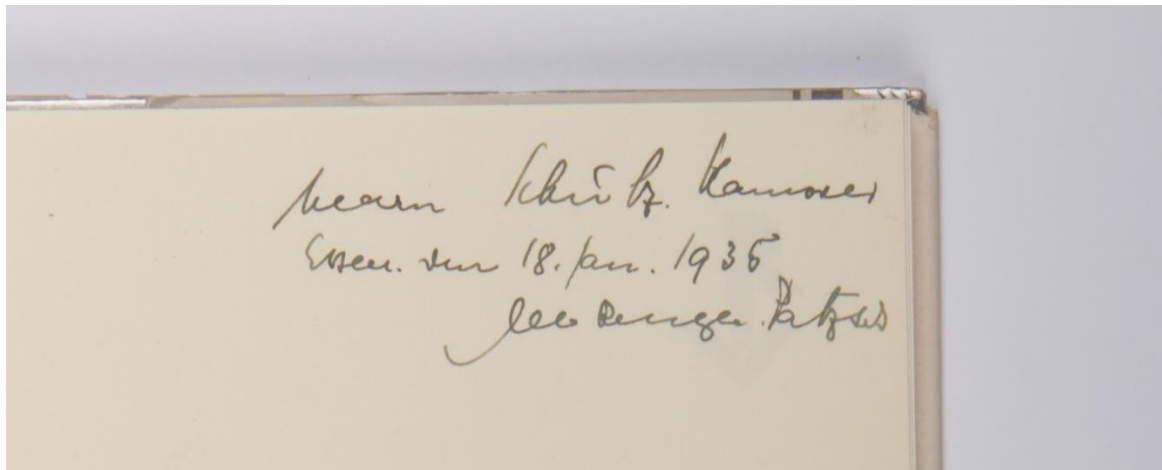
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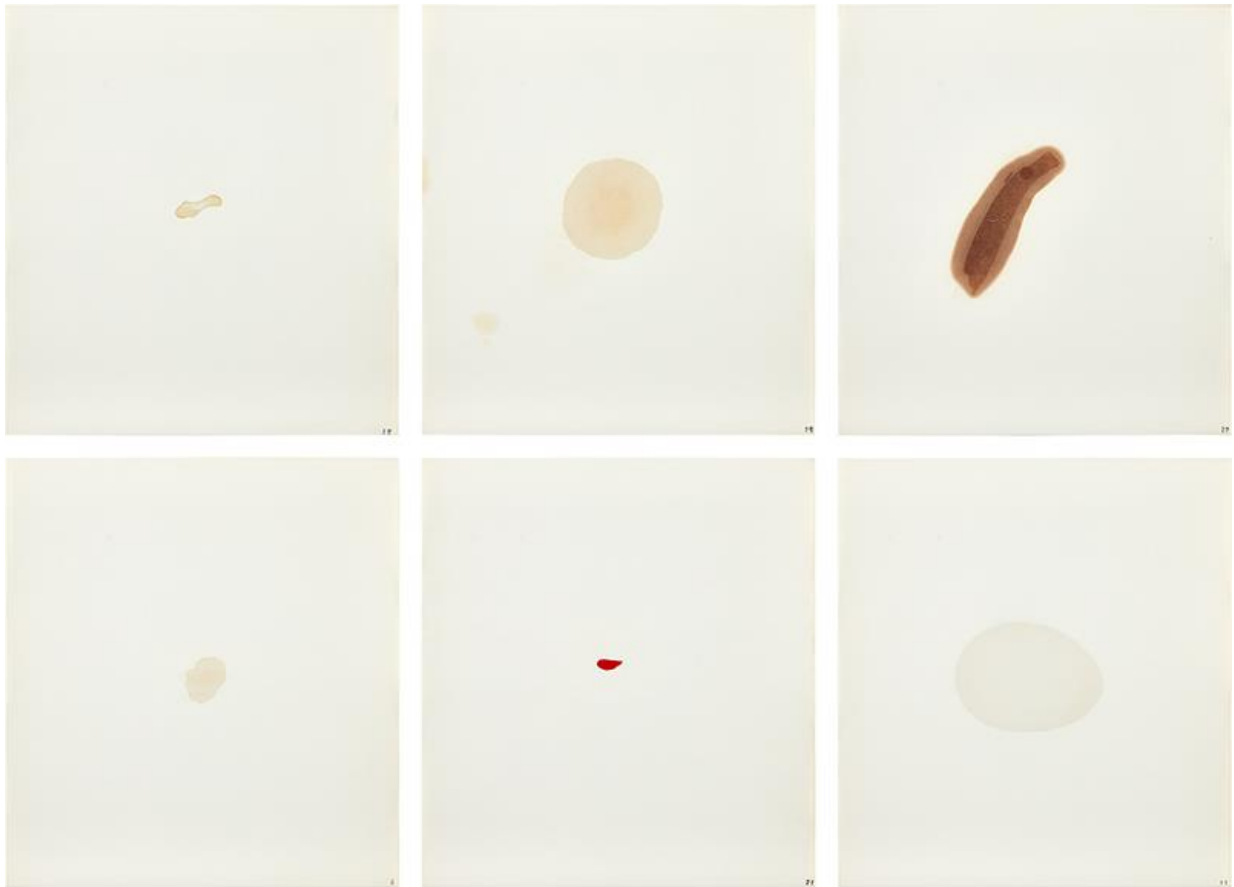
rarebooks@shapero.com

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First edition in the scarce dust-jacket, presentation copy inscribed in black ink on front free endpaper; plain endpapers, silver paper-covered boards, blue cloth spine with titles stamped in white, upper side stamped in black, publisher's photo-illustrated dust-jacket, black, text in white, light wear to edges, head and foot of spine chipped, a fine copy in an exceptional dust-jacket; [96]pp.

Regards sur un siècle de photographie à travers le livre 40; The Photobook: A History I, p125; The Open Book: A history of the photographic book from 1878 to the present pp102-103; Auer Collection p175.





48. RUSCHA, ED. Stains (E.B9). 1969.

£67,500

[110670](#)

The complete portfolio of 76 stains (Mixed Media), 1969, on Eagle Coupon Bond paper, including the additional stain on white silk moiré fabric boxed in the portfolio, with title, colophon and index pages, all loose (as issued), contained in the original clamshell portfolio covered with black textured paper with embossed title in silver ink on the cover and spine. Signed and numbered from edition of 70 in blue ink on the colophon, all sequentially stamp-numbered '1-75' in black ink (also 2 artist's proofs), published by Heavy Industry Publications, Hollywood. Each sheet: 29.8 x 27.3 cm (11 3/4 x 10 3/4 in), Portfolio: 31.8 x 28.6 x 3.8 cm (12 1/2 x 11 1/4 x 1 1/2 in) 298 by 273mm (11 3/4 by 10 3/4 inches).



49. SCHMIDTMEYER, PETER. *Travels into Chile, over the Andes, in the years 1820 and 1821, with some sketches... of America; particularly of Chile, and Arauco. Illustrated with thirty plates: plans of Santiago, the capital of Chile; and of the post road across the Pampas: Itineraries, &c.* London, Longman, Hurst, Rees, Orme, Brown, & Green, 1824.

£4,500

113982

First published in Paris, this attractive book on Chile is enlivened by the hand-colouring on nearly half the plates and contains the first plan of the city of Santiago made in the Republican era. The rest of the plates showcase a mix of domestic and landscape scenes that provide a slice-of-life to the English reader, including the lassoing of cattle, the grinding of maize, playing of ball games, and more.

This was first issued two years prior in 1822, but with only 240 pages of text and 12 plates.

First complete edition in English; 4to (27 x 21.5 cm); 30 lithographic plates on 27 sheets (complete), 2 folding plans, of which 12 are hand-coloured, an extra illustrated plate bound in facing p.174 of Rio de Janeiro, itinerary bound in after p.130, occasional spotting, some slight offsetting from plates, plan of Santiago with two small tears to inner margin, marginal tear to pl.31; later half-calf retaining original marbled boards and shelf mark, gilt spine in six compartments, top edge gilt, others speckled red, new endpapers, boards a little rubbed, otherwise a very good copy; [2], 1-131, [4], 132-378, [2]pp.

Abbey (Travel), 715; Sabin 77692.



PHOTOGRAPHS OF A CAROLEE SCHNEEMAN PERFORMANCE

50. [SCHNEEMAN, CAROLEE.] CROSSWAITE, DAVID. Small archive relating to Carolee Schneeman's 'Thames Calling' performance at the Underground Film Festival, National Film Theatre, London, 14th to 20th Sept 1970. [With:] the 'low cost edition' of Schneeman's *Parts of a Body House Book*. 17 September 1970.

£10,000

[112744](#)

Carolee Schneeman is a pioneering performance artist, filmmaker, and writer on the subjects of feminism, sexuality, and the ecstatic body as a source of knowledge. These photographs by David Crosswaite show her 'Thames Crawling' performance at the 1970 International Underground Film Festival at the National Film Theatre, London.

In a note to David Curtis, co-organiser with Simon Field of the Film Festival, Carolee Schneeman writes:

'Dear Dave: PUBLIC NOTICE –Yugoslavian films lost to us – total black out on communications; at this late date it must mean "not possible". For the late evening program, 17th, where we hoped to have the Yugoslavian films, I'll present an expanded cinema piece (Kinetic Theater my name for it) juxtaposing "Fuses" and "Viet-Flakes" on buttresses outside, under the NFT Theater; a performance in a foam rubber environment which might engulf performers and spectators – an activation exchange. Call it for now, "Thames Crawling". Realisation with Joan Lifton.'

David Crosswaite is a filmmaker and artist associated with the London Film-Makers' Co-operative (LFMC). He photographed many happenings and performances, and his photographs of 'Thames Crawling' are included in Carolee Schneeman's *Parts of a Body House Book* (1972) artists' book.

The LFMC was founded in 1966 as a screening club at Better Books on Charing Cross Road, London, and grew into a pioneering organisation that played a crucial role in establishing film as an art form in the UK. In the 1990s, the LFMC merged with London Electronic Arts and became the Lux Centre, which later became Lux.

Some photographs from 'Thames Crawling' feature in *Parts of a Body House Book*, which Schneeman describes as being 'an accumulation of letters, analyses of films and charts of sexual parameters which incorporate many of the issues that were of great concern in the early 1970s in London. The texts are centered on those aspects of the body that were then considered shameful or taboo or were simply ignored.'

This 'low-cost edition' of *Parts of a Body House Book* was published by the same press, two months after the 'deluxe edition' of 60 signed and numbered copies (plus 15 artist's proofs).

15 vintage gelatin silver photographs (105 x 164 mm, 4¼ x 6 ½ in); occasional minor marks, lightly curled. [With:] International Underground Film Festival 14th to 20th Sept 1970. London, National Film Theatre, 1970.

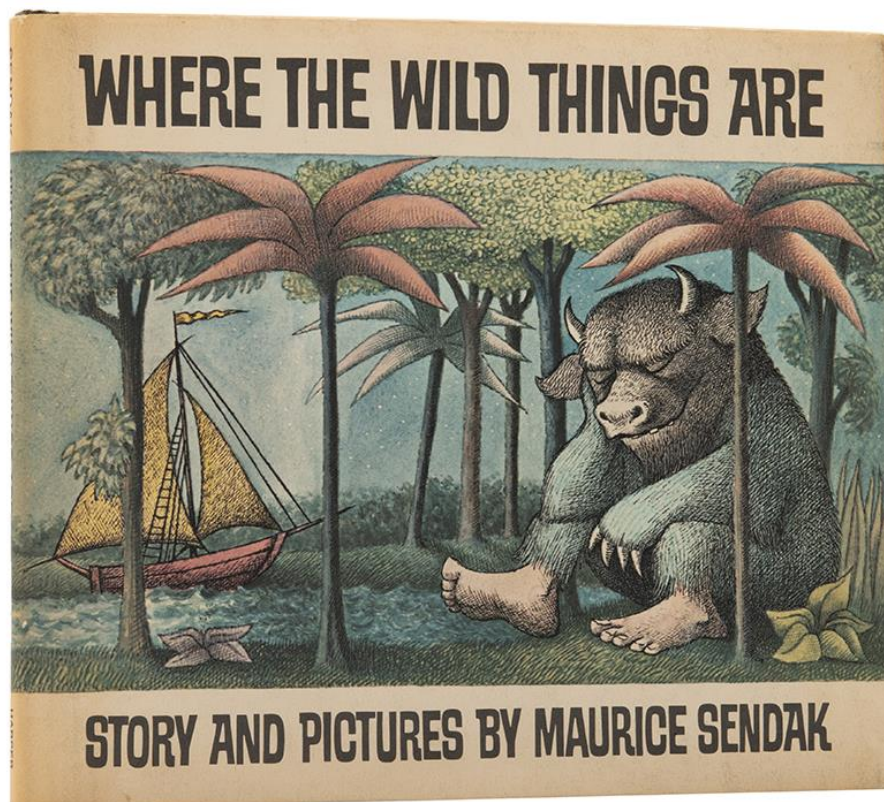
Poster; (592 x 420 mm, 23¼ x 16½ in); yellow paper printed in red, near-fine.

[and:] National Film Theatre. September 14th – 20th 1970. South Bank, London. International Underground Film Festival – provisional schedule (as of Sept 3rd.)

Programme/schedule; two duplicated leaves of pale blue paper printed on both sides (330 x 203 mm, 13 x 8 in), folded for mailing, toning to edges with light wear at folds, very good.

[and:] *Oz News. International Film Festival Supplement. Compiled by Danae Hughes, Ian Stocks and Albie Thoms. Oz 30 Oct 70. [London], Oz, October 1970.*

Poster/insert; (614 x 422 mm, 24¼ x 16½ in); Oz News printed in black-and-white on one side, Mike McInnerney's tribute to Jimi Hendrix in black and blue on the other, machine-folded three times, three shore edge-tears, near-fine.



THE TRUE FIRST EDITION

51. SENDAK, MAURICE. *Where The Wild Things Are*. New York, Harper & Row, 1963.

£8,500

[109057](#)

THE TRUE FIRST EDITION WITH THE CORRECT FIRST STATE DUSTJACKET.

A fine, well-preserved copy of what is perhaps the best-loved and most distinguished illustrated children's book of the 20th century, one that the American Institute of Graphic Arts called 'the perfect book.' With the Library of Congress catalogue number 63-21253 and 1963 copyright on title, and first state jacket with price \$3.50 in upper right corner of inner flap and no mention of the Caldecott Medal.

First edition, first printing, with Library of Congress number 63-21253 and 1963 copyright on title; oblong 4to; illustrated in colour throughout; publisher's cloth-backed pictorial paper boards, front board with one small smudge, with the correct first state of the dust-jacket with no mention of the Caldecott award, and a \$3.50 price at top of front flap, this flap with three paragraphs of text, lower corner trimmed, slight dust-soiling, short closed tear to lower edge of front panel, a few trifling nicks, else a near-fine example.

Hanrahan A58.

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THREE BOOKS IN EDITIONS OF 20

52. SHORE, STEPHEN. Three iPhoto artists' books: KT Ranch July 1969 [WITH] Merry Christmas. Los Angeles CA. 2005; [AND] Merry Christmas. Tivoli, NY December 2006.

[Tivoli, NY], [self-published], 2003; 2006; 2006.

£5,000

[111835](#)

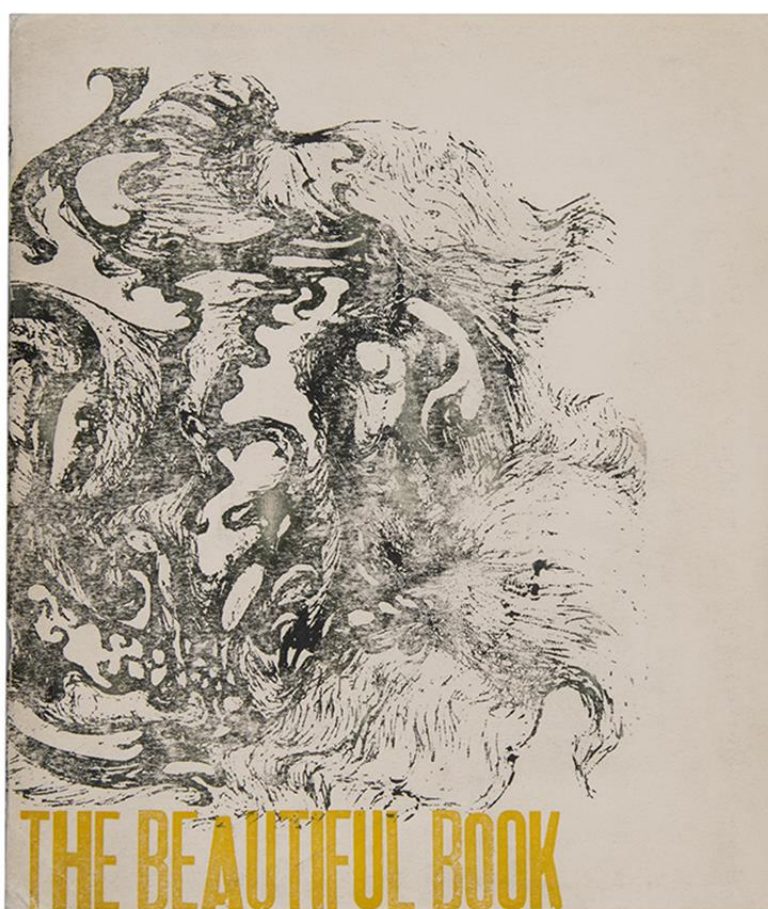
A group of three of Stephen Shore's artists' books produced using Apple's print-on-demand iPhoto software. Shore began making these books in the spring of 2003 and first exhibited them at 303 Gallery, New York, that Autumn. Each book is a visual record of Shore's activities on a given day. The first book, KT Ranch, is interesting as it features archive photographs, an example of work made before Shore defined the parameters of the project: initially photographs taken over one day, he later refined it to be photographs taken during the course of one day on days when the New York Times deemed it appropriate to print a full-width six-column headline on its front page.

KT Ranch is not included in *The Book of Books: Photographs by Stephen Shore* (2012), the survey of this project published in an edition of 250. The other two books are featured, and these are inscribed to Bill Charles, an agent who represented Shore and other artists, including Joel Sternfeld, Jeff Mermelstein, Adam Broomberg & Oliver Chanarin, and Larry Sultan, for commercial work in the late twentieth and early twentieth centuries. Added to the group is a book by John Midgeley, another photographer who worked with Bill Charles, which was also produced as an iPhoto book.

Provenance: Bill Charles (author's presentation inscriptions).

'KT Ranch': First edition, NUMBER 2 OF 20 COPIES SIGNED ON THE TITLE-PAGE; oblong 4to (215 × 278 mm, 8½ × 11 in); black-and-white photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, label marked, gallery label laid in at rear, light rubbing, near-fine; [24]pp. 'Merry Christmas Los Angeles': First edition, NUMBER 5 OF 20 SIGNED COPIES, PRESENTATION COPY inscribed 'For Bill / From Stephen' on the title-page; oblong 4to (215 × 278 mm, 8½ × 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, burgundy cloth-covered boards with photographic title label mounted on upper side, fine; [20]pp. 'Merry Christmas Tivoli'; First edition, NUMBER 4 OF 20 SIGNED COPIES, PRESENTATION COPY inscribed 'For Bill / Season's Greetings / Stephen' on the title-page; oblong 4to (215 × 278 mm, 8½ × 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, minor rubbing, near-fine; [20]pp.

The Book of Books: Photographs by Stephen Shore.



WITH AN ADDITIONAL PHOTOGRAPH

53. SMITH, JACK. The Beautiful Book. [New York], [Dead Language Press / Piero Heliczer], [1962].

£20,000

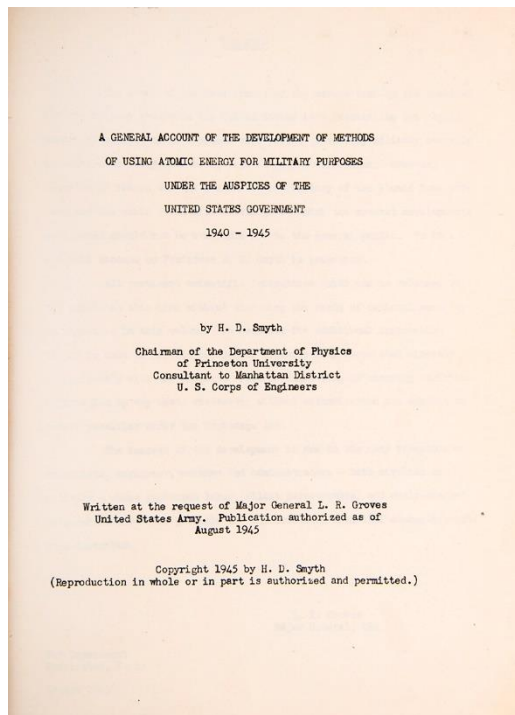
[110662](#)

Jack Smith is a key figure in the cultural history of Downtown New York; his influence is foundational in the history of experimental film, queer cinema, and performance art, helping transform the artistic landscape of New York. This copy of *The Beautiful Book* includes an additional image, meaning it contains 20 gelatin silver photographs instead of the usual 19 (18 photographs by Smith and one portrait of Smith by Ken Jacobs). Except for the additional photograph, the sequence of the images remains consistent with other copies but with one print orientated differently.

The Beautiful Book was produced in an intended but unrealised edition of 200 copies. Jack Smith, Piero Heliczer, and their associates assembled the books during the late spring and early summer of 1962 before shooting began on Smith's film *Flaming Creatures* (1963), one of the most notorious underground films of the 1960s, which became a test case of censorship laws. *The Beautiful Book* contains photographs taken during an extended series of photo sessions at his Lower East Side apartment between 1961 and 1962. Smith planned to give them to Jonas Mekas's *Film Culture* magazine as a series titled '16 Immortal Photographs'. However, *Film Culture* declined to publish the work, so he produced *The Beautiful Book* with Piero Heliczer's The Dead Language Press instead.

First edition, one of a planned edition of 200 copies; 4to (225 × 190 mm, 8 3/4 × 7 1/2 in); 20 gelatin silver contact photographs (55 × 55 mm, 2 1/4 × 2 1/4 in) mounted on yellow pages, minor occasional mirroring; wire-stitched card covers printed in black and yellow after a design by Marian Zazeela, slight crease to foot of spine, stray ink marks to inside covers with minor offsetting to first and last pages, bottom wire pulling at spine, near-fine; [20pp].

Flaming Creature p77; *The Open Book* pp190-1.



WITH SECRET PAGE

54. SMYTH, HENRY DEWOLF. A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government 1940-1945. Written at the request of Major General L. R. Groves United State Army. Publication authorised as of August 1945.

[Washington D.C., Adjutant General's Office,] 1945.

£4,500

[112920](#)

The rare lithoprint edition, the first obtainable edition of the official account of the development of the atomic bomb, with the full text on page VI-12, usually left blank to keep information on plutonium production rates secret. Because of the speed and security precautions under which the report was printed and bound, to be made public only six days

after the bombing of Hiroshima, leaves are often missing or duplicated. In this case there is no text on page IX-10, and two leaves, VII-9/10 and VII-11/12, are duplicated.

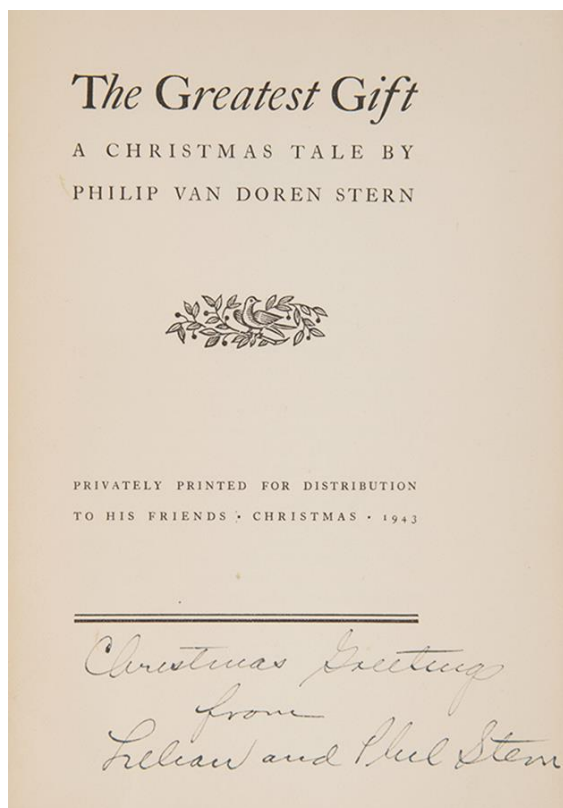
This copy bears the ownership signature of Wayne W. Johnson, a personnel director of the Metallurgical Laboratory at the University of Chicago. The Metallurgical Laboratory was established in 1939 by Enrico Fermi and Leo Szilard, two of the prime movers of the Manhattan Project, in order to study the chemistry of plutonium, its chain reaction, and how it could be isolated in quantities large enough to produce a weapon.

'The Smyth Report', as this volume is more commonly known, was the official, unclassified narrative of the weapon's development, a 'remarkably full and candid account' intended for general release once the weapon's existence was made public (*Printing and the Mind of Man* 422). The first edition was a mimeographed version stamped secret, of which all copies save Smyth's were destroyed. The next was this lithoprint, published in an edition of only 1,000 copies that were distributed to Manhattan Project leaders and members of the press, followed by a Government Printing Office edition. The first trade edition was published in September 1945 by Princeton University. It remained on the *New York Times* best-seller list until January of the following year and would go through eight printings by 1973.

Provenance: Wayne W. Johnson (ownership signature).

First lithoprint edition; perfect bound; 2 full-page graphs, equations within the text, leaves VII-9/10 and VII-11/12 duplicated, a little creasing to the corners of the text block; wire-stitched in the original stiff, cream-coloured textured wrappers, 'released for publication on' printed on the upper wrapper, and housed in a custom brown morocco-backed folding case, ownership signature to upper wrapper, a few small spots and marks, light rubbing, and a little creasing of the wrappers, excellent condition; 99 leaves.

Coleman, The 'Smyth Report': A Descriptive Check List; Printing and the Mind of Man 422; Hook & Norman, The Norman Library of Science and Medicine 1962.



IT IS, INDEED, A WONDERFUL LIFE

55. STERN, PHILIP VAN DOREN. *The Greatest Gift. A Christmas Tale.* New York, Privately printed for the author, 1943.

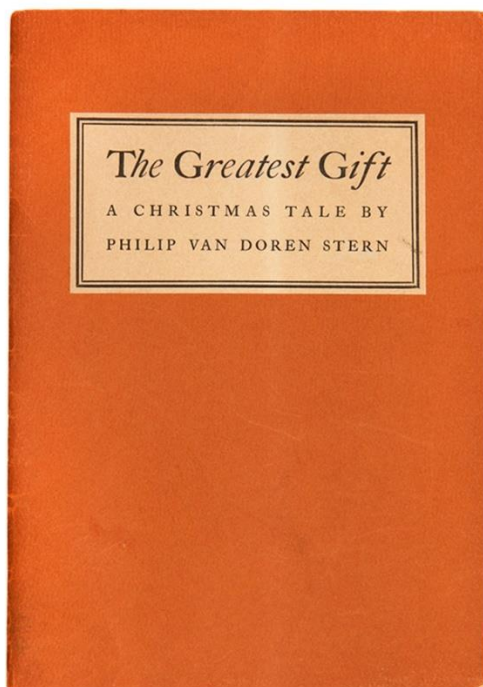
£12,500

[106663](#)

The story goes, Van Doren Stern was in a New York department store, waiting in line to pay for some Christmas presents, when the story of *The Greatest Gift* came to him complete and all at once. He went home, wrote it up and had 200 copies printed for use as his Christmas card for 1943. It was noticed and subsequently issued commercially the year after. Its fame, however is due to the film that was made, based upon this story. The film was, of course, *It's A Wonderful Life*.

Truly one of the scarcest filmed books and a classic piece of modern Americana.

First edition, sole printing; ONE OF 200 SIGNED COPIES PRIVATELY PRINTED FOR THE AUTHOR and distributed by him as a Christmas card; PRESENTATION COPY INSCRIBED BY THE AUTHOR; 8vo; single gathering, wire stitched into the original tan wrappers, cream paper title label to front wrapper printed in black. Tiny loss at one corner, light crease to another, professionally repaired at fold. A very decent copy of a rare and vulnerable book.



56. [TESLA, NIKOLA]. Memorandum Book on the Occasion of his 80th Birthday.
Beograd, Société pour la Fondation de l'Institut Nikola Tesla, 1936.

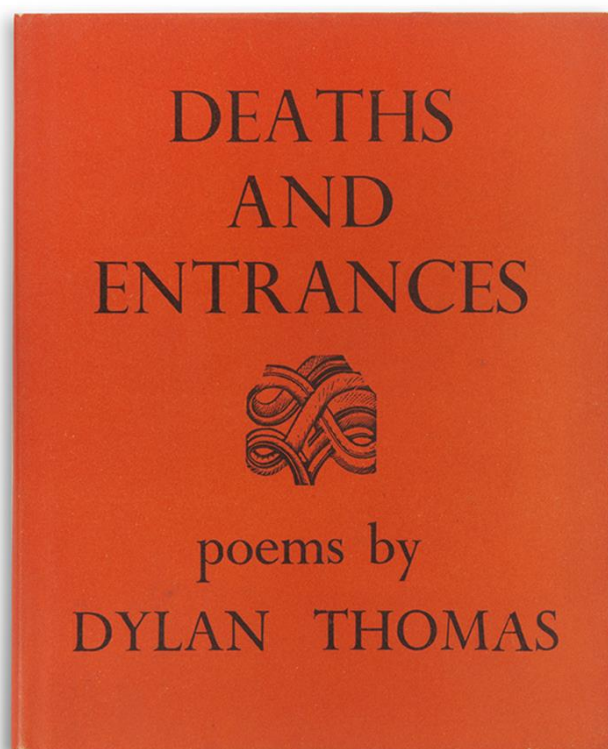
£950

111499

The first and only edition of this scarce collection of articles in Serbian, French, English, and German on the Serbian-American inventor and electrical engineer Nikola Tesla (1856-1943), published by the Society of the Foundation of the Nikola Tesla Institute on the occasion of his 80 birthday.

Edited by the Serbian mathematician Bogdan Gavrilovitch (1864-1947), President of the Tesla Society, and founder of the Mathematics Institute in Belgrade, the text is primarily in Serbian and French, with contributions also in English and German from world-famous scientists including Rutherford, who had 'often made use of the Tesla transformer as a method of producing high voltages in my researches' (p.141), and Arthur Compton, offering his thanks as 'one of the millions who have benefitted from the product of your inventive genius' (p.368). Other contributors of note include Johannes Stark, Max Planck, André Blondel, W.H. Bragg, and Tesla himself in excerpts reprinted from articles in the *Electrical Engineer* and *The Century Magazine*.

First and only edition; small 4to (24.5 x 18 cm); text primarily in Serbian and French, with articles also in English and German, photographic portrait frontispiece, in-text illustrations; publisher's blind-tooled red cloth, upper cover and spine lettered in gilt, spine ends and corners a little rubbed, paper slightly browned, very good; 518pp.



57. THOMAS, DYLAN. Deaths and Entrances. London, J.M. Dent & Sons, 1946.

£1,250

[112511](#)

An exceptional copy of the author's most celebrated collection of poems, which deals with the effects of World War II.

First edition, first impression; small 4to; light spotting to edges and endpapers, else unmarked internally; publisher's orange cloth, gilt lettering to spine, with the unclipped dust-jacket, mild spotting and toning to flaps and rear panel, else an exceptional copy.

Rolph B10; Connolly 100, 96a.

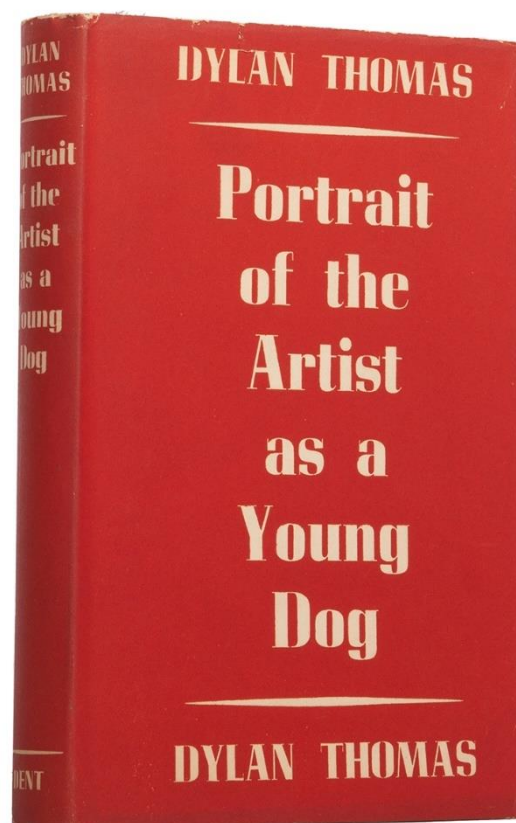
58. THOMAS, DYLAN. Portrait of the Artist as a Young Dog. London, Dent, 1940.

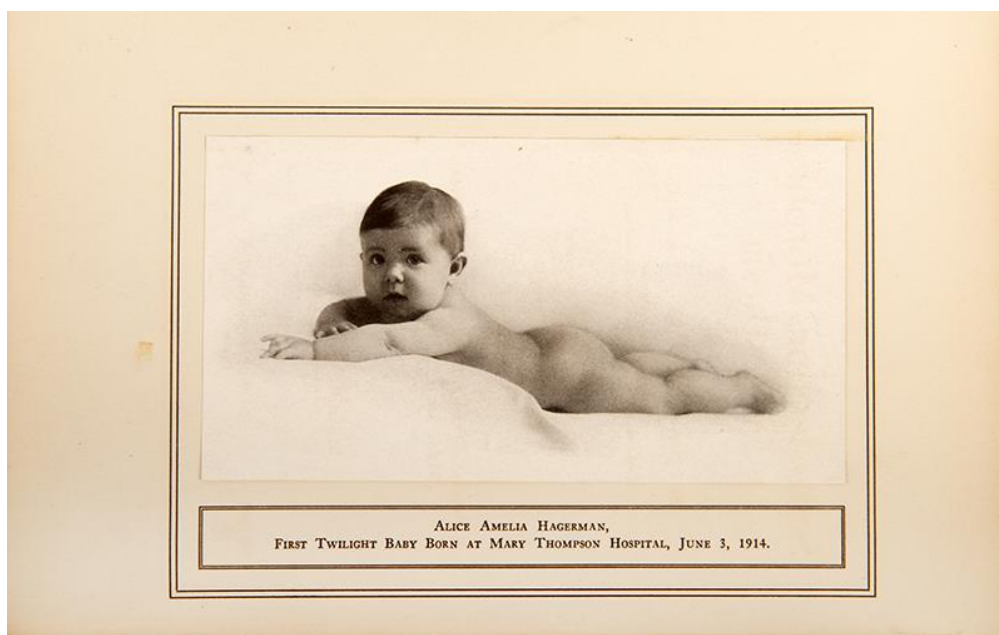
£1,250

[113644](#)

The great man's first novel of which just 1500 copies were printed. Uncommon in this condition.

First edition, first impression; 8vo; unmarked internally; publisher's green cloth, titles to spine in silver, red topstain, very small fade at one corner and the very bottom of the spine, with the original dust-jacket, minor toning, a couple of short closed tears to top edge of front panel with associated creasing, light rubbing to extremities, else fine; housed in custom red morocco-backed green cloth slipcase.





EARLY FEMALE SURGEON ADVOCATES ANAESTHESIA DURING LABOUR

59. VAN HOOSSEN, BERTHA & SHAW, ELIZABETH ROSS. *Scopolamine-Morphine Anaesthesia. A psychological study of "twilight sleep" made by the Giessen Method.*

Chicago, The House of Manz, 1915.

£250

[113046](#)

First edition of this important book on the use of 'twilight sleep' anaesthesia during labour by the female surgeon who pioneered its use in the United States. Rare, with WorldCat listing only electronic copies, and only one copy appearing in auction records (Bonhams 2020).

Born into a Michigan farming family, Bertha van Hoosen (1863-1952) insisted on a medical education despite her parents' active opposition, and put herself through school by working as a teacher, obstetrical nurse, and demonstrator in anatomy. After graduating she opened a private practice and taught clinical gynaecology at the Illinois University Medical School. In 1918 Van Hoosen became the first woman to run a medical division at a coeducational university when she was appointed head of obstetrics at Loyola. She was a founding member and the first president of the American Medical Women's Association, and advocated for women physicians to serve in the First World War.

'Throughout her career, Bertha van Hoosen's major interest was in women's health. She was an excellent general surgeon, but she was particularly concerned with women and children. She pioneered the use of scopolamine-morphine anaesthesia for childbirth. Although this method, known as twilight sleep, had become popular in Germany, it was not used in the United States. She produced a book and two articles on her research in this area' (Ogilvie, *Biographical Dictionary of Women in Science* p. 1320).

First edition, first printing; tipped-in photographic frontispiece and 8 plates from photographs, pencilled notes to the contents list, remnants of a bookplate on the front pastedown, abrasions on the rear pastedown from removal of card pocket; original brown cloth, titles to spine and upper board in black, cloth a little rubbed and marked with a small knock to the edge of the lower board and a scuff affecting the same, contents clean, a very good copy.

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RARE IN-HOUSE PUBLICATION

60. VICKERS AIRSHIP DRAWING OFFICE. The Tee-Square Magazine Christmas 1918 [and] Christmas 1919. *Barrow-in-Furness, Vickers, Limited, 1918 & 1919.*

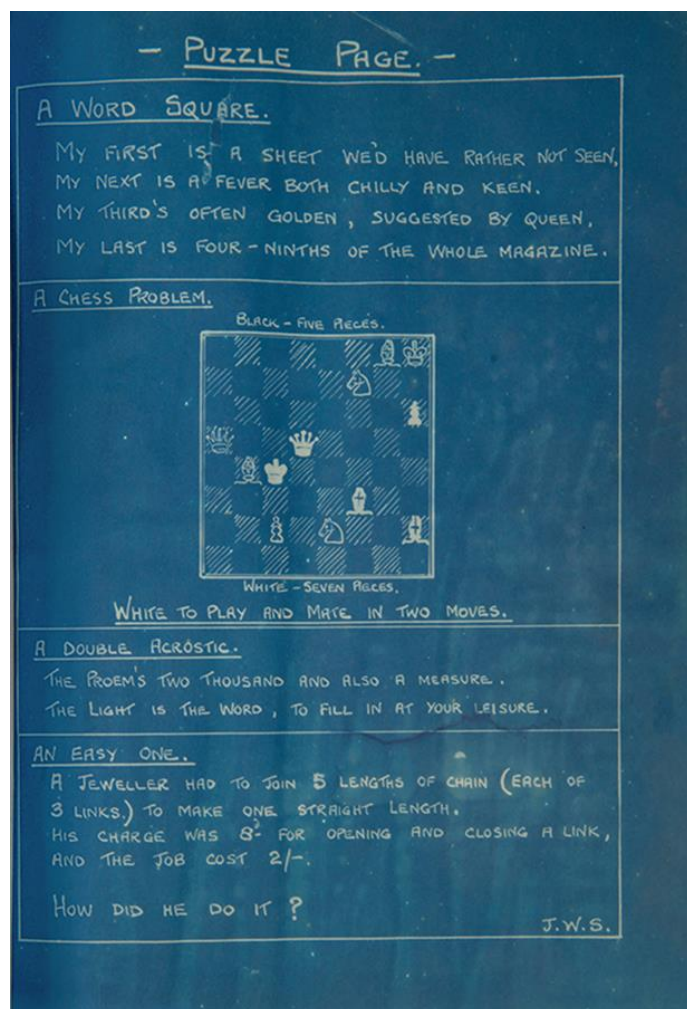
£3,750

[114064](#)

A remarkable survival, two issues of a magazine created in-house by staff of the Vickers Airship Drawing Office at Barrow-in-Furness to celebrate Christmas 1918 and 1919. Charming, and appropriate for a technical drawing office, the contents have been reproduced entirely as mimeographs, technical drawings, and even a blueprint. Both issues are signed H.P. Joyce on the covers, though we have been unable to locate anyone by that name in historical records online. The issue for 1919 is described as the fourth annual effort, so there were at least four produced, though they are extremely rare. We can locate no copies in institutional holdings and these are the only two listed in auction records.

The contents of these magazines were submitted by staff, mainly identified by their initials, and they include poems and songs, short stories, satirical articles, fake advertisements, cartoons and caricatures. Most are related to airship work and refer to staff and office in-jokes, including 'memorials' to former colleagues, some seemingly real and others potentially comedic. Accomplished cartoons depict airships and planes with monstrous faces; one compares a manager's command of 'silence!' with the Treaty of Brest-Litovsk; and 'Other Gods' depicts a Greek god on a chariot in the clouds, with an airplane and an airship flying above. There is a lengthy piece satirising scientific household management ('the only object of matrimony being to make money by cheapening the cost of living...'), and another gives the office 'house rules' ('Gentlemen entering this Office will please leave the door wide open. Draughtsmen who have no business will please call often, remain as long as possible, and take a chair and make themselves comfortable...'). The 1918 issue has a delightful puzzle page made in blueprint, with a

chess conundrum and word games. Perhaps the most entertaining contents for non-initiates are the fake advertisements, one of which promotes radium facial hair removal. The bindings are likewise charming, handmade from blue paper with hand-coloured titles pasted on. The one for 1918 depicts a Red Cross nurse with two red highlights on her uniform, and the 1919 issue has a fully coloured-in scene of an airship floating over the Vickers Air Station.



The Vickers engineering company originated as a steel foundry in Sheffield in 1828, and over the course of the 19th century it expanded into shipbuilding and military hardware. In 1911 it began aircraft manufacturing, and in 1909 successfully tendered to construct Britain's first large rigid airship, after government concern about German Zeppelins. The Vickers Air Station at Barrow Docks was constructed for this purpose, and the illustration on the cover of the 1919 issue depicts 'the private railway station and the floating airship shed on the Cavendish Dock: this was unusual in the Barrow Dock complex in having no dock gates, so the only ship being able to enter it was an airship!' (Kender, 'R80 — The Last British Wartime Rigid Airship', *Dirigible, The Journal of the Airship Heritage Trust*, vol. XII, no. 2, 2001, p. 20).

The first ship manufactured was His Majesty's Airship No. 1, also known as 'Mayfly' because it was destroyed by high winds while being moved in

preparation for its maiden flight. Next came the HMA No. 9r, the first British rigid airship to fly on completion in 1916. The third and final model was R.80, which was initially planned for the military but completed for civilian use but, not being suitable for either, was scrapped in 1925. The airship depicted on the cover of the 1919, though fictitious, is similar to R80, and may have been changed slightly to avoid breaching security (Kender).

Provenance: H.P. Joyce, Vickers Drawing Office (inscriptions).

2 hand-made, in-house staff magazines; mimeograph text, illustrations printed as technical drawings, two with hand-colouring, one chess diagram in blueprint, contents a little toned with occasional small marks and spots, mimeograph bleeding through onto opposite sides of leaves; perfect bound in original blue and green wire-stitched paper wrappers with illustrations pasted-on, that for 1918 with red watercolour highlights and that for 1919 in full watercolour, wrappers rubbed and a little worn, with splits, chips, and creasing at the edges, some dampstain, particularly on the lower covers, light rust stains, very good condition; 37 and 39 leaves.

UNCLIPPED DUST-JACKET

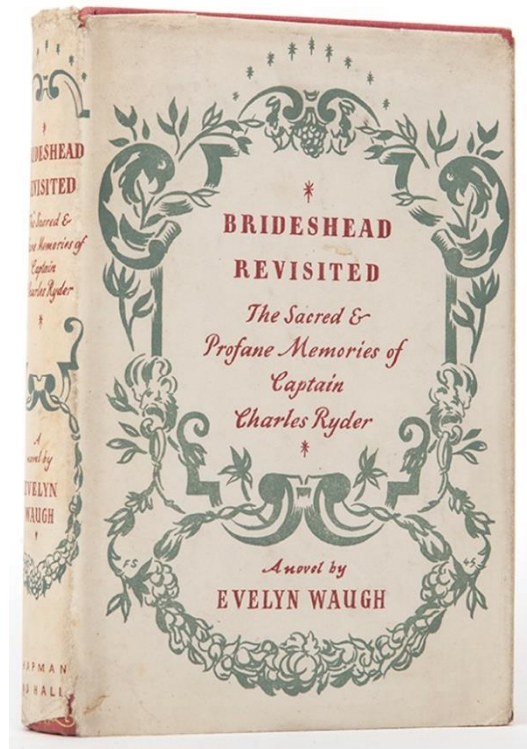
61. WAUGH, EVELYN. Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder. London, Chapman & Hall Ltd., 1945.

£7,500

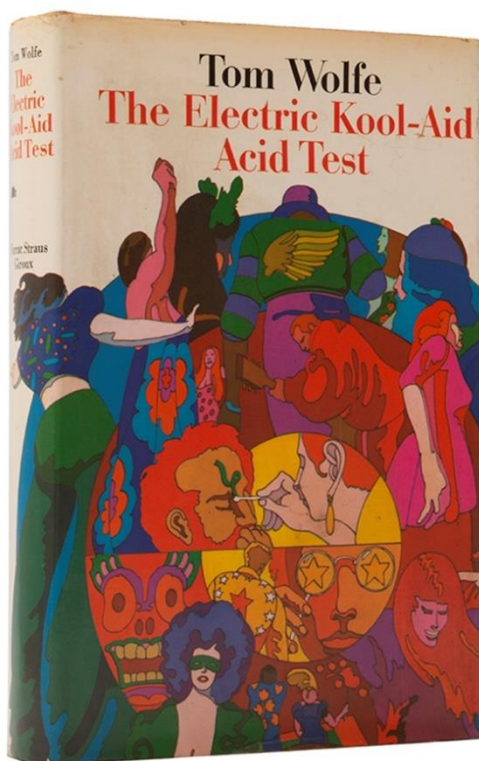
[110532](#)

‘...his most carefully written and deeply felt novel.... The brightly devastating satirist of England’s twenties and thirties moves from one world to another and a larger one: from the lunacy of a burlesqued Mayfair, very glib and funny and masking the serious point in farce, to a world in which people credibly think and feel’ (NY Times Book Review).

Subtitled ‘The Sacred and Profane Memories of Captain Charles Ryder’, Waugh’s defining novel details the spiritual lives behind the facades of an aristocratic family and their middle-class friend, the protagonist.



First UK trade edition; 8vo; unmarked internally; publisher’s pink cloth, gilt lettering to spine, spine slightly cocked, spine ends slightly bumped, with the original unclipped dust-jacket, extremities soiled, a few minor chips and closed tears, most heavily affecting head and foot of backstrip, else very good.



62. WOLFE, TOM. The Electric Kool-Aid Acid Test. New York, Farrar Straus and Giroux, 1968.

£450

[108972](#)

First edition, published a year before the UK edition, of this remarkable record of the 1960s ‘tune in, turn on, drop out’ culture that defined the decade for many.

First edition, first printing; 8vo; light toning to prelims, else unmarked internally; publisher’s white boards, titles to spine in psychedelic colours, blue topstain, boards a little toned and marked, with the price-clipped pictorial dust jacket, nicked and very lightly marked, but a decent copy overall.



63. [WORKSHOP PHOTOGRAPHY SCHOOL]. TOMATSU, SHOMEI; MORIYAMA, DAIDO; ARAKI, NOBUYUSHI; HOSOE, EIKOH; FUKASE, MASAHISA; YOKOSUKA, NORIAKI ET AL. Workshop 1-8 [all published]. Tokyo, Workshop Shashin Gakko, September 1974-July 1976.

£8,750

[110755](#)

Workshop was the eponymous journal of Workshop Shashin Gakko. This independent photography school taught limited-enrolment classes by its co-founders, Tomatsu Shomei, Moriyama Daido, Araki Nobuyushi, Hosoe Eikoh, Fukase Masahisa, and Yokosuka Noriaki. Each photographer taught a workshop for a period of one year, with a strong emphasis on one-to-one teacher-student relationships. During the first year, Nakahira Takuma and Narahara Ikko also taught two additional two-month courses. The journal actively explored new trends in photography through essays and criticism by members of the group and others. Issue 4 was edited by Araki and was based on the simple theme of 'making photography,' for this issue, he contributed an essay on how to shoot good portraits. Issue 6 was the most controversial issue, published in January 1976, which announced, 'We Will Sell Photographs: An Exhibition of Photographs Selected by Twelve Photographers,' which was issued to accompany an exhibition in February 1976 as an attempt to present photographs as commodities. At that time in Japan, as elsewhere, sales of photographs as works of art were virtually non-existent, and there was some resistance to the idea, most notably from Norio Asaki in *Asahi Camera*.

The Workshop Photography School lasted from April 1974 until March 1976, but one last journal issue was issued in July 1976. This eighth issue featured 'A Roundtable Discussion with Names Withdrawn: Bashing Photography Magazines,' in which the Workshop teachers set about challenging the conventional views of photography put forward by *Asahi Camera* and other

photography magazines, as well as criticising popular photographers, including Kitai Kazuo and Shinoyama Kishin.

The school continued briefly as Araki's Private Photo School until 1977, when Araki offered another one-year workshop. The Workshop Photography School paved the way for several independent galleries and organisations that followed, such as Image Shop Camp, Photo Gallery Prism, and Photo Gallery Put.

First editions; issue 1 loose sheets folded horizontally as issued (390 x 267 mm, 15¼ x 10½ in), issues 2-4 tabloids folded horizontally as issued (436 x 280 mm, 17¼ x 11 in), issues 5-8 narrow 4to (281 x 148 mm, 11 x 5¾ in); black-and-white photographs printed in offset; issues 1-4 lightly toned, occasional very minor spotting, issues 3 and 4 with light wear to edges and short tear to spine at fold, issues 5-8 wire-stitched photo-illustrated wrappers, white printed in black, lightly rubbed, light handling marks, oxidation to staples, issue 8 with an abrasion to upper top right corner, an excellent to near-fine set; 16; 16; 16; 16; 72; 80; [72]; 72pp. For a New World to Come 354-358.

64. (YUGEN.) JONES, LEROI [IMAMU AMIRI BARAKA] AND HETTIE COHEN (EDITORS). Yugen. 1-8 (all published). New York, Totem Press, 1958-1962.

£975

114207

Yugen, published by LeRoi Jones and his wife Hettie Cohen, was a key publication for the beat poets, those associated with Black Mountain College, the New York School, and also for Eastern, Native American, and other minority cultures.

Contributors include Allen Ginsberg, William Burroughs, Jack Kerouac, Gregory Corso, Charles Olson, Robert Creeley, Joel Oppenheimer, Fielding Dawson, Barbara Guest, and Frank O'Hara.

Periodical; 8 issues (approx. 215 x 145 mm, 8½ x 5¾ in); saddle-stitched illustrated wrappers, light toning and wear, issues 5 and 6 with 'DB' pencilled on front, a very good set; 24; 24; 24; 28; 40; 52; 3- 66 (complete); 3- 66pp (complete).

Clay & Phillips p73.