

BOOKMARKS

RARE AND HISTORICAL BOOKS

Catalogue of April 2011

**Peregrine Lance, Conservator
Keith Spencer Felton, Commentator
Peregrine1942@yahoo.com**

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:

William SaroyanBarrett H. Clark (O'Neill Scholar)...James E. Wise (Israeli historian)

NOTES

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- Literature, drama, military, technology, public and political figures and more
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- Books culled from a 19th- and 20th-century collector, historical libraries, and private collections
- Generally American and European

An explanation of the Commentaries:

Readers of the Los Angeles *Times* in the years between 1968 and 1981 will recognize the Commentator's byline from the **Book Review** section, in the years when that publication was edited by Digby Diehl and which featured critical reviews by the late Robert Kirsch. This was the present writer's teething ring for literary criticism; and the habit of commenting upon a text has not evanesced in the intervening decades. The bite may be edentulous of late; and yet we like to feel it impresses still!

This observer feels that the word "opinion" is a redundancy of several better English words and phrases—namely: "personal vision"; "intellectual abreaction"; "spiritual evaluation"; and the slightly longer phrase: "An invitation to colloquy." The Commentator annotates many entries in this Catalogue; to the busy book-seeking reader annoyed by such interjections, apologies are given. On the other hand, to the reader who finds this audacity stimulating, a smile accompanies the wish: *Mazel tov!*

[For more biblio-biographical information on the Commentator, Google: KEITH SPENCER FELTON]

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The Catalogue: Intentions

This Catalogue has a modest manifest, and modest intentions: It seeks to make available to an interested collectorship a number of items which represent the inspired acquisitions of a small handful of collectors, readers, and libraries on the American continent. Although the subjects range throughout the globe, the original acquisitions represented here stem from the earnest and assiduous efforts of collectors from Connecticut across the United States to California. (As with so much of American culture, the Coastal Bookends are more heavily represented, although the lover of regional exponents—e.g., Red Lewis' Midwestern characterizations—will not leave empty-handed.)

Occasionally, transient ownership will be noted in the form of book plates—both private and personal ones, and those of several libraries. The library volumes were generally discarded items, and as such are stamped by the institutions which held them, indicating proper release. (Library culling, incidentally, shows the foolhardy institutional principle of thinning governed by available shelf-space: Within our list of discards are original FIRST EDITION texts by Victor Hugo and the like! Some bear authorial signatures or inscriptions; these are so noted in boldface.)

Although in this Catalogue there is a finite number of books (in the Catalogue and in the resources employed by the Conservator of this collection), here it is not for lack of shelf space. There are in fact more items than indicated in this manifest, and title requests or inquiries are encouraged.

These requests—and any other commentary—should be made to:

Literary Acquisitions
c/o Peregrine Lance, Conservator
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If the requested items are not available, extant alternatives may be suggested by the Conservator.

An Admonition By Way of Reflection

In an age when a page-size panel of carbon fiber, and a cluster of silicon diodes, appear to suggest the future of “printed” literature, it is all the more imperative to cherish the impressed and bound page. The examples herein—ranging over four centuries—perform their most exalted task not only in engrossing us and inspiring us with their tales, fables, stories, accounts, and artistry, but in reminding us that the merits of a civilization are best measured by the commentary of its scribes, and that the pulse of a mature and reflective writer has more to offer us than all those perverted sands whose silicon actually removes us from the beaches and the tides of our origins.

---- Keith Spencer Felton
Peregrine Lance



American Drama

Clark, Barrett M. *Modern American Writers: V—Eugene O’Neill*. FIRST EDITION. SIGNED AND INSCRIBED BY THE AUTHOR: “This copy belongs to Mr. and Mrs. H. Feldheym and is inscribed with all good wishes by the author. /s/ Barrett M. Clark New York City 28 December 1926.” Clothbound hardcover, in excellent condition. Previous owner’s name stamped along bottom edges of collective pages. 7-3/4” x 5-1/4” x 5/8”
\$30.00

With a Steichen photo of Geraldine Chaplin’s gaunt, moustachioed grandfather on the frontispiece (the teenage Oona O’Neill, the playwright’s daughter, became the film genius’ wife), Clark begins his exegesis on the (relatively) young playwright. O’Neill had made it through the Provincetown days, the one-acts, and the early full-length plays which imbued characters with the haunting of Irish forbearance, and the heady zest from cinematic attention (“Gif me a viskey,” Garbo would open as *Anna Christie* in 1930, only three years after film found sound, and only four years after Clark’s monograph had appeared).

**Heyward, Du Bose. *Porgy*. Decorated by Theodore Nadejen. Grosset & Dunlap, Publishers, New York, 1925. By arrangement with George H. Doran, Co. Hardcover in cloth, the book is pristine except for small nips at the binding’s upper and lower edges. 8” x 5-3/8” x 1”. 196 pp.
\$75.00**

The book-length tale which inspired the Gershwin brothers to create their masterpiece, *Porgy and Bess*. A story which also introduced to many the literary handling of dialect, this story is as lush and rich as the theatrical musical work which emerged from it. Heyward’s story of what was then called Negro life centers around the “cripple” Porgy, and other characters in the now-famous saga of struggle and human dignity. To listen to the score evoked by this fiction is to realize what a loss was in store for light opera only twelve years hence, with George Gershwin’s premature death from a brain tumor. Each chapter here is introduced, along with Roman numerals, by Nadejen’s wonderful illustrations. A masterwork of publishing, which gave birth to a masterpiece of musical theater, and all in a modest package.

American Drama (Cont'd)

O'Neill, Eugene. *Marco Millions, A Play.* Boni & Liveright. FIRST EDITION, 1927. Clothbound hardcover, with textual pages of fine watermarked paper. Some chemical yellowing 8-3/8" x 5-1/2" x 1". 182 pp., w/ Epilogue.
\$18.00

This is O'Neill's ambitious play about Marco Polo. In the publishing fashion of the day, his signature appears in embossed gold on the cover. . The play appeared at a point when the playwright, while still living a life of turmoil, was becoming well-established in the theatre. In *Marco Millions*, O'Neill allowed himself the indulgence of an "Epilogue," in which, after the curtain falls, a man dressed in old Venetian garb stands from the front row, yawns, and leaves the theatre, to seek his car. This is "Marco Polo." Such are the temptations to a writer; O'Neill had not yet begun his participation in the movie business; for in the motion picture industry, these little self-satisfying flourishes inevitably end up underfoot on that infamous "cutting room floor."

Saroyan, William. *The Time of Your Life.* Harcourt, Brace and Company, New York, SECOND PRINTING, 1939. **SIGNED EDITION.** 8-5/8" x 5-5/8" x 1" 247 pp.
\$35.00

California and Armenia conjointly celebrate this Favorite Son of the American Theatre; and depending upon the time of year, if you journey to California's Central Valley, the trucks with their mounds of gravity-defying oranges and tomatoes will let you know you are in Saroyan Country!

The Time of Your Life was Saroyan's Pulitzer-Prize winner. His other plays and many stories did not receive equal attention; but his memory is kept alive in American Armenia, and in the Armenian regions of the world which had the fate to be near the magnetic pull of the USSR. Commemorative stamps appeared in both countries in recent years. (His most famous story, of equal renown with this theatre piece, was "*The Human Comedy.*")

I hope the Catalogue user will permit a personal reference: My aunt was a theatre major at Stanford in the last years of the 1930s, graduating in 1941---into the middle of which fell the success of Saroyan's play. This copy is hers; and at a campus visit of his, when she approached Saroyan for his signature, evidently the pen (as fountain pens often did in that age) failed to draw ink. Saroyan scribbled a line of waves and doodles on the signature page, until the pen produced its flow, whereupon he penned his full signature as you see it here, above his sea of marks.

American Fiction

Cather, Willa. *Death Comes For The Archbishop*. Alfred A Knopf, New York, MCMXXVII [1927]. 7-5/8" x 5-1/4" x 1-1/4"
\$12.00

Pulitzer-Prize-winning author of novels about the American heartland, Cather is better known for her novels *My Antonia* and *O Pioneers!* An explorer of plain—and plains—values and a clarion for lives guided by religious principle, Cather set this entire book within the confines of a catholic society.

While success came relatively quickly to the writer, with the success of her early books, Cather fell into a swil of despond later on. Some feel this was precisely because of the success, which an unassuming person would have worn with difficulty. At the end, she forbade publication of her letters, requiring that they be burned. Although this was done, some thousands survived; and of these her will stipulated that they meet the same stricture of privacy.

Women writers and artists in America rarely seem to be of outgoing aspect. Certainly Cather was a private person; and in her unwillingness to bask in the light of acclaim, and her strong will as a human being, we are reminded of the latter-day Georgia O'Keeffe. In New Mexico's blazing sun, the painter wrapped herself in the shawls of a like invisibility; Cather, servant of the plains, pen in hand in the privacy of the writing room, might be said to have craved the same respect of solitude accorded by a granting public's acknowledgment of her solipsistic dignity.

Ferber, Edna. *Cimarron*. Triangle Books, The Blakiston Company, Philadelphia, PA. 1930. First Triangle Edition. Very good condition, with three dents along front cover border. Hardback, paper used in lieu of cloth, and noted editorially as subscribing to "wartime rationing." Paper of text yellowing, although not particularly brittle. 7-1/2"x5-1/4"x1". 388 pp.
\$13.00

The book is clearly a product of the 1930s, so this wartime reference must be taken as a holdover condition from the First World War, although this is puzzling! This was one of Ferber's first books which, in later publications, took advantage of its purchase by Hollywood, and its successful rendering as the scenario for a well-received film. (This film was decades before her "block-buster" film, *Giant*.)

American Fiction (Cont'd)

Grey, Zane. *The Arizona Clan*. Harper & Brothers, NY, 1958. FIRST EDITION, and so noted on copyright/ISBN page. This book is a library discard, with proper identification as such. Condition is very good, with only slight wear on hardback cloth corners, and small dent. 8-3/8"x5-3/4"x1" 213 pp.

\$18.00

One of Grey's odd but long-lasting memorials comes in the excellent *film noir* of Carrol Reed (*The Third Man, 1949*), in which Grey is spoken of in several scenes as a journeyman hack western scribe admired by the hack-writer hero, Holly Martins, and one of his captor guards in Vienna.

Grey, Zane. *The Desert of Wheat: A Story of the Riders of the Dawn*. (Too late for presstime. Inquire if interested!)

Lewis, Sinclair. *Babbitt*. Grosset & Dunlap publishers, New York, 1922. Library copy (Watsonville Union High School, Santa Cruz County, CA). Excellent condition (small nick on final page). Hardcover with gold-embossed spine information, in typical bomb-proof library protections. 7-1/4" x 5" x 1-3/8" 403 pp.

\$6.00

As it was with the author's companion volume, *Dodsworth* (about an industrialist—see below), this one-word character-name title which defined the Age of Conformity via a business protagonist, Lewis' view of his anti-hero showed readers that the Machine Age tooled most determinatively upon the psyches of ordinary persons. If it was accepted that money is the root of all evil, Lewis' characters show that wealth in noughts won't bring weal to the heart.

----***Dodsworth***. Harcourt, Brace and Company, NY, 1929. Hardcover. One binding corner slightly worn, but otherwise in very good condition. 7-3/4" x 5-1/2" x 1-3/8" 377 pp.

\$6.00

Lewis wrote his novel of an auto magnate within months of Henry Ford's protracted and industry-altering change from his longtime Model T to the newer, competition-matching Model A. At the same time, Lewis' sympathetic hero—head of an auto company—feels the psychic itch to abandon his near-mindless drive for industrial success, and to retire and accompany his middle-aged wife to Europe. While the disinterested Dodsworth pays bare lip-service to the Continent and its accented ways, his wife plunges into near-desperate love affairs with a string of European bed jockeys who accurately define the sobriquet "Cad." Dodsworth is initially pained and dumbfounded; but eventually, he finds his salvation in a young and palatable woman who loves him for himself. In an America still some distance from sophistication, Lewis' characters radiate with naivete, good will, and sympathy. To read him is to feel the pulse of the American 1920s and 1930s.

Lewis canon: \$10.00

American Fiction (Cont'd)

Lindsay, Vachel. *Johnny Appleseed and Other Poems.* The Macmillan Company, New York, 1928. A fine-condition dust jacket covers a cloth hardcover binding with gold lettering, and fanciful-character endpapers. 7-1/2" x 5-3/4" x 3/4" 145 pp.
\$19.00

An exquisitely perfect copy of this volume from the Macmillan Children's Classics. Each poem is introduced by a drawing accomplished by famous artist George M. Richards; the collective effect is magical. This is the way it was done, pre-Babar and pre-Seuss.

Mitchell, Margaret. *Gone With The Wind.* The Macmillan Company, 1936. FIRST EDITION. Slight water damage on lower spine area and some pages on the same area. 8-1/2" x 6" x 2-1/4" 1037 pp.
\$100.00

First—to take away the suspense for those not familiar with the literary mother of this tale of the old South: On page 1036, two from the end, Rhett Butler DOES say: "...My dear, I don't give a damn" (though "frankly" is not in Mitchell's oath). And Scarlett, in the book's final words, DOES say: "After all, tomorrow is another day....!"

Now: These revelations of a scalawag reviewer should not discourage the historical reader. The *other* 1035 pages of Mitchell's magnificent opus will absorb and enthrall, even if threatening to do so for the length of time required by the Civil War which inspired the book.

We are at a disadvantage, being avid moviegoers. Mitchell's book—as Clark Gable the attending viewer attempted to stress at the premiere—was the celebrity in the spotlight that night; but this held no sway for the fans of Gable and Vivien Leigh, David Selznick's "discovery" in England. (To the Hollywood mogul, of course, "England" was that far-off colony, a quaint little isle where dallied Leigh's future husband, one Laurence Olivier.)

Mitchell's book is a marvel for many reasons. One is that the author was a shy, quiet, physically unprepossessing woman, who was as far from the glamorous pursuits of living of those who gave her great work a lasting public cadence as one could imagine. She did not in fact live long after the fuss over the book and film. In a sense, having Mitchell create the characters portrayed by theatrical greats puts her in what is an actually memorable and revered company: The personal likes and literary works of Carson McCullers—another American woman writer whose life would have brought tears to the eyes of women named Bronte, and Barrett-Browning, and—in our time—Didion, Sontag, and Oates.

American Fiction (Cont'd)

Salinger, J. D. *The Catcher In The Rye*. Little, Brown & Company, Boston, MA 1951. SECOND EDITION (ninth reprinting). Hardcover with dustjacket; both in superb condition. No tears or marks of any kind. 8-1/4" x 5-3/4" x 1-1/8" 277 pp.
\$45.00

The seminal fictive event for persons transiting to adulthood in mid-twentieth century. Holden Caulfield's adventure in living occupies space on bookshelves as much (if not more) than almost any other volume. This one exponent is clean, crisp, and ready to stimulate the sardonic mind and spirit of new readers.

Mailer, Norman. *The Naked and the Dead*. Rinehart & Co., Inc., New York, Toronto, 1948. FIRST EDITION. Hardcover. Excellent condition, with one slight edge dent. 8-1/4"x5-3/4"x2" 721 pp.
\$55.00

One of a handful of pivotal books in postwar America. Mailer—years before boxing bravado, curly-gray hair, and the knife he used with the love that was left which was signaled by the knife he left in his wife. Mailer's originality was confirmed within the walls of this first, brilliant book, and it was a strong enough creative flame that it survived its worst enemy—the brutalizing, destructive, and occasionally pathetic personality of Norman Mailer. Mailer was almost as mean to Mailer as Hemingway—Mailer's hero—was to Hemingway. Mailer is gone now, but his imprint was brave and solid enough to leave worshippers, and also those—like this writer—who just shake their heads, and wish it had been otherwise.

American History and Biography

Grattan, C. Hartley. *Bitter Bierce: A Mystery of American Letters.* Doubleday, Doran & Co., Inc., Garden City, NY, 1929. Cloth hardcover, very good condition. No jacket. 7-3/4" x 5-1/4" x 1-3/8" 291 pp.
\$25.00

Grattan's biography of the idiosyncratic, adored humorist Bierce appeared 16 years following the writer's unanswerable disappearance in Mexico in 1913. Bierce—who wrote beautiful serious prose (*An Occurrence at Owl Creek Bridge* is an example) as well as his hilariously witty *Devil's Dictionary* [see below, Catalogue item] and his *aviso* to those attempting literary expression (*Write It Right*, see below, Catalogue item) was an adventurer/writer, in the manner of Sam Clemens/Mark Twain, but in some senses either more daring, or more foolhardy. Twain of course lived to a ripe old age; Bierce ceased to be verifiably corporeal at the age of 71. His announced aim for his below-the-border travels was to join Pancho Villa. A young man's game at best—both for its idiocy and its requirement of robust physicality—Bierce was gone a short time, after which he was never heard from again. When I think of Pancho Villa, I think of the *bandito* ringleader from John Huston's *Treasure of the Sierra Madre*. Alas, when I think of Bierce, I imagine someone lots smarter than Bogart's Dobbs. In the end, the real writer may not have been better equipped than the hapless prospector.

Kazin, Alfred. *Starting Out in the Thirties.* Atlantic-Little, Brown Books, Little, Brown & Company, New York, 1965. 8-3/8" x 5-5/8" x 3/4" 166 pp.
\$25.00

When Alfred Kazin died in 1998, Public Broadcasting's *News Hour* featured an homage by essayist Richard Rodriguez. In what must have been a brief but heartfelt national mourning for one of its most gifted ethnic historians, Rodriguez' piece is a model of personal love, American history, and the context of letters. Literary critic Kazin, a "New York Jew," as his 1942 title proclaimed, was the kind of writer whose contribution was as a journalist and critic; but his heartbeat was resonant with the lives of earthier types than those suggested by "the critic": Studs Terkel of Chicago, Arthur Miller of Brooklyn, and a handful of nameless quiet men who answered the call of two Brigades in Spain, in the 1930s.

"Imagine New York in those decades when the city trafficked in ideas," Rodriguez wrote for his broadcast; "---a circle formed, intellectuals who were friends and rivals. Alfred Kazin knew Irving Howe, who knew Dwight McDonald, who knew Lionel Trilling, who knew Edmund Wilson, who knew Clement Greenberg, who knew Delmore Schwartz."

Kazin left no questions, I believe: He was a man whom today we would label as having been of "limited education; more importantly, he brought his perceptions to his chosen task as critic, and became an "up-front" kind of writer, writing his opinions from a deep knowledge of history, and a personal touch with others who made present lives out of bygone eventfulness (as with his friendship with Hannah Ahrent). I mean Kazin left no questions in the sense that—warm and reaching as it was, Arthur Miller's autobiography, *Timebends*, left questions. (It was not Miller's intention to write too much about Marilyn

American History and Biography (Cont'd)

Monroe, but he ended up touchingly revealing her mutual feeling of love for Miller's aged father.) Monroe will always be a question to those who see Miller as the courageous man who put America's conscience on trial, on stage. Miller was a humanist who, inexplicably, married our Dreams, and paid painful dues to the savage Hollywood Toll-Taker as a result.

Kazin knew no such glamour; and his words and works are even more fragile than Miller's. But this is why we have—and need—Rodriguez. Somewhere at the end of that string of literary acquaintances, we can surely find *his* name.

European Art

Carnegie Institute, Pittsburgh. *Catalogue of an Exhibition of the Works of Constantin Meunier, Dec. 27, 1913, Jan. 18, 1914.* Redfield Brothers, Incorporated, NY. 1913. First Impression, 8000 copies. Paper cover over heavy slick stock, featuring photographs of Meunier and his *oeuvre*. 8"x5-1/2"x1/4" 80 pp.
\$8.00

Biographical essay preceding depictions ("*Ma vie est toute de travail et de reve*")—and the text amply demonstrates this artist's dedication to work and dream. Excellent coverage of a master sculpture whose name has fallen, along with many others, in the shadow of the great Rodin of the Hotel Biron.

European Drama

Anonymous. *Everyman: A Morality Play*. Edited with an introduction notes and bibliography by Montrose J. Moses, With illustrations. Mitchell Kennerley, New York, 1908. 7-1/2" x 5" x 1" 161 pp.
\$50.00

A theatre piece from which has been afforded considerable scholastic attention over the centuries since its appearance. A lengthy and cogent introduction, as if to prove the point. The illustrations are photographs on slick paper taken during a lavish early 20th-century production of the play. Hardcover cloth cover, with minor inner cover partial separation. No jacket. Gold-embossed title on front cover and spine, with other data, appear completely fresh. Florid signature of previous owner, dated 1912, and in the penmanship style popular in *fin-de-siecle* classrooms.

Shakespeare Rare Print Collection. See "Rare Miscellany" category.

Shaw, George Bernard. *Major Barbara*. [No publisher ident.] FIRST EDITION. 1905. Clothbound hardcover. Excellent condition. 8" x 5-1/2" x 5/8" 311 pp.
\$25.00

Shaw's first great pacifist tirade came in two forms: A lengthy Shavian preface, which exercised GBS's abrasive acerbity and his woolly wit; and his full-length play about a Salvation Army lady, who goes into battle armed with all the innocence and high-mindedness of the most determined spirit of conscientious objection. Under Shaw's thespian tutelage, her character manages to confuse the fight against conscription and the convolutions of ardor; and her attachment to one Adolphus Cusins (a scholar modeled on Gilbert Murray), made the more difficult by her natural filial devotion to her munitions-maker father Undershaft, provide GBS with a stage full of spinning tops for his pedantry.

European Fiction

Browning, Elizabeth Barrett. *Sonnets from the Portuguese*. Thomas Y. Crowell & Co., Publishers, NY, [n.d.]. Spine cover gone, spine shows binding cloth, but binding is secure. Signature sewing strong. Pages, including slick-paper reproduction of bust from life of E.B. Browning by William Wetmore Story, are complete and without flaw. 6-1/2"x4-1/2"x1/4" 30 pp. (22 printed; 8 endpapers).
\$35.00

Exquisite small book, with cloth cover and gold-embossed inner papers.

von Chamisso, Adalbert. *The Wonderful History of Peter Schlemihl*. Illustrated by Peter Rudland. Story Classics, a Division of the Rodale Press, Emmaus, Pennsylvania. [n.d.] FIRST EDITION (Textual note: "This edition has been limited to three thousand copies. Two thousand copies (numbered 1 to 2,000) are reserved for members of Story Classics and one thousand (numbered A 1 to A 1,000) are available for distribution in Great Britain. This is copy [number written in hand] 1,202." Excellent condition! Sleeved. (Sleeve has some fading; book is flawless.) 9-1/8" x 6" x 5/8" 88 pp.
\$45.00

The Story Classics present fables and other stories, in richly-printed and illustrated, and sleeved, versions. The illustrations by Rudland in this book are exquisite; one of them, embossed on the front cover—a man, presumably the protagonist, with hand upon brow in frustration—is Picassoesque. Schlemihl's fable is that of a man who trades his shadow for gold. The combination of the artwork and the story bring unusual vivacity to this moral-underscored fiction.

Carroll, Lewis [Charles Dodgson]. *Alice's Adventures in Wonderland and Through the Looking Glass*, with Forty-Two Illustrations by John Tenniel. New Edition Macmillan & Co., New York, 1889. 7-5/8" x 5-1/4" x 1-1/4" 224 pp. text, plus 18 pp. advertisements from 1889—including a wonderful contemporary Victorian ad for W. W. Skeat's Dictionary!
\$40.00

While American children old enough to hold muskets were slaughtering each other at Gettysburg, a diffident, gender-confused and sensitive young man in England was putting down on paper some of the fantasies inspired by his friendship with a precocious young girl named Alice Liddell. To his surprise, the stories found a receptive audience; and a score of years later he wrote a sequel. Holes in the earth, and mirrors, were apt symbols for the perplexing mysteries of the spark of life—especially in an age when overt expressions of sexuality spelt certain confusion at the least, and great psychic pain as an extreme possible result. So, while his fellow writer Mary Shelley was extruding sublimated fictional conceits of the life-giving force in her *Frankenstein* story of 1818, by Dodgson's adulthood in the 1860's popular literature was able to support a more basic exploration of sexual

European Fiction (Cont'd)

urges. This, providing, as he did, that the author cloaked his subject matter in social satire. So, a gnome full of mercurial toxicity and a pie-laden Queen were able to perform a kind of literary sleight-of-hand for “Carroll,” allowing him to focus both pen and camera lenses upon his treasured symbol of youth, life’s ichor, and the miasma of heart inflicted by wind-caught petticoats of imagined freedoms and actual social binding.

This volume—described as a “New Edition” is richly engraved with Tenniel’s wonderful drawings (42 of which deleanate the text throughout). Hardcover of red cloth, the unbound edges of the covers are heavily water damaged, although very little of this affrontery reached the pages of the text. Lewis Carroll admirers will nonetheless find much to enjoy in this 122-year-old edition of over-200-year-old stories.

Dickens, Charles. *A Tale of Two Cities*. Donohue, [pub. locus?], 1906. Hardcover with full-cover art rendering of a young woman’s image. Very good condition. 7-3/4” x 5-3/4” x 1-1/4” 125 pp.
\$13.00

Few marks of literature gain the universal and evergreen acclaim as Dickens’ *chef-d’oeuvre* about the French Revolution. He is a master in every sense: His literary sensibility knows just how to shape a character, with neither too much bowdlerization, nor too little humor. One can imagine Dickens as a “story doctor” for the greats: Telling Hugo to give Valjean a touch of sarcasm; advising Nordhoff and Hall that Mr. Christian would get further were he not to foment as much anger as does Captain Bligh; reminding Sophocles that the self-blinding protagonist need not also beat his breasts.

Dickens managed to avoid the excesses of equally-prolific geniuses. He did not die of caffeine, as did Balzac; nor of callowness, as did Mozart. He avoided Toulouse-Lautrec’s flirtation with Absinthe; and in an age when syphilis was as rampant as the common cold, the author of *A Tale of Two Cities* remained a stranger to luesis. Dickens managed all this without becoming the pejorative “stuffed shirt” that Jedediah Leland called Charles Foster Kane in Orson Welles’ magnificent cinematic opus.

Writers would do well to emulate Charles Dickens—his passion for living; his appetite for writing; his compassion for human beings; his forgiveness for all those of us who succumb to the frailties of *les etres humaines*. That forgiveness—that acceptance (who said “Nothing human is foreign to me”?)—that can make a man enjoy life, despite a propensity to put pen to paper.

And there are worse crimes. We can all regret that Charles Dickens had but one life to give to his art.

Classic Myths in English Literature. [See Rare Miscellany Category]

Doyle, A. Conan. *A Study in Scarlet and A Case of Identity.* Rand, McNally & Company, Chicago and NY, [n.d.]. Lush red hardcover with gold-embossed title, byline, and floral design on front cover. Pages are deckle-edged on fine watermarked paper, and binding, while integral, should be handled with care. 8"x5-1/2"x1-1/8" 232 pp.
\$35.00

While not dated, volume suggests it was part of a series, intended to make up a Conan Doyle "shelf."

Du Maurier, Daphne. *The Flight of the Falcon.* Doubleday & Company, Inc., NY, 1965. Book Club Edition Hardcover with dustjacket. Excellent condition, save jacket, which has occasional tear. 8-1/2" x 6-3/4" x 3/4" 253 pp.
\$11.00

Du Maurier is a prolific writer, a romanticist whose tales are infused with suspense. Born into an artistic and literary family (her immediate family included the actor Gerald Du Maurier and the writer Angela Du Maurier), the mannered quality of her stories suggested to many that she was *passé*; and yet, these proclivities of pen did not keep her from writing stories adapted as scenarios for famously successful motion pictures (*The Birds*; *Rebecca*, among others). This should not be surprising: Alfred Hitchcock under the microscope reveals that admixture of a cold inhalation of fear, tempered by timing-served humor. An attractive woman, Du Maurier's upper-class life was tainted with scandal; accusations of bisexuality, and other easy charges associated often with the theatrical crowd, were given some buoyancy. She concentrated on her writing: Three plays, and biographical materials, occupied her as well as her straight fiction. Death at 82 in 1989 meant that she would have seen the screen versions of all of her stories used as the bases for films. As with most writers whose material serves as adaptation for the flickering image, this formed in all likelihood a tepid thrill. Surely, a life such as hers embraced much more excitement in its actuality.

Goldsmith, Dr. Oliver. *The Deserted Village.* [1770]. The Roycrofters, NY, 1917. The eighteenth-century Irish writer is reproduced in the same publications series as the works of Elbert Hubbard [See Philosophical Treatises and Tracts]. "Sweet Auburn, loveliest village of the plain...." This text features the same rough-paper cover and text, and woodcut-frontispiece, as does Hubbard's work published by Roycrofters. Good condition.
7"x5-1/8"x3/16" 33 pp.
\$8.00

European Fiction (Cont'd)

Kipling, Rudyard. *Departmental Ditties and Barrack-Room Ballads.* Doubleday and Company, NY, 1906. Collected wry verses of the popular 19th-century writer. Hardback, spine loose, needs attention. Cover features embossed stylization of a watercraft. **Signed: Milton Birnbaum, 780-15th Ave, San Francisco, Calif. Or 165 Eddy St.** 8"x5-5/8"x1-1/2" 217 pp.
\$40.00

Copy was property of Conservator's maternal grandfather, a San Franciscan. On the verge of marrying my grandmother, he went through the 1906 Earthquake and Fire, and took this volume with him when he fled the dangers.

---*The Jungle Books, Vols. 1 and 2.* Illustrated by Aldren Watson. Doubleday & Company, NY, 1948. Exquisite two-volume edition of the famous work. Hardback, with dust jackets. Artwork is gorgeous throughout, inclusive of pen-and-ink drawings, color paintings on slick paper, and the watercolor images of elephant and jungle on the dust jackets. Books are in flawless condition! Volume One: 8-1/2"x5-1/2"x1-1/8", 253 pp.
Volume Two:
8-1/2"x5-1/2"x7/8", 201 pp.
\$30.00 set.

Kipling's tales of Mowgli, the Wolf-Boy of the Jungle, inspired not only a live-action motion picture, but a later Disney version. The live-action film is a charged and heart-pounding epic, colorful and swift of movement, and sympathetic to the child reared by animals and the animals themselves. Disney is—Disney.

Oppenheim, E. Phillips. *The Wicked Marquis.* Little, Brown & Company, Boston, MA, 1919. Text plus three illustrations on inserted slick paper. Hardcover, no jacket, excellent condition! 7-1/2" x 5-1/4" x 1-5/8" 311 pp.
\$8.00

Oppenheim might be called the Conan Doyle of longer fiction. He is credited with penning over 100 novels (see below), and many more short stories. Of the genre idiom, they followed predictable plot patterns, and enjoyed the color of comfortable social mores and manners. Here is the list of his novels—just up to the present volume: *Expiation* (1887) *The Peer and the Woman* (1895) *A Daughter of the Marionis* (1895) *False Evidence* (1896) *A Modern Prometheus* (1896) *The Mystery of Mr. Bernard Brown* (1896) *The Wooing of Fortune* (1896) *The Postmaster of Market Deighton* (1897) *The Amazing Judgment* (1897) *Mysterious Mr. Sabin* (1898) *A Daughter of Astrea* (1898) *As a Man Lives* (1898) *Mr. Marx's Secret* (1899) *The Man and His Kingdom* (1899) *The World's Great Snare* (1900) *A Millionaire of Yesterday* (1900) *The Survivor* (1901) *Enoch Strone* [aka *A Master of Men*] (1901) *A Sleeping Memory* [aka *The Great Awakening*] (1902) *The Traitors* (1902) *A Prince of Sinners* (1903) *The Yellow Crayon* (1903) *The Betrayal* (1904) *Anna the Adventuress* (1904) *A Maker of History* (1905) *The Master Mummer* (1905) *A Lost Leader* (1906) *The Tragedy of Adrea* [aka *A Monk of Cruta*] (1906) *The Malefactor* [aka *Mr.*

European Fiction (Cont'd)

Wingrave, Millionaire] (1906) *Berenice* (1907) *The Avenger* [aka *The Conspirators*] (1907) *The Great Secret* [aka *The Secret*] (1908) *The Governor* (1908) *The Distributors* [aka *Ghosts of Society*] (1908) (as Anthony Partridge) *The Missioner* (1908) *The Kingdom of Earth* [aka *The Black Watcher*] (1909) (as Anthony Partridge) *Jeanne of the Marshes* (1909) *The Illustrious Prince* (1910) *Passers By* (1910) (as Anthony Partridge) *The Lost Ambassador* [aka *The Missing Delora*] (1910) *The Golden Web* (1911) (as Anthony Partridge) *The Moving Finger* [aka *A Falling Star*] (1911) *Havoc* (1911) *The Court of St. Simon* (1912) (as Anthony Partridge) *The Lighted Way* (1912) *The Tempting of Tavernake* (1912) *The Mischief Maker* (1913) *The Double Life of Mr. Alfred Burton* (1913) *The Way of These Women* (1914) *A People's Man* (1914) *The Vanished Messenger* (1914) *The Black Box* (1915) *The Double Traitor* (1915) *Mr. Grex of Monte Carlo* (1915) *The Kingdom of the Blind* (1916) *The Hillman* (1917) *The Cinema Murder* [aka *The Other Romilly*] (1917) *The Pawns Count* (1918) *The Zeppelin's Passenger* [aka *Mr. Lessingham Goes Home*] (1918) *The Wicked Marquis* (1919).

Over forty volumes followed this list! (Oppenheim continued writing, his last novel appearing in 1940. He died in 1946.) One wonders where the silent film producers were—or what paucity characterized their reading habits!

de Sante-Exupery, Antoine. *Night Flight.* Preface by Andre Gide, Translated by Stuart Gilbert. The Century Co. New York, London, 1932. FIRST PRINTING. A tome which enjoyed the rare regard of equal status with its author's other publication (in this case, *Le Petit Prince*), *Night Flight* is a champagne of danger, poetry, and the gravity-defying possibility which made the twentieth-century unlike all those which had preceded it. Hardcover, with fine woodcut-like image of rainy skies on cover. No jacket; but opening jacket wing has been split and glued into inside front cover. Endpaper (at beginning) torn out. Book pages edge deckled, and in fine shape. 7-1/2" x 5-3/8" x -1" 198 pp. \$10.00

Schnitzler, Arthur. *Rhapsody: A Dream Novel.* Translated from the German by Otto P. Schinnerer. Simon and Schuster, New York, 1927. Very good condition, save one spine tear of 3/4" length. Hardcover, clothbound, no jacket. 7-3/8" x 4-5/8" x 7/8" 167 pp. \$6.00

Perhaps best called a fantasist, Schnitzler is best known for his fictive *La Ronde*, in which fanciful, serial lives lift the imagination above the plane of reality, and provide imaginative uplift. (Many will remember a film based upon this work.) As with so many of the finer German writers, Schnitzler has managed to "jump the water," and universalize his appeal. This volume is physically as plain as its ideas are lively.

European History and Biography

Lord Beaverbrook [Aitken, Max]. *The Abdication of King Edward VIII.* Edited by A. J. P. Taylor. Atheneum, New York, 1966. Hardcover in cloth, 8-1/4" x 5-1/4" x 5/8" 123 pp.
\$8.00

Many of us can remember what it felt like, when the first “official” books came out, in early 1964, with stark titles like “The Assassination of John Fitzgerald Kennedy.” Until even then (we almost hoped), it might yet not be true. But it was true; and the book titles had a quiet, stony declaration of authorized believability to them. Such is much the same feeling upon seeing Lord Beaverbrook’s title: Our preferences for history are—once again—being hung out to dry. Print is a distressed and fidgety chameleon; it does rather what it wishes.

Beaverbrook—the newspaper magnate and early-20th-century cognate of the present-day Rupert Murdoch—was a public figure far beyond his newsprint ink-stains. He was Churchill’s Munitions Minister during the early part of the post-Chamberlain period, and of Cabinet rank for the war’s duration; the leader felt his choice of the newspaperman critical to the war’s course. He was also on hand earlier, in 1936, when the events of this slim volume were being enacted—with far less elegant statesmanship—upon the stage of British Royalty. Taylor—the consummate historian—best describes him: A “foul-weather friend” to the man who was briefly King. Playing all sides against the middle is a social art form of high, if dangerous skill; and Beaverbrook proved his mastery.

This copy of Beaverbrook’s book bears conflicting characteristics: Externally, its physicality is immaculate! However, it has been heavily annotated in ink within. Perhaps the best attitude is to modify the one employed by its subject: The reader should be damned if he gives up a fight for what he believes. (And Wallis Warfield Spencer Simpson Windsor is an apt historical cognate for a heavily-annotated historical text!)

Flight

American Heritage. *The American Heritage History of Flight.* Editors of American Heritage, the Magazine of History, Josephy, Mr., Alvin M., Editor in Charge. Absolutely pristine! No jacket. 11-1/4"x9"x1-1/4" 416 pp.

\$45.00

Lavish in American Heritage fashion, this hardcover book is a thorough compendium of aeronautical historical development. Graphics and text on slick paper stock, in large format presentation.

Gallico, Paul. *The Hurricane Story.* Doubleday and Company, Garden City, NY, 1959. Hardcover. No jacket. Cloth cover, lower right corner slightly bent. All else in excellent shape. Illus.: Photographs throughout. Stimulating graphic of two aircraft on cover. 8-1/2"x5-5/8"x3/4" 165 pp.

\$49.00

Excellent and engrossing history of the development of this formidable aircraft, by the author of the famous story: *The Snow Goose.*

Lindbergh, Charles A. *The Spirit of St. Louis.* Charles Scribner's Sons, New York, 1953. FIRST EDITION. 8-1/2" x 6" x 1-1/2". Hardcover in cloth. No jacket. Text plus glossary of aeronautical terms, plus diagram of Lindbergh craft. Slight outward curvature to lower right front cover. Otherwise, very good condition. 562 pp.

\$25.00

Unlike the Putnam-ghosted arm-twisted book Lindbergh was forced to put out over his byline in the 1927 year of his famous flight, this book is Colonel Lindbergh's own honest assessment of his achievement.

Autobiography has one great, schizophrenic charge: It is that the author write about his subject as if he had never met him, but had done the most extensive research possible. This is why a 20th-century biography of Plato has a better chance of truth-telling, than does, say, a self-assessment by Allen Ginsberg. (It is, by the way, no accident that Ginsberg's "-berg" is Jewish, and Lindbergh's "-bergh" is Scandinavian; biographical literature is poorer for the fact that the Beat poet prince did not write of the Midwestern-bred flier, nor that the air pioneer did not write of the versifying homosexual from Noo Yawk. On the other hand: No "Howl" of Allen's could equal that of the 1932 Lindbergh's actual cry of agony, upon the loss of his first-born son.)

All this speculation is by way of assessing the verisimilitude of biography/autobiography. It is most apparent here in the young man's description of his arrival in Paris, and his attempts to deplane. It is as if Einstein stood—not at the Japanese church above which Little Boy's atomic body blew, but as if he stood at the foot of the bed of the first cancer patient whose suffering were eased by radiation. The unalterable change to the world was palpable.

Flight (Cont'd)

Any historical writer, wanting to capture the essence of his chosen personage, must in the end be able to reduce his text to two words: "He lived." Charles Augustus Lindbergh, Jr., did, indeed, live. We must remember him every time a Stewardess demonstrates the delivery of oxygen masks prior to a flight, and intones the liturgy: "In the unlikely event of loss of cabin pressure....." "*In the unlikely event...!*" History's most precious gift is connecting the "*unlikely*" all the way back to the "*likely*." And the historian's first task is to jettison all the collective things which, in constriction, we take for granted.

---- **We.** *G. P. Putnam's Sons, New York—London, the Knickerbocker Press, 1927.*
[Fifteenth Edition!] Excellent condition! Rich dark blue cloth binding with gold-embossed title, graphic of the Spirit of St. Louis, and Lindbergh byline. Not a rare book, but a superb example of it! 8-1/4"x5-3/4"x1-3/4" 318 pp.
\$38.00

Famous—and infamous—"story" of Lindbergh's flight, as forced upon him by George Putnam, Amelia Earhardt's controversial husband and well-known (and crafty) publisher. Lindbergh later repudiated this book, and his larger autobiography brings forth a much more candid picture of the signal flight of the twentieth century, prior to July, 1969.

Mingos, Howard, Ed. *The Aircraft Year Book for 1945: Twenty-Seventh Annual Edition.* Lancer Publishers, NY, 1945. Hardcover with jacket. Jacket torn in places; hardcover binding secure throughout. An ideal companion to the *Jane's* series. 9"x5-1/2"x1-3/4" 689 pp.
\$20.00

An annual since 1919, the Year Book is an annual compendium of information and technical data about the aircraft industry.

Shives, Bob and Thompson, Bill. *Airlines of North America.* Editing and Design by George H. Dammann. Crestline Publishing, Sarasota, FL., 1984. Hardcover, with dramatic embossed silver cover featuring Douglas DC-6 Constellation aircraft. Flawless, except for almost-indistinguishable vertical curvature to book body. 11-3/8"x9"x1" 240 pp.
\$35.00

This text, unlike many books on aviation in the modern era, concentrates on how unconnected, autonomous fliers and aircraft-owners grew to become corporate entities, and developed airlines as we know them. Surely the best-known of these is Lindbergh, who was the first airmail pilot; but the hero of 1927 soon outdistanced his youthful image, becoming the austere figure of his own latter years in the 1970s, having been able to see men land on that most awe-striking of successors to *Le Bourget*: the moon.

Flight (Cont'd)

Goerner, Fred. *The Search for Amelia Earhardt*. Doubleday, NY, 1966. Hardcover. No jacket. Cloth binding w/ gold title, author, and publisher information on spine. Dark blue. No flaws! 9-1/2"x6-1/2"x1-1/4" 326 pp.
\$20.00

One of the most informative research exegeses on the mysterious flier's disappearance by a fellow flyer and highly-skilled investigator. Goerner has made many trips to the Pacific arena of Earhardt's disappearance, and is current in his work to date. An engrossing text!

Grey, C.G., Ed. *Jane's All The World's Aircraft 1934*. Compiled and Edited by Grey and Bridgman, Leonard. Sampson Low, Marston & Company, Ltd., London, 1934. "Twenty-Fourth Year of Issue." Printed on slick, hard permanent stock. *Jane's* is arguably the world authority on militaria transport craft of all genres. 13"x8-1/2"x2" c. 400 pp.
\$50.00

This is the definitive text not only for the development of flight to the date of publication, but, through the rich lore of advertising pages, a graphic and richly informative picture of technology in England and the world in the middle of the third decade of the 20th century. 1934 was, of course, the first year of the National Socialist rise in Germany—an event which, though not yet pronounced, would have such an enormous effect upon the Island Nation's people, and even more specifically upon its contributions to the aircraft industry. Blue cloth binding hardcover w/ gold-embossed title/publisher/editor information woven into gold-embossed graphic of an airplane. Entire book is flawless, save one small cloth tear on reverse. Graphics—both illustrated and photographic—are rich, irreplaceable, and always definitive of the era.

United States Navy. *The Bluejackets' Manual: United States Navy*. United States Naval Institute, Annapolis, MD, 1940. Cloth-covered paper cover; almanac style. The official record of naval practice for the year 1940. Some markings on frontispiece and back inside cover; text clean. Crease on front cover. A kind of "bible" for the Navy flyer. Historically interesting because of its timing (within months of Pearl Harbor). 7-3/4"x5-1/8"x1-1/2" 784 pp.
\$18.00

de Sante Exupery, Antoine. *Night Flight*. See: European fiction]

Humor

Bierce, Ambrose. *Write It Right: A Little Blacklist of Literary Faults.* The Union Library Association, New York, NY, 1943. (first published 1909, the Neale Publishing Company, and again in 1937: The Union Library Association.). Excellent condition! 7-5/8" x 5-1/8" x 3/8" 73 pp.
\$20.00

A monograph to "teach precision in writing," Bierce was at the mercy of his mordant wit: ("Say: '*They are alike,*' not '*They are both alike.*' One cannot be alike.") As much as anything—especially to a writer raised on Strunk & White's antiseptic strictures for the scribe—one can feel Bierce's impatience with the brutalities of colloquialism. (The current language exasperation would give Bierce a temperature: "The thing is is—" People intone currently, before setting forth whatever it is is which is, requiring two "to-be" verbs.) After *Write It Right*, Bierce had left himself nowhere to go but to the *Devil's Dictionary*, which Neale first published in 1911.

----***The Devil's Dictionary***, Dover Publications, Inc., New York, 1958. 8-1/2 x 5/38" x 3/8" 125 pp text, plus 12 pp. Dover Catalogue. This edition of Bierce is a paperback in the Dover manner, and requires careful handling (although solid at the time of this listing).
\$6.00

"Plagiarize: To take the thought or style of another writer whom one has never, never read." Bierce did not live in the Television Age, and have a chance to criticize Johnny Carson's near-perfect borrowing of Jack Benny's mannerisms, intonation, and energy. We don't seem to mind it when Carson performed these honorifics; but we rightly sue for substantial cash when the same appropriations are accomplished on paper. (Perhaps the hardest task was that of historian Doris Kearns Goodwin, who was taken to task to explain in court why her interpretations of established and irrefutable—and public domained—events seemed so like another historian's. Happily, if confusedly, accusing Abe Lincoln of being the 16th President is not actionable, even if declared as well by another record-keeper of the times.)

Grattan, C. Hartley. *Bitter Bierce.* [See Biography Catalogue Section]

Nash, Ogden. *The Ogden Nash Pocket Book.* Introduction by Louis Untermeyer. An original Pocket Books Edition of Pocket Books, Inc., NY, 1945. Third Edition. A wartime printing, on recycled paper: Paperback quality is brittle. 6-1/2"x4-1/4"x1/2" 150 pp.
\$4.00

Nash's humor is as rugged as this wartime parchment is fragile. A true wit's offerings survive time; this is a supreme example of that principle.

Military

Hitler¹, Adolf. *My Battle*. Houghton, Mifflin, Co., Boston, 1933. Hardcover. No jacket. Excellent condition! 8-1/2"x5-3/4"x1-1/2". 297 pp.
\$85.00

The first English translation of Hitler's manifesto, the Houghton, Mifflin editors wrote "flack" [promotional copy] from what we now realize was an incredibly naïve posture. This is a bitter lesson, albeit learned post-history, about favoring sales at a horrifying cost.

Mauldin, Bill. *Here Is Your War*. Drawings: United Feature Syndicate, Inc., 1944; Text: Henry Holt and Company, Inc., 1945. THIRD PRINTING BEFORE PUBLICATION. Hardcover. No jacket. Cloth cover with cartoon figures of "Willy and Joe." 3-4 small discolorations which brighten cover color (suggestive of tiny droplets of liquid). Lower right cover corner slightly crushed. NO tears or other damage of any kind. 9-1/2"x6-1/4"x3/4" 228 pp.
\$65.00

"Willy" and "Joe" were Mauldin's "Everymen," the haggard, exhausted dogface soldiers of World War II. That the young cartoonist could make such a sympathetic depiction of their plight, and yet do it with extraordinary humor, reveals the artist's tenacity of spirit. It was, happily, a contagious spirit; and Mauldin can rightly be credited with an outsize acknowledgment of his contribution to the winning of the war.

Pyle, Ernie. *Brave Men*. Henry Holt and Company, Inc., 1944. FIRST PRINTING. "A Wartime Book" Hardcover. No jacket. Excellent condition! No damage of any kind. 8-1/2"x5-3/4"x1-1/4". 474 pp.
\$45.00

--- ***Here Is Your War*.** Henry Holt and Company, Inc., [n.d.] Drawings by Carol Johnson. Hardcover. No jacket. Title and copyright pages only half cut on vertical. Original color of cloth binding: Red. Spine; Brown (light and time exposure.) Otherwise excellent throughout! Drawings exquisite. 8-1/2"x5-3/4"x1" 304 pp.
\$45.00

Like Mauldin, Pyle was in all aspects of daily life a footsoldier, save for the fact that he was there—in the thick of things—to use his artform as a weapon. One of the most gifted journalists, and one of the most beloved, he met a tragic fate when his newspaperman's curiosity got the better of him at a wrong moment in 1945 (not long before the end of the hostilities in Europe), and he was shot as he peered over the edge of a foxhole.

Both Pyle Books: \$75.00

¹ *In keeping with the strictures of eBay, this text is NOT AVAILABLE FOR SALE outside of the United States. It is offered for sale within the U.S. solely as an historical document, and NOT for propaganda purposes. By reading the expressions of this disturbed personality, it is hoped that future deviant minds can be identified and isolated before their destructive potential is realized.

Nineteenth-Century French Luminaries

Brieux. *Lettres aux Soldats blessés aux Yeux.* Paris, Académie Française, 1916. **Signed:** “**Hommage de l’Auteur, Brieux.**” Entirely intact, although pages are browning, and fragile. Nothing missing, torn, or abused. Cover of Maroon leather, with title/author gold-embossed. Right vertical half of front cover suggests was damp at one time (slightly discolored in this half, and tending to curve outward, but not rippled). 6”x4-1/2”x1/4”
\$100.00

Brieux’s compassionate reaching-out to the blinded veterans of the First World War was a sentiment which needed far more exposure than small monographs of this type allowed.

Daudet, Alfonse. *L’Enterrement d’une Etoile.* Paris, Librairie Borel, 1896. **Signed:** “**To My Berton from Inez, Paris, 97.**” Culled from Mechanics’ Mercantile Library (Mechanics’ Institute), San Francisco. Institute sticker on cover. Marked “Released.” Leather-bound in excellent condition—supple, not powdered anywhere. 5-3/4”x3”x9/16”
\$100.00

Daudet typified his age and literature, and the Romanticism of his interment of a star describes a fanciful journey of the sort for which the French language—and the nineteenth century—are well-suited.

Hugo, Victor. *Les Rayons et les Ombres.* Paris—Imprimerie de J. Claye, 1857 (“Collection Hetzel et Lecou”). Released by Mechanics’ Mercantile Library. Corners of cover slightly crushed in first 1/4” of corner. Spine free on back edge. Mechanics’ Institute sticker on cover. 5-1/4”x3-1/2”x5/8”
\$100.00

Hugo’s verse is as rich as his fictive characterizations. Light and shadow evoke the mood he reached for; these verses are virtually imprecations to the Poet, to sensitize himself.

Brieux, Daudet, Hugo collectively:
\$250.00

The Pacific**----General**

Belcher, Lady. *The Mutineers of The Bounty and their Descendants in Pitcairn and Norfolk Islands.* Harper & Brothers, Publishers, NY, 1871. . Clothbound hardcover. No jacket. Small upper separation of spine. Otherwise in very good shape. Withdrawn from Dept. of Public Instruction, San Luis Obispo County, CA. 7-1/2"x5-1/2"x1-1/4" 377 pp. text, plus 7 pp. bibliography of "Standard Works."
\$40.00

Written and published thirty years after the initial materials entitled *The Mutiny on the Bounty* (not the Nordhoff-Hall work), Lady Belcher's book is a remarkable document. Thorough and soberly historical, it is illustrated throughout in the best halftone manner then employed in the printing process.

Belcher and Nordhoff/Hall books:

\$50.00

Heyerdahl, Thor. *Kon-Tiki: Across the Pacific by Raft.* Rand McNally & Company, NY, San Francisco, 1950. FIRST EDITION. Illustrated with Tiki-God images, and photographs documenting the daring voyage. Cloth-covered hardcover. No jacket. One area of waterstain on front cover. Title page marked with crayon. (Price reflects markings.) Frontispiece and backplates maps of the voyage. Front cover embossed with Tiki mask.
8-3/4"x6"x1-1/8" 304 pp.
\$15.00

Heyerdahl is as much a pioneer on water as Lindbergh was in the air. An adventurer whose thesis posited a theory of human transmigration, his anthropology was in fact of more lasting import than the simple challenge to win a prize in flight. The Scandinavian spirits of exploration and the fearlessness required to manifest that spirit inspired millions.

---Aku-Aku: The Secret of Easter Island. George Allen & Unwin, Ltd., London, 1958. Second Edition. Cloth-covered hardback, in perfect condition. No jacket. Front cover embossed with Easter Island figure. 8-1/2"x5-3/4"x1-1/8" 367 pp.
\$20.00

The explorer's curiosity took him to the famous island, with its monoliths and its mysteries. The connective tissue which binds us to our prehistory links Easter Island, Stonehenge, and all sources of man's impetus to reflect his nature in symbolic meaning.

Heyerdahl books:

\$25.00

The Pacific (Cont'd)**----General**

Haskin, Frederic J.: *The Panama Canal*. Doubleday, Page & Company, 1914. Illustrations from photographs taken by Ernest Hallen, Official Photographer of the Isthmian Canal Commission. FIRST EDITION. Cloth-covered hardback, excellent condition. No jacket. Slight non-penetrating scratch on back cover. Title and author on cover and spine in bright, new-looking embossed paint. 8"x5-5/8"x1-1/2" 386 pp. \$15.00

Haskin's book preceded David McCullough's *The Path Between The Seas* by many decades; and yet the earlier volume is a valuable touchstone. The saga of the Canal dig, from de Lessup's first imaginings right up to Buster Crabbe's swim, is a tale so exciting it withstands the passage of time.

Nordhoff, Charles and Hall, James Norman. *Pitcairn's Island*. Little, Brown, and Company, Boston, 1934. FIRST EDITION, November, 1934. Cloth-covered hardcover in excellent, flawless condition! No jacket. Stylized silver embossment on front cover of the Bounty on the waves. 8-1/2"x6"x1-1/2" 333 pp. plus afterword: "The Trilogy of the Bounty." \$25.00

The seminal popularizing work of the fate of the officers and men of the Bounty in their transplantation to a small Pacific island following the taking of their ship. Hall was a graduate of Grinnell College, in Iowa. There, he followed, by ten years, the presence of Harry Hopkins, FDR's roving trouble-shooter; Hallie Flanagan, Group Theater organizer and crusading liberal who stared down the House Un-American Activities Committee; and Joseph N. Welch, quaint and courtly lawyer who defended the Army against Senator Joseph McCarthy. It is interesting that loyalty is a theme which stretched from the modern U.S. Senate all the way back to the agony on the Bounty, representing the moral-path-seeking efforts of a handful of onetime students of a small Iowa college—the same college founded by the young man advised by Horace Greeley to "Go West!"²

Pratt, Helen Gay. *Hawaii: Off-Shore Territory*. Charles Scribner's Sons, NY, 1944. Cloth-covered hardcover, no jacket. Bright, cheerfully illustrated story of the Hawaiian Islands. FIRST EDITION. Cover art an abstract design of pineapples. Front and back inner covers map drawings of the islands. 8-1/4"x5-3/4"x1-1/4". 392 pp. \$22.00

Though the book's appearance suggests it is playful, the text is a serious exploration of civic principles, health concerns, and social development on the American acquisition. A glossary of words in Hawaiian is included. History extends to and beyond the events of 7 December 1941. A rare historical item.

² Josiah B. Grinnell, in 1846

The Pacific**----San Francisco History: City Lore**

Caen, Herb. *The San Francisco Book.* Photographs by Max Yavno. Houghton Mifflin Company, Boston, The Riverside Press, Cambridge, 1948. Hardbound, no jacket, in perfect condition, except for a slight watermark on the front cover. 9-5/8"x6-3/4"x5/8" 119 pp. \$25.00

The *San Francisco Chronicle's* most famous writer penned an early homage to the City of his affections and fortunes in this volume. Told in "a day in the life" fashion, Caen's book is a love-poem to San Francisco. Yavno's photographs are not seen often enough, and let show through the little city's provincialism as well as its cosmopolitan side. A final chapter includes thorough technical details of Yavno's camera process. For example, professional photographers and avid amateurs will value knowing which photo subjects Yavno had the luxury of larger format (4x5) plates, and which circumstances required his use of a more portable, flexible camera (Rolleiflex 2-1/4x2-1/4), and other considerations.

The Pacific**----San Francisco History: 1915 and 1939 World's Fairs**

Ewald, Donna and Clute, Peter. *San Francisco Invites the World: The Panama-Pacific International Exposition of 1915.* Foreword by Herb Caen. Chronicle Books, San Francisco, 1991. Large ("table") format paperback. Special "hard-paper" cover w/ endwings in the manner of a dust jacket.). 10"x9-1/2"x1/2" 130 pp.
\$35.00

A modern-day and lavishly illustrated "slick" produced when keen historians give a current slant to the historical Exposition event (see Exposition Catalogue, below. Inasmuch as a few decades ago, when the plaster statuary left standing after the 1915 event was crumbling beyond repair and the City of San Francisco voted bond measures to raze the monuments, and reproduce them in permanent materials, the still-flourishing Temple, lake, and swans mark an astonishingly beautiful southern entrance to the Marina District of San Francisco. As the Marina is bordered on the north by the historic military base, Fort Mason, and Bay Street's entryway to the artistic and ethnic North Beach community, the choice of this place in 1915 had unimagined consequences for the explorer of this City's offerings.

Panama-Pacific International Exposition. Official Publication: The Panama-Pacific International Exposition at San Francisco, 1915. View Books, San Francisco, 1915. The official photographic catalogue of the world-famous Exposition, this original and impressive rarity is a string-bound photo album, featuring the originals of many of the images reproduced in Ewald and Clute's book, above. String binding is intact, and appears as it might have looked when sitting on a concession stand in the 1915 Exposition. Other than a slight fraying to the edges of the outer cover, book is in excellent condition!
12-3/4"x10-1/4"x 1-1/4" middle page (double-truck) is uncut. 85pp.
\$125.00

This Panama-Pacific Catalogue was one of the "official" offerings on sale at the Exposition, and enabled patrons to take home with them images of an international event which for many was their first. This very volume was purchased by the Conservator's grandfather on the day the Exposition opened in 1915.

The Pacific (Cont'd)**----San Francisco History: 1915 and 1939 World's Fairs**

Reinhardt, Richard. *Treasure Island 1939-1940: San Francisco's Exposition Years.* Squarebooks, San Francisco, 1978. Paperback slick, excellent condition! Color cover; black-and-white period photographs. 10"x8-1/2"x1/2" 176 pp.
\$25.00

Historical text and photographic record of the 1939 World's Fair event on Treasure Island in San Francisco Bay. Just preceding World War II, the Fair is considered a failure by most cultural chroniclers, because the dramatic and threatening events then taking shape in Europe—the metastasizing growth of Nazism—showed just how embarrassingly provincial a home-grown fair was in contrast to the realities of the day. The point is underscored by the fact that its 1915 antecedent in San Francisco's Marina still features many structures from the Pan-Pacific Exposition, whereas Treasure Island was long ago bulldozed in the fashion only a military government could envision. Reinhardt's book is a valuable addition to materials on the subject.

Philosophical Tracts and Treatises

Felton, Keith Spencer. *Indispensable Tools: A Principal Builds His High School. Dialogues on Charter Education with Peter Thorp.* University Press of America, Boston, MA, 2001. Paperback, excellent condition! 8-1/2" x 5-3/8" x 1-1/8" 513 pp. \$24.00 (New)

A decade ago, as the century turned, a handful of San Francisco mothers met to air their common grievance: Secondary schools then extant fell far short of their ambitions for their high-school-age children. After a diligent search, they hired an accomplished firebrand headmaster from the East, and charged him with building a new charter high school, to shape their youngsters in ways far more enlightened than the public school system available to them allowed.

When the application process was thrown open for public consideration, high school freshman Peter Felton's parents signed on, and their son was accepted into what would become the first graduating class of Gateway High School in San Francisco. Peter's father, a writer, recognized the signal quality of the event—an evolving institution of learning in its raw infancy—and persuaded the new Principal, one Peter Thorp, to engage in a series of weekly dialogues throughout the school's maiden year. This book is the result of those thirty-three dialogues.

Foerster, Norman (Ed.). *The Humanities after the War: Essays by Wendell L. Willkie, Roscoe Pound, Norman Foerster, Theodore M. Greene, Abraham Flexner, William Macneile Dixon, and Gordon Keith Chalmers.* Princeton University Press, Princeton, NJ, 1944. Excellent condition: A discard of the Stanford Writing Center (and featuring their Picasso-like bookplate). Hardcover. 8" x 5-3/8" x 1/2" 95 pp. \$14.00

This slender volume has some “power-hitters” of the period reflecting on the most pressing intellectual and moral issues of the age. Defining “the human values” as: Justice, decency, knowledge, the essays attend the question of how these values can be addressed, extended, and preserved. It is no small matter that Wendell Willkie's essay is the keynote piece: His *One World*—a book-length treatise defining Willkie's view of the future of society—took this unassuming man who was a friend of President Roosevelt (who beat him in FDR's fourth contest for Chief Executive), and catapulted him to the rank of philosopher. These contributors are all academics (except for Willkie); but it is the Hoosier failed-candidate who garners the attention of a readership.

Philosophical Tracts and Treatises (Cont'd)

Hubbard, Elbert (Fra Elbertus). *A Message to Garcia, Being a Preachment.* The Roycrofters, East Aurora, Erie County, NY. 1916. Printed (with great design quality) on rough paper and bound. Center pages uncut. 5-3/4"x4-1/4"x1/8" 17pp. Two editions, one copy of each.
\$8.00

A quasi-religious/philosophical personality who emerged from the roil of early 20th-century ideological brewing, Hubbard and his publishing concerns created a plethora of rough-hewn booklets to spread his particular brand of overvalued viewpoint.

Hubbard, Elbert. *Little Journeys Series.* All with rough paper and woodcut frontispiece, 8"x6"x1/4":

---*Little Journeys To the Homes of Great Scientists: Linnaeus.* Roycrofters, Vol. XVII, August, 1905, 63 pp.

---*Little Journeys To the Homes of Great Teachers: Booker T. Washington.* Roycrofters, Vol. 23, July, MCMVIII [1908], 32 pp.;

---*Little Journeys To the Homes of Great Business Men: Mayer A. Rothschild.*

Roycrofters, Vol. 24, April, 1909, 32 pp.

\$18.00 set

A marvelous back-cover ad for a new publication: Wilde's *Ballad of Reading Gaol*—makes this little volume worth the price itself!

[Hubbard, Elbert]. *The Philistine: A Periodical of Protest, Vol. 39, No. 2.* The Roycrofters, East Aurora, Erie County, NY. 6"x4-1/2"x1/4" 96pp plus ad pp.
\$8.00

Hubbard's opinions were spectral, introduced with cornpone humor, or bitter exaggeration. To many in the swirl of thought as America underwent its adolescence of philosophy-seeking, Hubbard was the only contact with a figure who purported to have vision. These pamphlets—as the Wilde ad mentioned above attests—are saved by the advertising, which in the age was colorful, and highly revealing of American turn-of-the-century life.

---*Ibid, Vol. 39, No. 3.*

\$8.00

Philosophical Tracts and Treatises (Cont'd)

Hubbard, Elbert. *One Day: A Tale of the Prairies.* “Done into Book Form by the Roycrofters at Their Shop Which is in East Aurora, N., MCMXVII” [1917]. Paper cover featuring deckled overreaching edge, with beautiful woodcut print and stylized typeface for the title and bylines. Rough paper stock. 7”x5”x3./8” 73 pp.
\$12.00

Hubbard’s “aw-shucks” literary effort, full of characters declaring such utterances as: “[B]’gosh, Elder, thar’s yer barn. Hain’t she a sweet’un?” Strained into regionalisms as this volume may be, it has an air about it which is more desirable than its author’s pontifications.

(4) Hubbard publications, excluding *Little Journeys*:
\$28.00

[Author?] *Practical Public Speaking, Vols. 1-6.* Beckmann, Hollister and Co., Incorporated, Business Engineers, San Francisco, [n.d.: c. 1915]. Paper-cover over rough paper text; all but one in excellent condition (the one having a few torn pages). 7”x5-1/8”x1/4” Each volume approximately 60pp.
\$25.00 set

The “bootstrap” school of self-betterment, exemplified by an informal movement which encouraged elocution in the classroom, and public speaking—both as encouragers of the development of a “personal philosophy,” and the “building of character.” These books had special appeal to recent immigrants; my paternal grandfather—who spoke eight languages—nonetheless knelt before the sword of such as Hubbard, so eager was his desire to assimilate. The Beckmann books are a perfect example of this movement.

Haldeman-Julius, E. *The “How-To” Magazine 1 to 6: PHOENIX: How to Rebuild the World—A Summary of the Inescapable Conditions of World Reorganization by H.G. Wells.* Haldeman-Julius Publications, Girard, Kansas, 1942. Paper, in excellent condition but paper (not ink!) somewhat faded. 8-1/2”x5-1/2”x3/8” 119 pp.
\$10.00

Paperback, part of Haldeman-Julius’ voluminous pulp treatises.

Philosophical Tracts and Treatises (Cont'd)

Hammar skjold, Dag. *Markings*. Translated from the Swedish by Leif Sjoberg & W. H. Auden, with a foreword by Auden. Alfred A. Knopf, NY, 1965. . Excellent condition. Just jacket (with slight tears). 8-5/8" x 6" x 1" 223 pp.
\$10.00

One doesn't know how much mastery of the Scandinavian language could be said to have belonged to Auden, but if it is a fraction of his poetic grasp, we may feel secure in the language shift.

Hammar skjold was Secretary-General of the United Nations when—still a young man—he died in an air crash in 1961. These intimate thoughts, notions, and private views were written over many years, and held by Hammar skjold to be published posthumously, as indeed was necessitated. The Swede's views end positively: "You dare your Yes—and experience a meaning. You repeat your Yes—and all things acquire a meaning. When everything has a meaning, how can you live anything but a Yes?"

The Swede's annotations of thought had a surprisingly wide appreciation. In 1981, one young woman—a modern dancer—and her fiancé were choosing a minister to officiate at their wedding. The prospective cleric was getting to know them, in a meeting set aside for that purpose. And when his wife entered the room, he said to her: "Meet the couple. Her mentor is Dag Hammar skjold, and his *Markings*." The Swedish diplomat would have smiled.

Russell, Bertrand. *Education and the Good Life*. Boni & Liveright, NY, MCMXXVI (1926). SECOND PRINTING. Hardcover, no jacket, in excellent condition!
5-3/4"x8-3/8"x1-1/2" 319 pp.
\$20.00

The Nobel Laureate's treatise establishes itself as a kind of early primer of philosophical thinking, much the same way Benjamin Spock's first book (*Baby and Child Care*) was a way of popularizing serious matters—in Spock's case, maternity. ("Relax. You know more than you think," Spock's opening line, might, with a touch more starch, have come from Russell.) Having babies, and the relatively new practice of driving, and truthfulness, and many more commonplace challenges of daily life are addressed here with Russell's acerbity as well as his wit.

Philosophical Tracts and Treatises (Cont'd)

Wise, James Waterman. *The Future of Israel: Today and Tomorrow Series.* E. P. Dutton & Company, NY, 1921. FIRST EDITION. **Signed: "Sincerely yours, James Waterman Wise, Oct. 1st, 1926.** Hard-cover, no jacket. In very good condition! (Spine slightly faded.) 6-1/4"x4-1/2"x5/8" 93 pp.
\$18.00

A treatise on the future of Israel's "Faith.....Land.....Soul." Wise was a critic, art dealer, and proponent of the new state of Israel, whose reviews and commentaries appeared frequently in the 1940s. This edition has an elegance to it not normally accorded partisans of the verve of Wise.

Rare Miscellany

The Gorham Company. *The Gorham Chafing Dish Cook Book*, The Gorham Co'y, Fifth Avenue, New York, 1905. . 4-3/4" x 3-1/2" x 1/2" 114 pp.
\$10.00

We tend today to think of cook books as a *modern* literary publication-sidebar pleasantry; and yet here is one over a century old! In good cook book manner, this early volume of our most visceral cultural pastime has an exquisite steaming frontispiece illustration; the text titles of recipes are given in red ink, and the ingredients lists and texts of instructions in black. The printing has a letterpress quality to it. Condition is poor; cover—of a onetime supple leather—shows burn marks, doubtless from the book's onetime proximity to the stove or oven engaged to realize the book's revelations.

Eaton, Seymour (Ed.). *Shakespeare Rare Print Collection.* "CONNOISSEUR EDITION." "Published for Private Circulation, Anno Domini 1900." [No other publication data provided.] Each folio has its own craft-paper cover, and some of these have separated (front and back) at the spine; but no part of the folios has sustained any damage. The outer cover's lower right hand corner has peeled away in its first 1/4", revealing the heavy cardboard plate which forms the construct of the covers. One long spine edge reveals about 1/8" of binding cloth underneath. 11" x 8" x 2" (dimensions of the covers and each folio). Approx. 168 folio pp.
\$250.00

This astonishing series of 12 folios of prints related to Shakespearean themes and personnel features as many as 14 one-sided slick hard-stock imprintings. Each imprinting is a work of art in itself, with the relevant Shakespearean text in red (along with citations from the plays), and artwork depicting the scene. The entire collection is enfolded by a hard-case front-, spine and back-cover, which have four ties along the open right-hand margin to secure the folios. Each folio, in turn, features a book plate announcing: "SHAKESPEARE Rare Print Collection, Part [I-XII], Published for Private Circulation Anno Domini 1900," and in the center of the plate, a relevant graphic of events or personae from the works. Finally, embossed in the lower right-hand corner of the front cover is a silhouette from "A Midsummer Night's Dream, with the Donkey-headed Bottom confronting Puck. The entire Print Collection is in extraordinarily fine condition.

Rare Miscellany (Cont'd)

Gayley, C. M. (Ed.). *Classic Myths in English Literature.* Ginn & Company, Boston [MA] 1893. Hardcover clothbound, with leather spine and bleed onto both covers. Leather is in poor condition, and on the spine is peeled back to the binding cloth except for a central band which features the original title and author identification. Pages are on hard slick stock and are consequently in a high state of preservation, unlike the spine. Past (turn-of-the-century) student names are inscribed in pencil on the frontispiece and endpapers. Price reflects condition. 7-1/2" x 5-1/4" x 1-3/8"
\$30.00

A text-quality compendium of classical mythology. Each subject features explication, illustrative artwork, and—if verse—liberal quotations of the masterwork. As with any aged text, its range give the benefit of material excised from more modern sources, which has been removed in favor of newer concepts of important subject matter. (Thus, the discussion of the Descendants of Cecrops and Erichthonius is given good space, not likely in contemporary volumes.)

Harunobu. the making of a Japanese print: Haronobu's "heron maid" With an introduction by Reico Chiba. Charles E. Tuttle Co, Inc., of Rutland, Vermont, 1984. First printing, 1959.) As if new! A rare find! 5-7/8" x 3-7/8" x 1/2" 26 unnumbered pages on hard artist's card stock.
\$85.00

This little volume, in *pristine perfect condition*, chronicles in colorful graduated stages the making of a charming Japanese print of a young woman identified as a Heron Maid with umbrella. The text consists of a series of double-truck images: The left-hand page features the colored-ink addition to the composite image; the right-hand page shows the overall image with the addition inked on the left. Finally, of course, the "payoff" pages feature the complete image of the Heron Maid, with umbrella, and in her floral environs. The entire book, including the gorgeous covers, reflect the Japanese sensibility with respect to design and color.

Rare Miscellany (Cont'd)

Scott Stamp & Coin Company, Limited. *Scott's Standard Postage Stamp Catalogue: 93rd Edition.* Scott Stamp & Coin Company, Limited, New York, 1937. Excellent condition, save one endpaper page which has a torn ear. 9" x 6-1/2" x 2" (Approx.) 1200 pp.
\$30.00

Have you ever wondered how Hitler acquired the funds necessary to advance the causes of his Nazi regime? The moneys came in as a result of royalties he charged for the use of his image on Germany's stamps!

Within this amazing book are the images and histories of worldwide philately—including the images of Der Feuhrer, and also his hapless contemporary, the short-lived King Edward VIII of England and future Duke of Windsor (who doubtless asked an underling to place his, Edward's, own franking image upon letters going to Wallis Simpson, then in exile in France). A catalogue like this—with literally thousands of images, dates of usage and values of stamps, and brief but invaluable historical identification notes to place nation-states or provinces alike—is an historical text as worthy as *Decline and Fall*. (Naturally, no stamp issues more recent than 1937 appear here. But in the history of philately, this is a healthy dose for the collector and the amateur interested party alike.

World History and Biography

Haley, Alex. *Roots*. Doubleday & Company, Inc., New York, 1976. FIRST EDITION. Hardcover. Excellent condition! 8-1/2" x 5-3/4" x 2" 688 pp. \$25.00

Haley was a professional seaman who wrote in his off-hours; and the preparation of his history-making opus took many years. The chronicling, in fictive terms, of the slave trade which so infamously enriched this country at the expense of human beings of darker-than-pale hue also took a long time to prepare; in fact, it took at least the two hundred years which transpired between the signing of the Declaration of Independence, and Doubleday's publication of Haley's text.

In the American manner, the book, while well-received, did not become an ineradicable part of the American historical landscape until it was made into an award-winning television series. And the resultant acclaim, deserved though it was, only brought Haley one other work of recognition—*The Autobiography of Malcolm X*, a tale of the anger left over when slavery was technically declared bankrupt.

As an historian, I am much more moved by Haley's work with Malcolm than by the saga of Kunta Kinte, *et al.* Partly this is because I know something of what it was like for the writer to sit with his subject, hour after hour, tape recorder running, filtering a human being's emotions through the air and discharging their energies onto the magnetizing of iron oxide particles.

A new work is available as of this writing, a biography of the Black leader once known as Malcolm Little which challenges some of Haley's precepts about his subject. Although Haley is not alive to react, lovers of history will welcome this, and any other forthcoming, texts on the same subject. Historical writing always reveres the homily: "*The more the merrier!*" To use a cinematic simile, ongoing specific historical research has rippling consequences for history as a whole. Thus, when new letters of Samuel Clemens came to light, it was as if sound had been born anew to accompany the flickering but silent image.

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