

Catalogue #5

Seattle Antiquarian Book Fair

October 8-9, 2022



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Catalogue #5

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*Texas*.....13-20

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**[Nelson Algren] [Peter De Vries] [George Sessions Perry] Gray, Wailes - editor**

*The Calithump* Vol 1 Nos. 1-4 and Vol 2 [whole] no. 5, March-July, 1934 [with] *The Calithump* Vol 1 No. 2, April, 1934, proof copy

Georgetown, TX: Wailes Gray, 1934. First edition. 6 vols., 8vos, 25x16cm, 32, 37, 34 (proof), 40, 52, and 49pp. chronologically. Wood block illustrations. Staple bound, printed wrappers, yapped edges, varying in design and color, proof copy sans wrappers. Generally very good with wear and soiling to wraps.

Five of six issues of this important, regional literary magazine published by the husband and wife team of Wailes and Eunice Gray (although credited as Albert in the publication) of Georgetown, TX. *The Calithump* was published monthly from March to September of 1934, with no issue appearing in August. A blurb from the Marshall [TX] *News Messenger*, April 8th, 1934, described the publication as "a liberal literary journal... printed in an attic on ten dollars worth of type, but is a very neat piece of work with pleasing typography."

The Grays were helped in their publishing efforts by fellow Southwestern University attendee and Texas novelist, George Sessions Perry, who spent just a year at the Georgetown institution. Perry contributed four articles to the journal under the name Nick Kalantar. Also found in these issues are two very early appearances by Nelson Algren in "Buffalo Sun," and "Lest the Traplock Click." In the June number, a tipped in note states "Beginning with the July number *The Calithump* makes an entré into modest payment, with five dollars for the first story in each issue." Algren, along with Peter De Vries whose very first appearances in print appear in the journal ("Nahum, I Baptize Thee," and "Men Marry Because they are Tired,") were thereby not paid for their efforts.

The proof in this lot is designated as such due to the lack of a table of contents, which in the comparative issue is printed on the recto of the *Calithump* definition page, where this proof begins with a blank. The proof ends with page 34, lacking the list of contributors and the final piece called "These Early Thirties," likely a last minute addition. *The Calithump* is institutionally scarce, OCLC locating 12 listings under the title, most just an issue or two, and very few if any complete. This run lacks only the final issue, September, 1934.



## Breslauer, B. H.

*Count Heinrich IV zu Castell: A German Renaissance Book Collector and the bindings made for him during his student years in Orleans, Paris, and Bologna* [with] Publication Announcement

Austin: W. Thomas Taylor, 1987. Limited to 175 copies, this a printer's copy. Folio, [4], 38, [1]pp. Mounted color frontis, four mounted color plates of bindings. Signed by the publisher and designer, W. Thomas Taylor at the colophon. Green Fabriano paper over boards, lettered in gilt. Prospectus announcement laid in, 8vo, [2]pp, single leaf laid paper, printed letterpress. Two small stains to bottom of colophon page else fine.

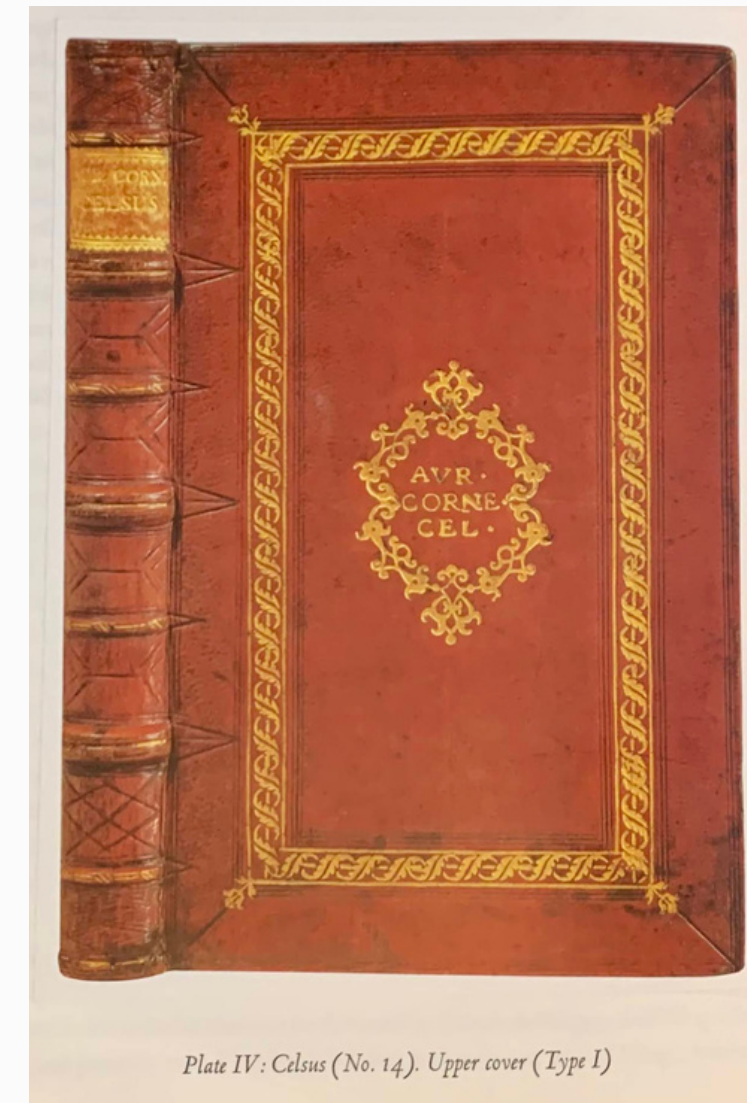


Plate IV: *Celsus* (No. 14). Upper cover (Type I)

Describes the history, with beautiful examples, of the Castell library of Count Heinrich IV (1525-1595), which at one point was owned by the famous bookseller and bibliographer, Martin Breslauer. The book was written by his son, Bernard H., another great in the trade. This copy, which includes the finely printed prospectus, has been signed by the designer and printer, W. Thomas Taylor. Taylor intimates in a short note his experience with Breslauer, and that the entire, lavish project was funded by the author.

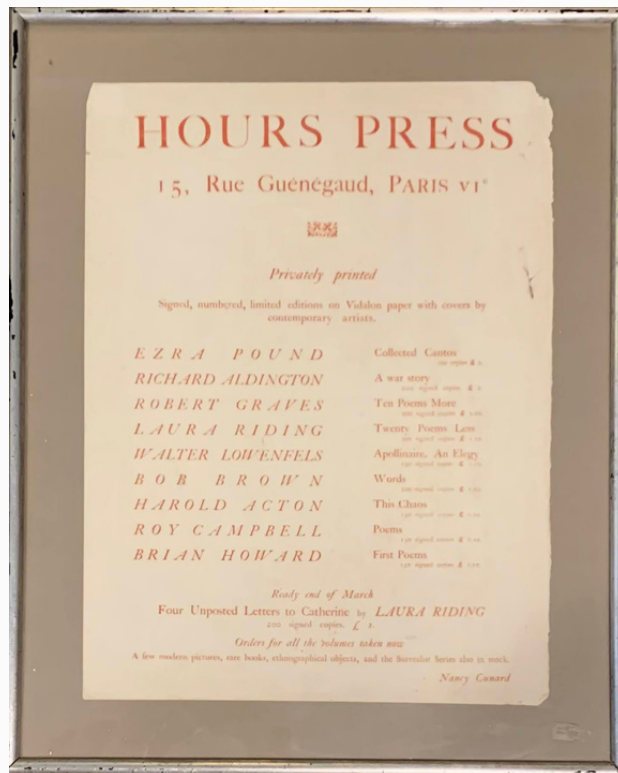
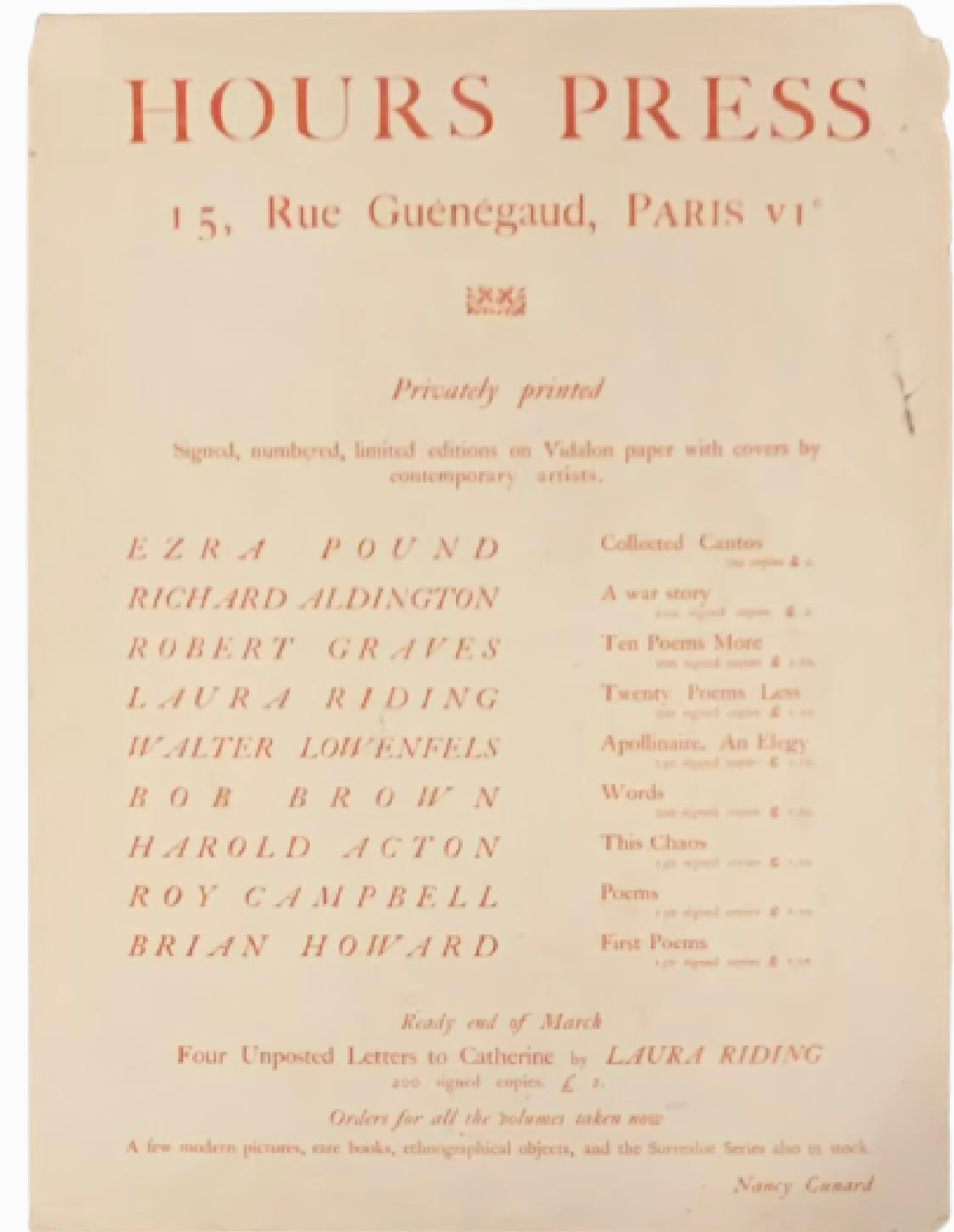
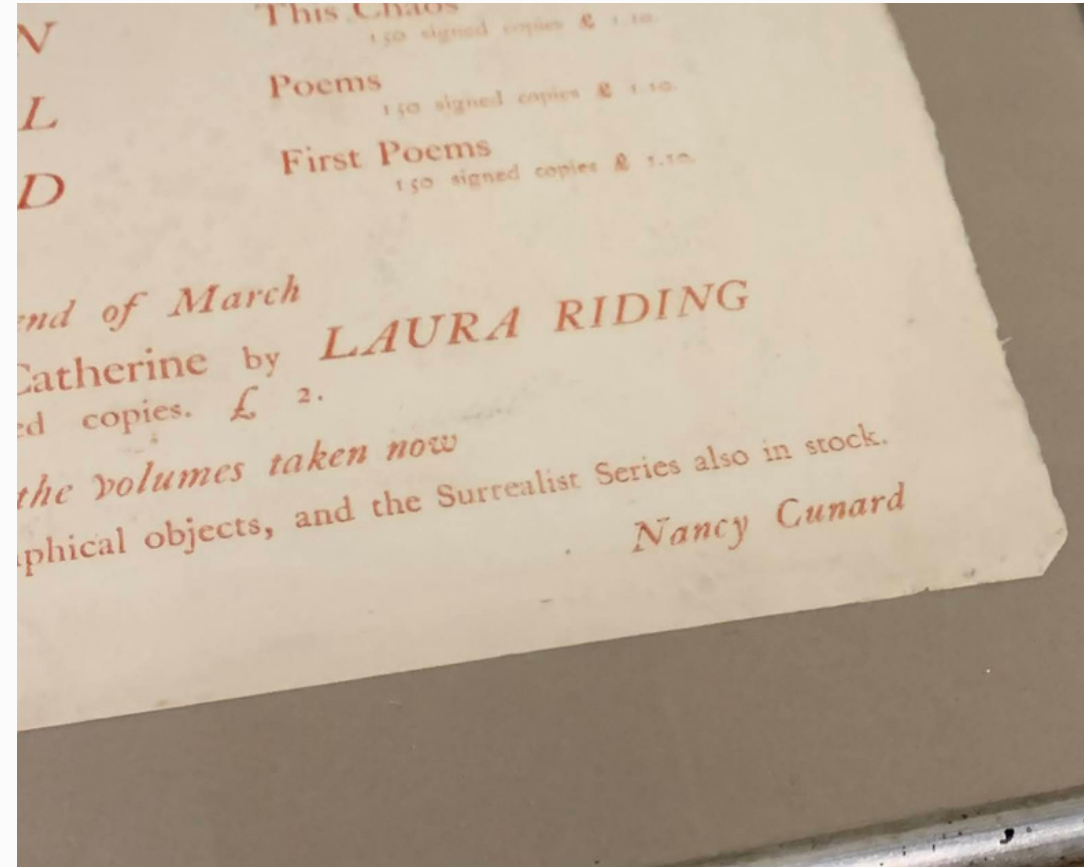


# [Nancy Cunard]

## Hours Press Broadside Advertisement

Paris: Hours Press, [1930]. Single sheet, 37x28cm, printed in red. Some smudging, wear, and light wrinkling, else nicely preserved. In a custom, silver frame, 45x27cm.

Iconic advertisement from activist and publisher Nancy Cunard's small press. The Hours Press was only in operation from 1928-1931 and focused on publishing experimental poetry and younger writers in beautifully designed limited editions.



Ezra Pound's *Collected Cantos*, here advertised, appeared in August of 1930, perhaps coinciding with this poster. Also advertised is Laura Riding's *Four Unposted Letters to Catherine* as being ready end of March. This title is widely referenced as having been published in 1930, though it contains no date. Titles from Richard Aldington, Robert Graves, Brian Howard, and others are quoted. Additionally, "a few modern pictures, rare books, ethnographical objects, and the Surrealist Series [are]...in stock." Cunard's name appears in print at the bottom.

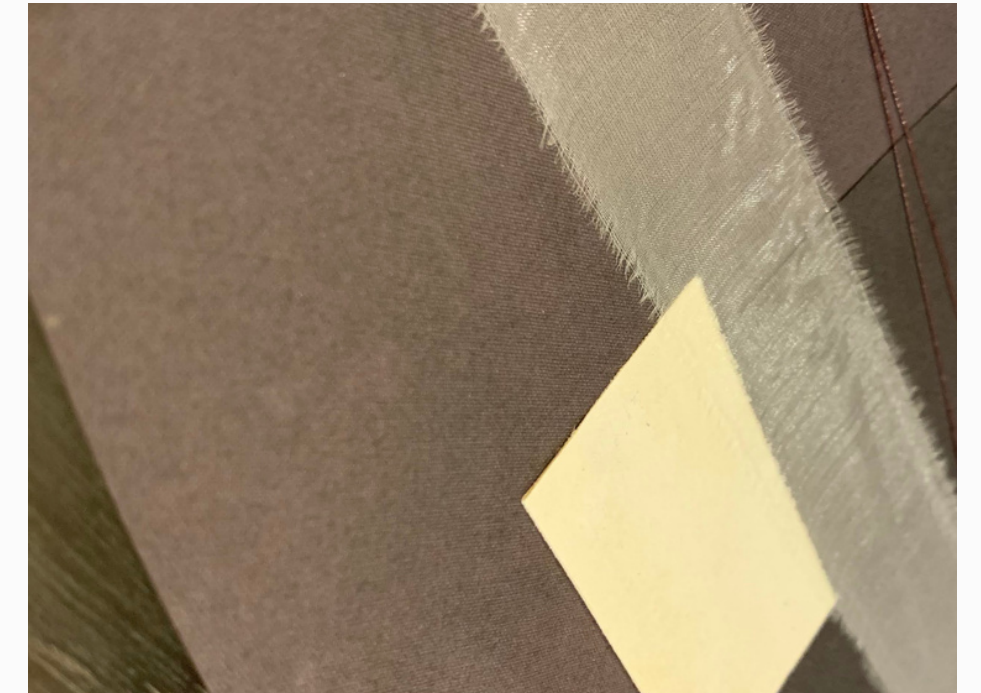
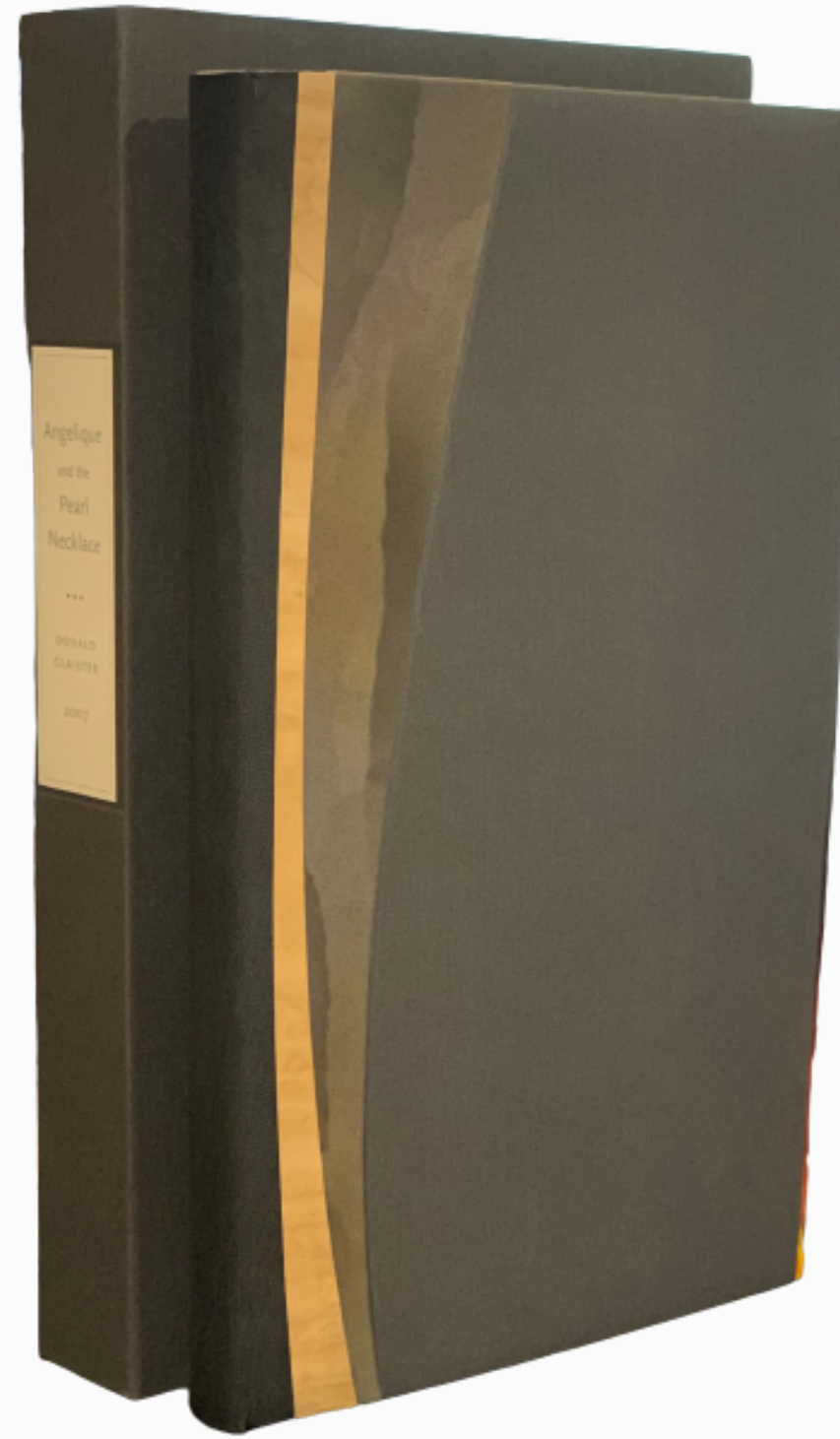
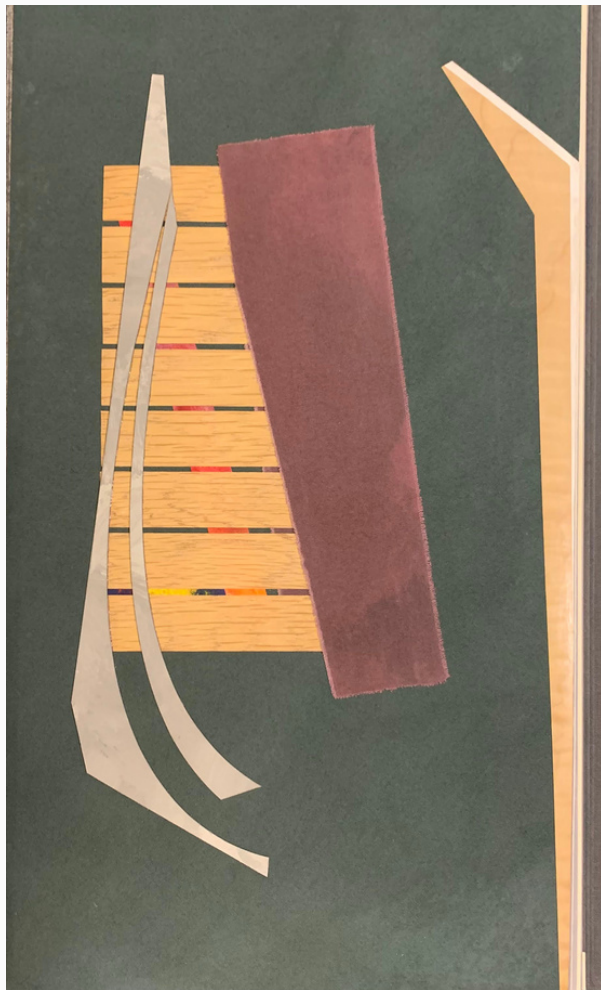
A truly beautiful and scarce piece of small press history from a luminary in the 1920's and 30's Paris scene. **SOLD**



## Glaister, Donald

### *Angelique and the Pearl Necklace: An Homage to Sail*

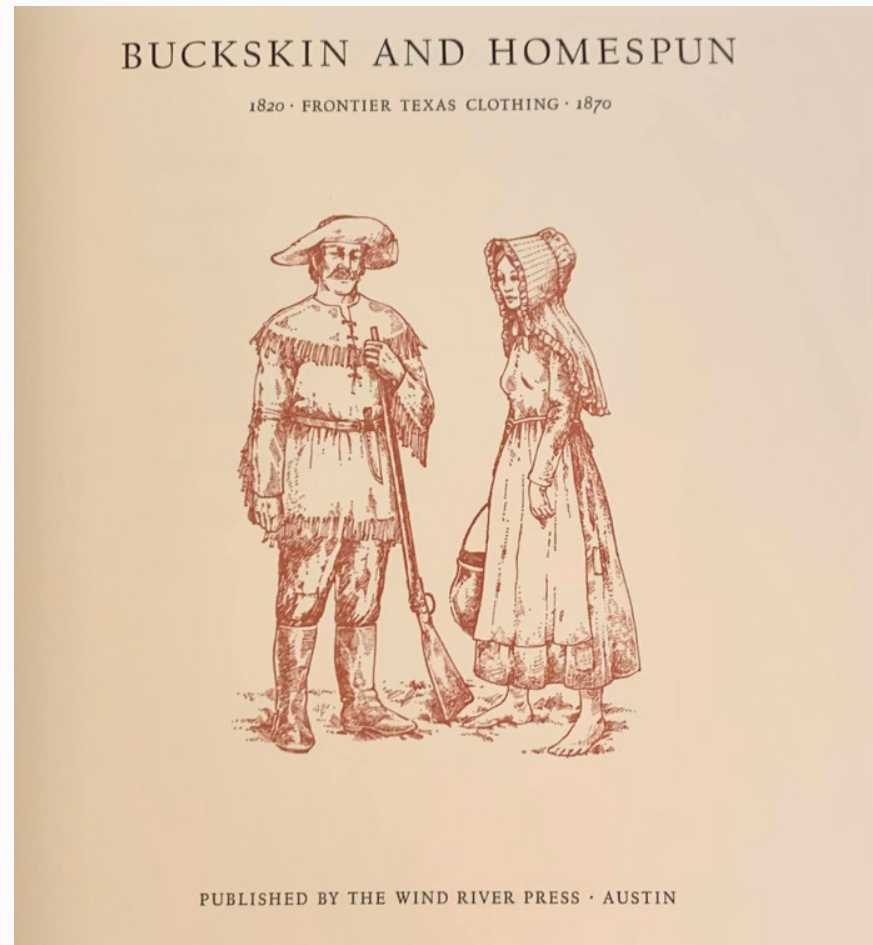
Vashon Island: Donald Glaister, Fool's Gold Studio, 2007. One of 60 variants. 15 1/4" x 9 1/4," [40]p. Signed and numbered by Glaister at the colophon. Quarter Nigerian goatskin, wood veneer and cloth over boards housed in gray cloth, drop spine box with printed spine label. Printed prospectus, [3]pp in gray paper wraps and manuscript note from Glaister to the former owner discussing the shipping of the book laid in. Fine condition.



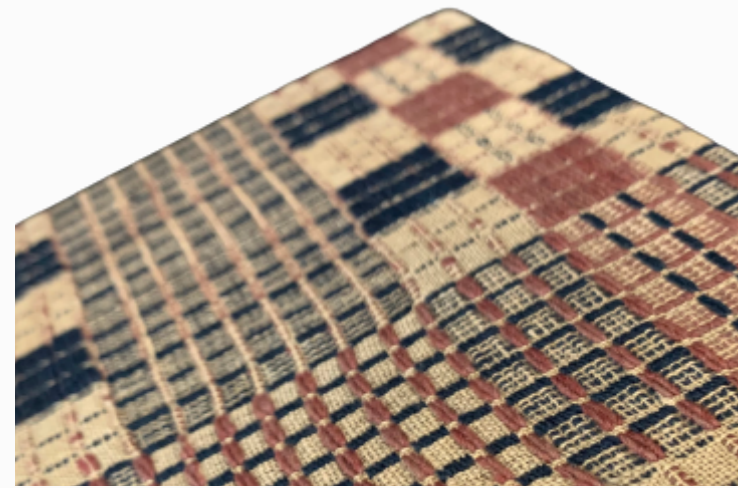
Remarkable edition from one of the premier binders and artists in the trade, Donald Glaister. The book attempts to highlight the contradiction between the serenity and grace of a handmade wooden sailboat and its brutally sound structure of necessity. Two parts of an original poem on dimensional Zerkall Frankfurt were printed letterpress by Jessica Spring at Springtide Press in Tacoma. These are interspersed between painted pages of stiffened fabric on which constructions of cloth, wood veneer, brass, cork, and linen thread, all materials which are used in sailing, are mounted.

Each copy of this uniquely designed book is an original variant and a true feast for the senses. **4500**





Unique copy of this book, being the only major study on the evolution of the frontier dress in Texas. David Holman and family set about traveling to various homes and sites, collecting these artifacts and photographing others prior to publication. Material was hard to come by, much of it being lost through use and severe climate over the years. The work remains a classic piece of research, writing, photography, and printing by Holman, and an exemplary fine press book of Texas and the Southwest.



## Holman, David; Persons, Billie

### *Buckskin and Homespun: Frontier Texas Clothing, 1820-1870*

Austin: The Wind River Press, 1979. First edition, limited to 50 copies, this being the printer's copy. Folio, 130pp. plus [7] leaves featuring 13 authentic cloth samples. Illustrations by Pat Massey, photographs throughout. Forward by Stanley Marcus. Printer's copy, signed by Holman at the colophon with a brief description of the binding. Authentic "Texas Check" patterned cloth, woven ca. 1860, over boards, printed on Curtis Rag paper. Fine condition.



Texas bookman, Ben E. Pingenot, expands a bit on the publication and a similar copy from his collection (Dorothy Sloan Auction #9): "The limited edition, with 13 swatches of actual nineteenth-century pioneer Texas homespun tipped in, sold out upon publication. This copy, which is unnumbered, is labeled "deluxe variant..." Unlike the 50 numbered copies, this copy along with a few others is actually bound in nineteenth-century homespun... These variant copies were reserved for the authors, their family, and a few friends." A marvelous example of a book with distinctive, beautiful design and scholarly importance. **2000**

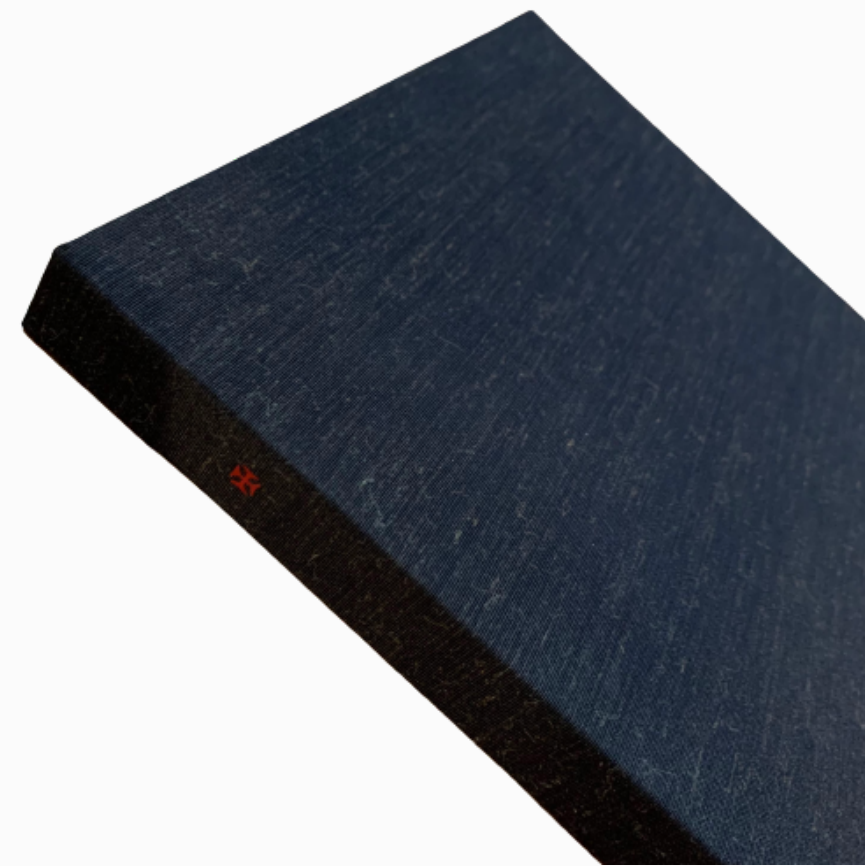
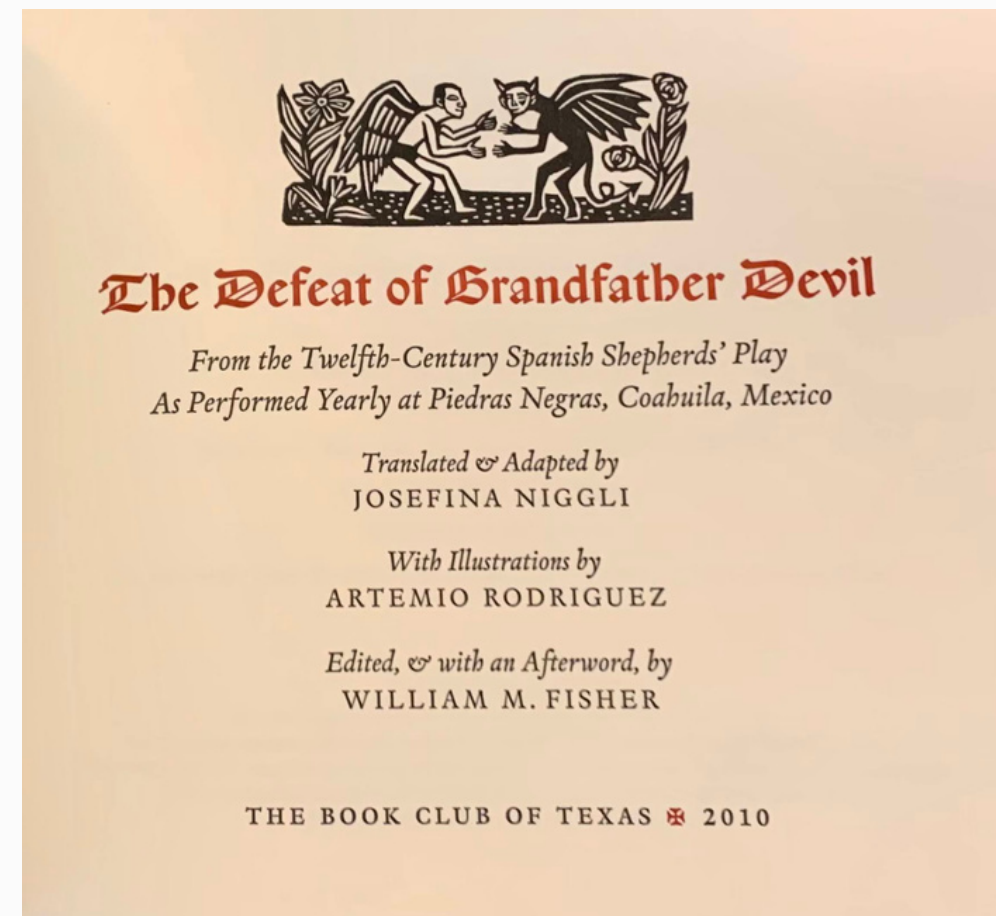


**Niggli, Josefina - translator and adapter; Fisher, William M. - editor**

*The Defeat of Grandfather Devil; From the Twelfth-Century Spanish Shepherds' Play as Performed Yearly at Piedras Negras, Coahuila, Mexico*

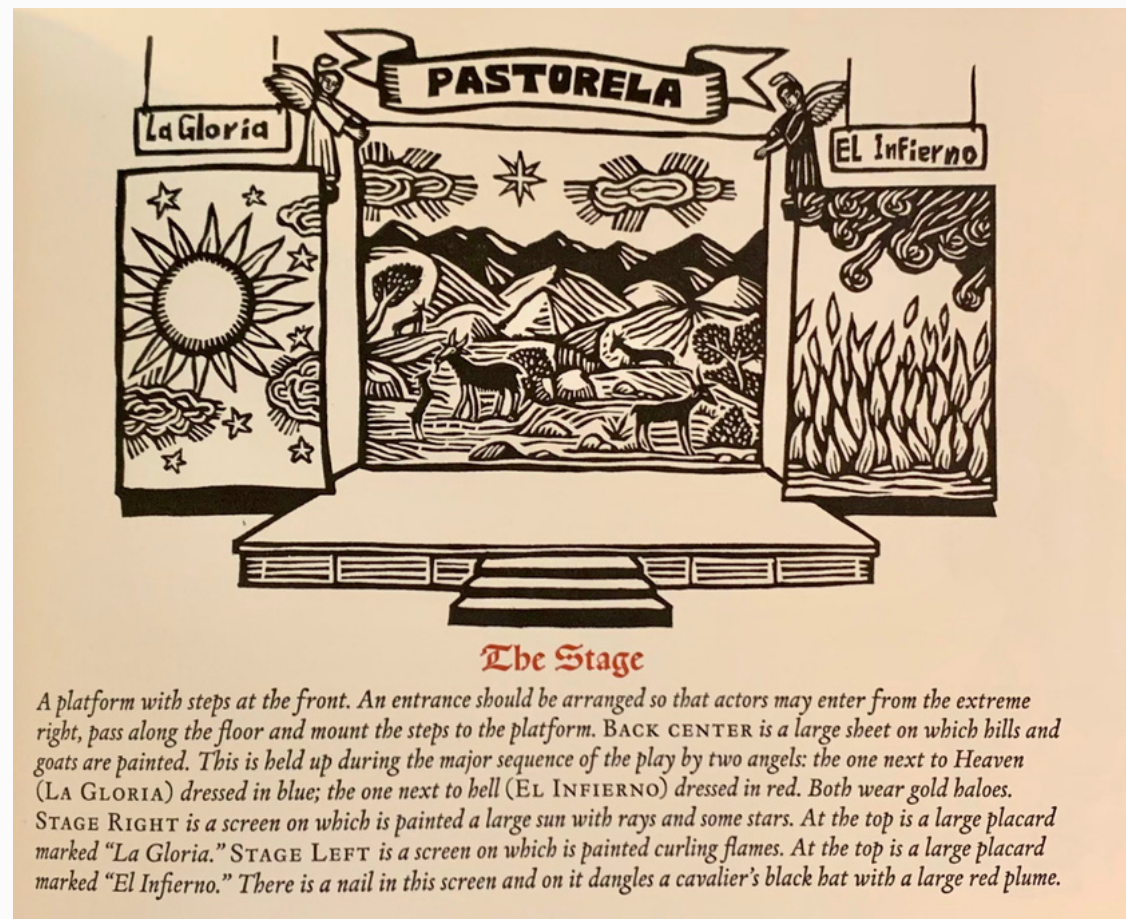
Austin: The Book Club of Texas, 2010. Number 18 of 25 special copies. Oblong 8vo, unpaginated. Vignette linocuts, title page and headings printed in red. Bound in semi-limp goatskin vellum. Signed print, #18/25, "Pastorela" by the artist, Artemio Rodriguez, housed in red printed folder. All in a black drop-spine box with red lining and device on spine. Some light smudging to vellum else fine condition.

Sumptuously printed and bound edition of this pastoral play from Josefina Niggli (1910-1983), the pre-Chicano movement, Mexican American writer and dramatist. Niggli was born in Monterrey but spent her early years bouncing between Mexico and Texas to escape the revolution. Her first published work was a poetry book funded by her father in 1928. Ten years later, her first drama collection, *Mexican Folk Plays*, appeared.



The publication abstract sheds light on this beautiful Book Club of Texas publication: "At her death in 1983, Niggli left a number of works unpublished. *The Defeat of Grandfather Devil* is the most charming to come to light so far and belongs among the best of her one-act plays. The play is based on *Los Pastores*, which has been performed at Christmastime for centuries in Mexico and the Southwestern United States. It follows the travails of a hermit and group of herders as they learn of the birth of the Holy Infant and travel to Bethlehem, all the while harried by the scheming Grandfather Devil. Niggli's adaptation bears the hallmarks of her best playwriting, especially the humorous banter between the sexes."





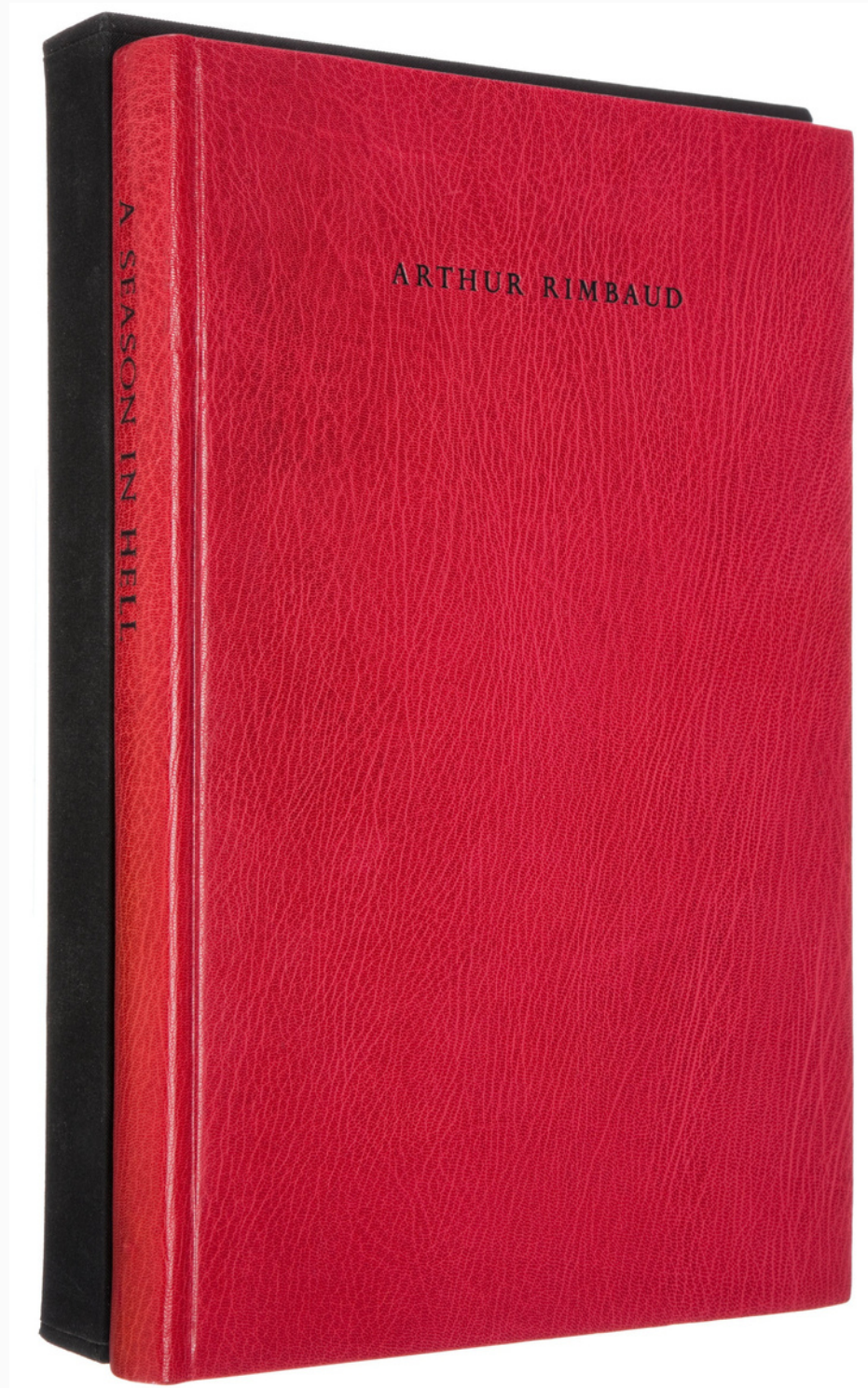
The typeface is Espinosa Nova with Espinosa Nova Rotunda, designed by Cristóbal Henestroza and based on the types of Antonio de Espinosa, a printer active in Mexico City between 1551 and 1576. The paper is Hahnemühle Biblio. The book was designed and printed letterpress by Bradley Hutchinson in Austin. The special copies were bound by Craig Jensen and Gary McLerran at Booklab II in San Marcos.

SOLD

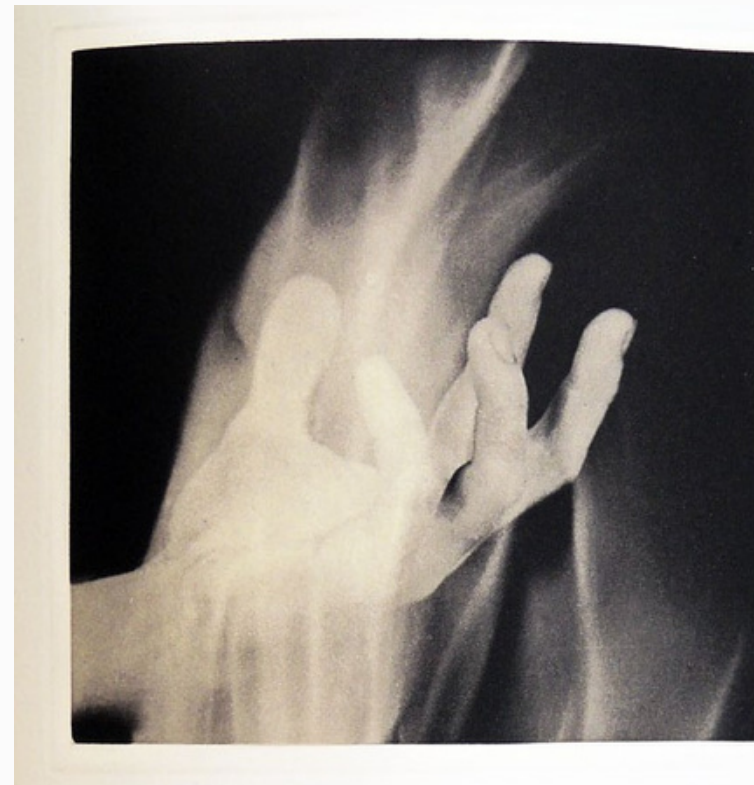


[Robert Mapplethorpe] Rimbaud, Arthur

*A Season in Hell*



New York: The Limited Editions Club, 1986. Limited to 1000 copies signed by Robert Mapplethorpe and Paul Schmidt, this being 311. Quarto, 87pp. 8 photogravures by Mapplethorpe. Full red goatskin, stamped in black, in black cloth, plush lined slipcase. Limited Editions Club Letter and single leaf on the photogravure process laid in. Fine condition in like slipcase showing a couple small marks.



LEC's opulent edition of the prose poem by Rimbaud, originally published in 1873. English translation by Paul Schmidt, with original French text facing. Striking photogravures by American photographer, Robert Mapplethorpe. 850



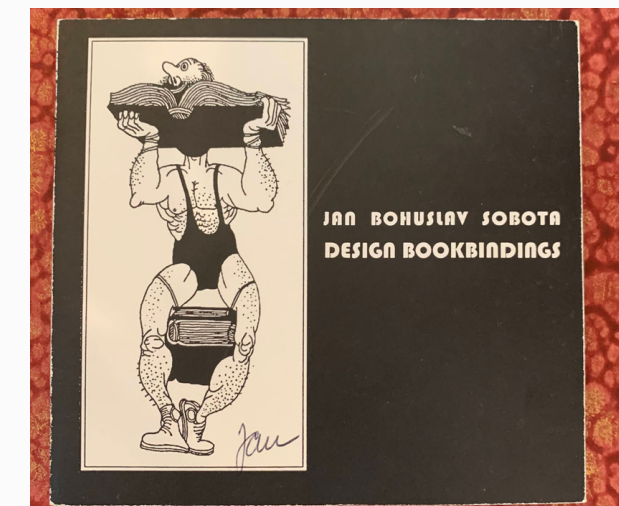
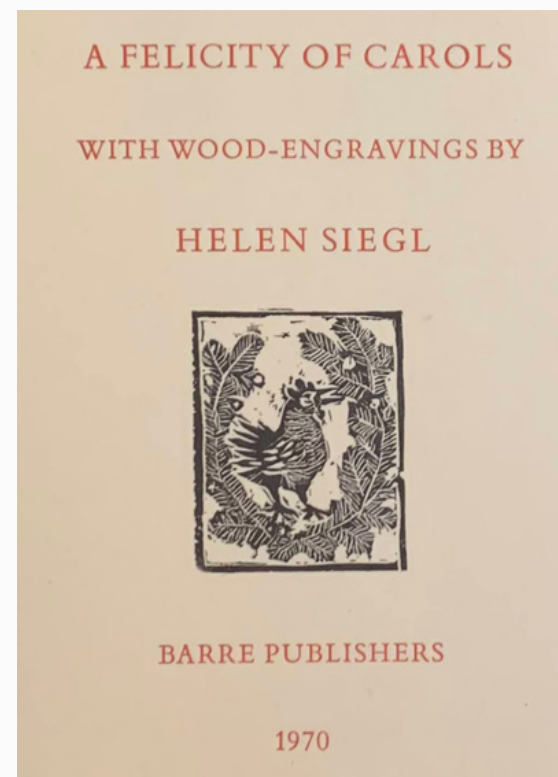




**[Jarmila Sobotova] [Jan Sobota] [Design Binding] Siegl, Helen**  
*A Felicity of Carols*

[Barre]: Barre Publishers, 1970. Number 53 of 900 signed copies. 8vo, 23x15cm, unpaginated. Text printed in red throughout with black and white woodcuts by Helen Siegl, and signed by her at the colophon. Three piece Bradel binding, gold morocco spine, red and gold marbled paper over boards, beveled edges and matching endpapers. All edges painted green, red and green head and tailbands. Gilt edged, die-cut bell design on upper board with green morocco inlay of pine needles tooled and painted in gilt with a bright red morocco cardinal onlay. Small scuff along upper joint, minor wear at corners in matching marbled slipcase which shows some rubbing to extremities. Nearly fine.

Beautiful design binding for this book of carols with woodcuts by the Philadelphia artist, Helen Siegl (1924-2009). Originally issued as loose signatures, this set vividly enhanced by the work of talented Czech binder, Jarmila Sobotova, student of Jan Sobota. Sobotova's stamp adorns the rear pastedown. This unique binding is accompanied by an exhibition catalogue of both binders' works from the Mildred Hawn Exhibition Gallery at SMU in Dallas, March 24-April 16, 1995, which is signed by Sobotova and Sobota. **650**





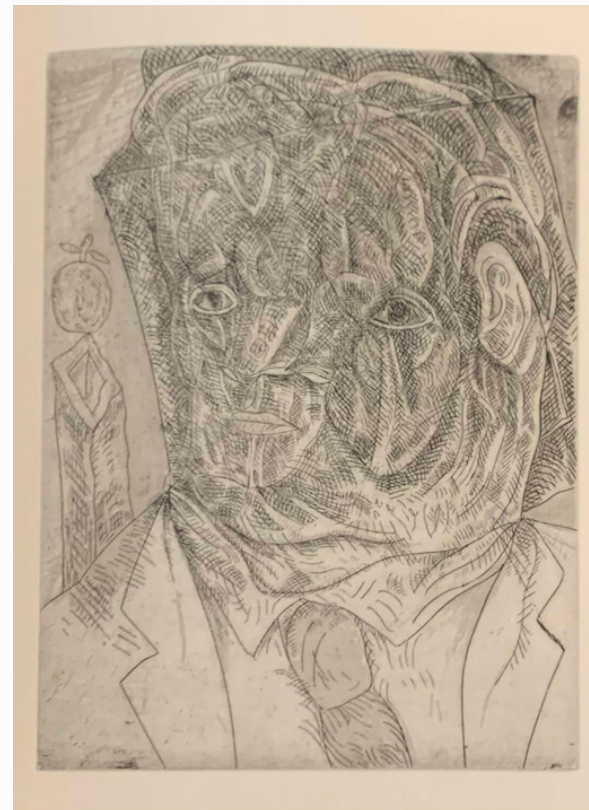
[Jarmila Sobotova] [Jan Sobota] [Design Binding]

Kafka, Franz

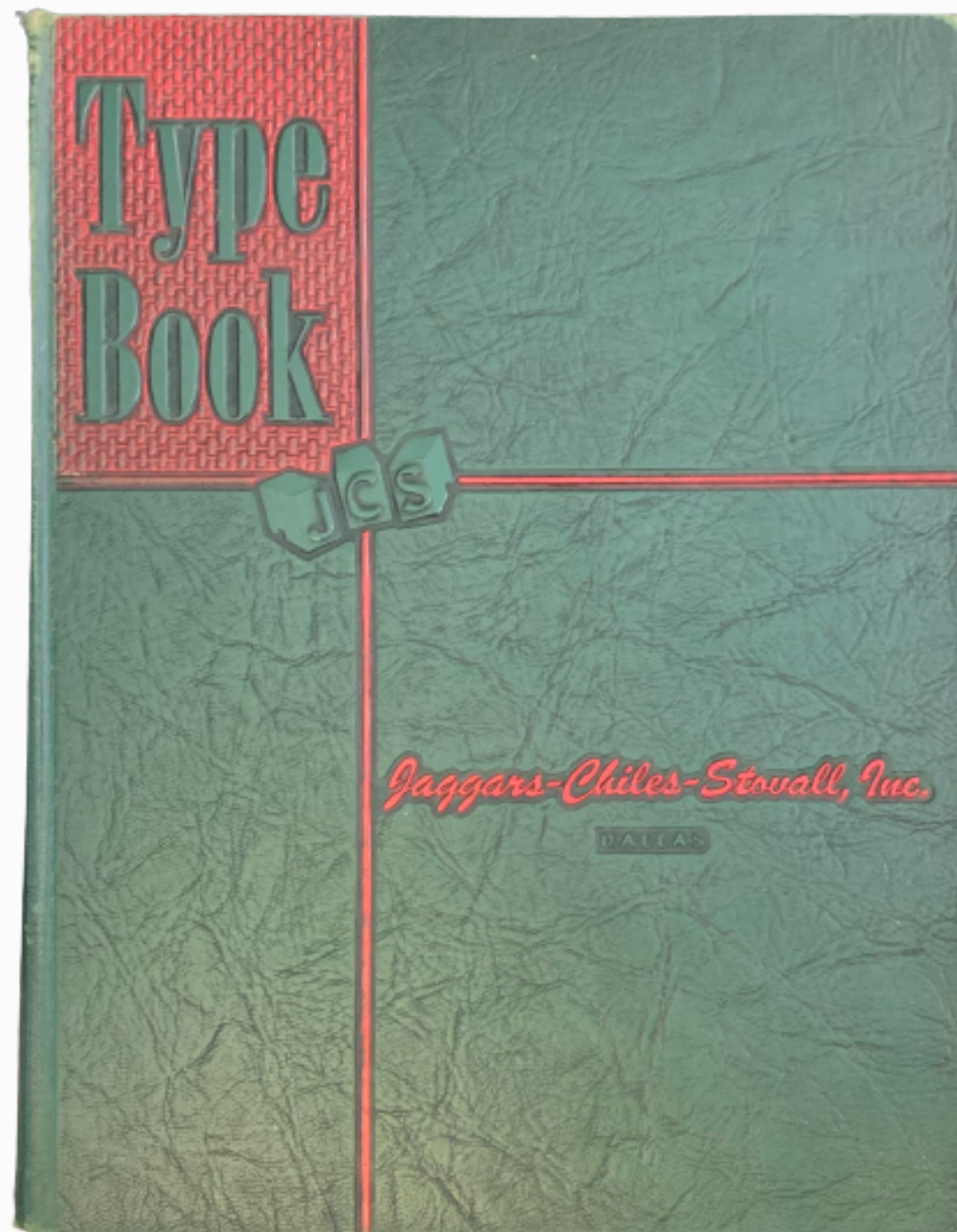
*Metamorphosis*

New York: The Limited Editions Club, 1984. Limited to 1500 signed copies, this being #858. Quarto, 28x21cm, 61pp. Illustrations by José Luis Cuevas, and signed by him at the colophon. Design binding by Jarmila Jelena Sobotova. French structure, full black goatskin with mirror image, green cutout designs on upper and lower boards. Green morocco spine label in the shape of a pedestal with an apple balancing on top, lettered in gilt. Top edge painted green, hand sewn head and tailbands in black and green silk. Green and black marbled endpapers by Sobotova. Fine condition in matching Solander box.

Kafka's famous novella from the Limited Editions Club with interpretive illustrations from Mexican artist, José Luis Cuevas (1934-2017). This copy in a unique design binding from Czech artist, Jarmila Jelena Sobotova, former student of Jan Sobota (1939-2012). A copy of Sobotova's own description of this project is included, outlining her process of creating the tremendous volume: "The top and back covers decorations are based on Cuevas interpretation of the story - metamorphosis of a man. There are two mirror images that appears skewed in abstract way. This design was created by cutting out the shapes in the leather after the book was covered. The depressions were filled with leather dust and painted with (insect like) acrylic colors." Accompanying the book is an exhibit catalogue featuring the works of Jan and Jarmila, from the Mildred Hawn Exhibition Gallery at SMU in Dallas, 1995, which both artists have signed. **1500**



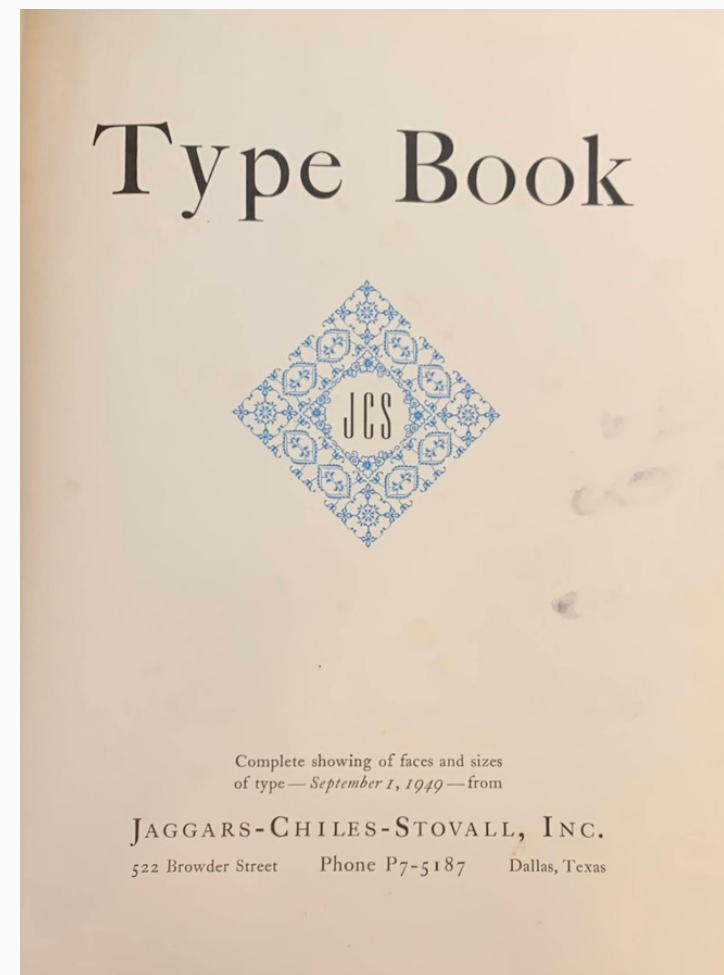




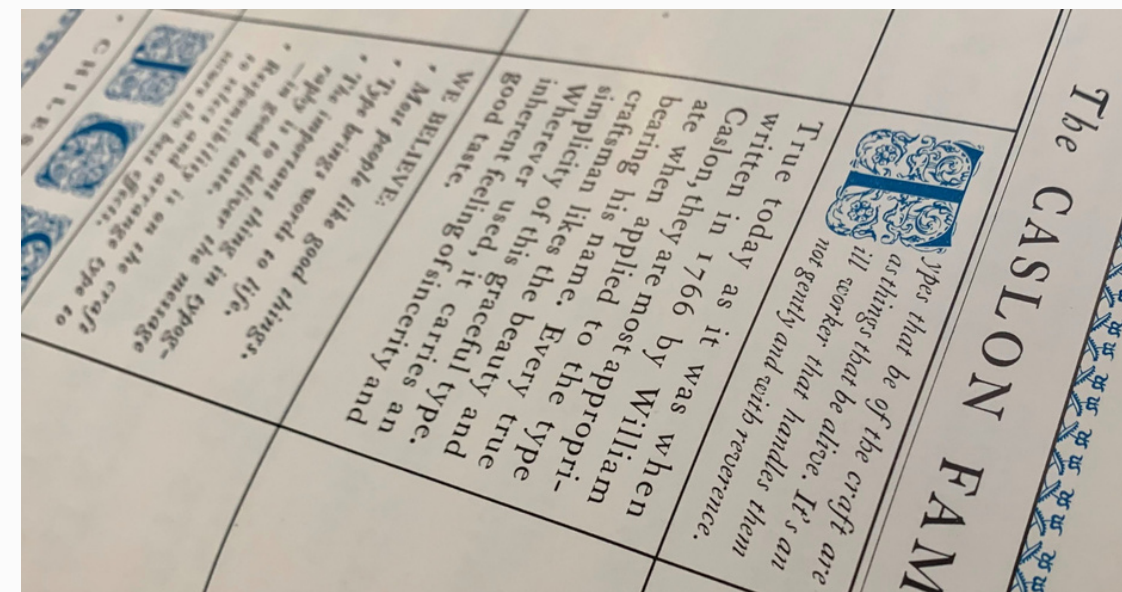
## Jaggars - Chiles - Stovall, Inc.

*Type Book: Complete showing of faces and sizes of type - September 1, 1949*

Dallas: Jaggars - Chiles - Stovall, Inc., 1949. First edition. Quarto, 28.5x21.5cm, [4], 260pp. Printed in blue and black throughout. Green, faux leather, cloth boards with red embossed decoration and lettering on front cover and spine. Very good with rubbing to edges of boards, spine ends softened, and spine lettering faded. Exactly three characters have been neatly excised from pgs 249-251, a left facing, solid stubby arrow 24 pt. foundry ornament; 24pt, monotype bold face parenthesis; and monotype ornate brackets, 72pt-1167. Otherwise, clean and complete internally.



Specimen book from one of the more prominent typographic companies in Dallas, perhaps most famous for their brief employment of Lee Harvey Oswald. The company started in 1925 as Jaggars Typesetting Company, adding the Chiles and Stovall names five years later. While mainly producing plates and mats for advertising agencies and newspapers along with finely printed catalogs and ephemeral materials for the Dallas Public and Bridwell libraries, Jaggars occasionally was commissioned to do classified mapping work for the Department of Defense. This is where the conspiracy theories involving Oswald come into play.





Oswald worked for Jaggars-Chiles-Stovall from October 1962 - April 1963, hired through the State Employment Commission as a trainee to learn company's photoprint process. Due to a lack of progress and production, Oswald was terminated in just a few short months. Some interesting insights into the investigation of the company after the assassination of J.F.K. can be gleaned from bits of the testimony of president Robert L. Stovall from March 30th, 1964:

**"Mr. Jenner (assistant counsel of the President's Commission):** We are investigating as you notice in those papers all the possible pertinent facts and circumstances surrounding that horrible event, to... get rid of a lot of rumors that keep cropping up here and there....

**Mr. Jenner:** Was any of this [classified] work done in the department or area to which Lee Oswald had access while he was employed by your company?

**Mr. Stovall:** Not in the department at all. Whatever secret work we might have been performing, we do it with the persons who had been cleared by the regular procedures and they are the only eyes who view this.

**Mr. Jenner:** And were there any incidents that came to your attention with respect to Oswald's relations with other employees?

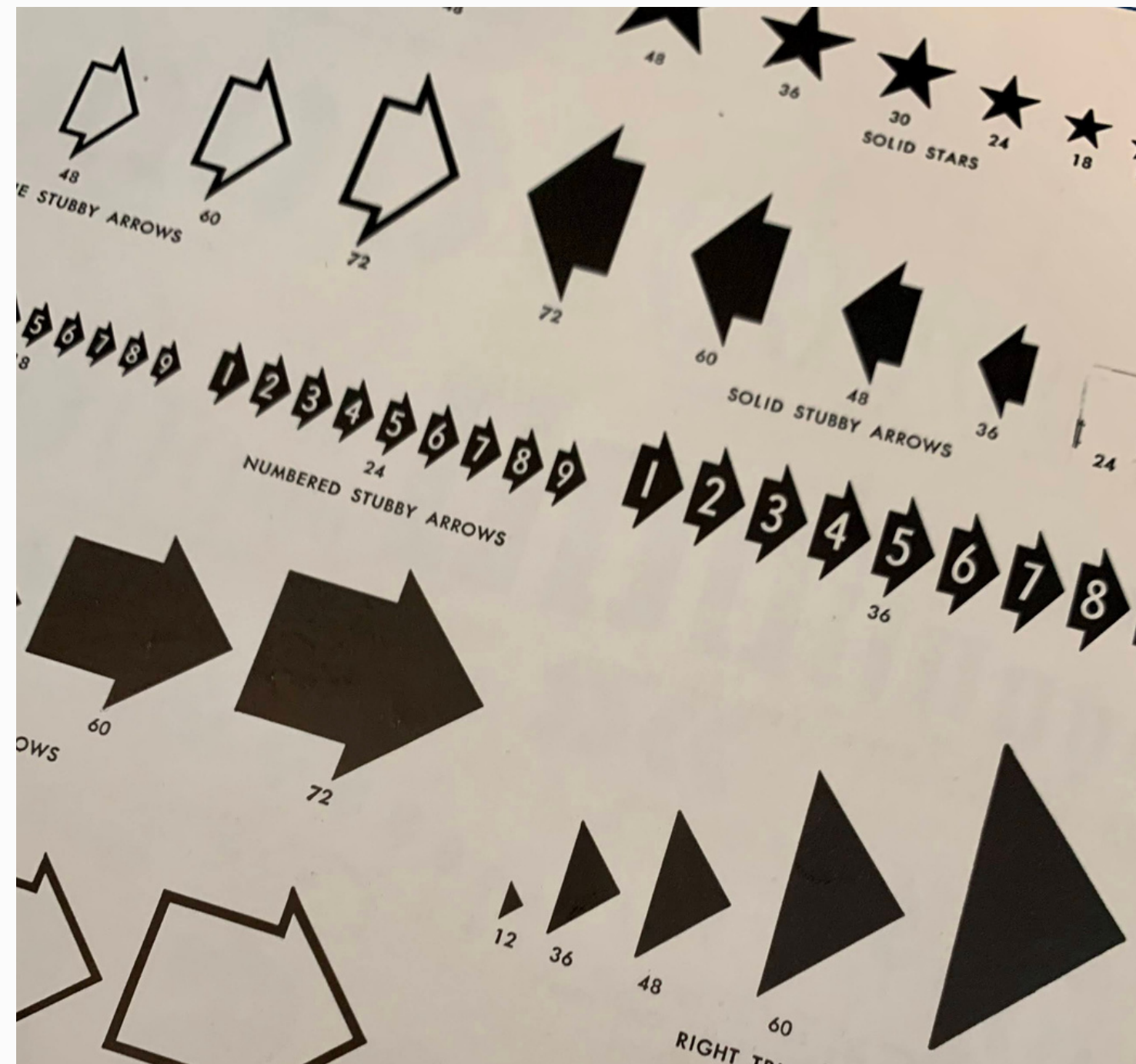
**Mr. Stovall:** Not that I personally know of--on occasion one or two fellows would mention that they didn't have any real liking for him because he was such an oddball...

**Mr. Jenner:** What was this man's skill to the extent that you recall, in these areas in which you sought to train him?

**Mr. Stovall:** He had no skill. He had no training whatsoever. You see, we employed him only as a trainee... but within 6 months, if they have shown no aptitude, we give up on them and have a parting of the ways... He sought employment at another company here in town, a printing company.

**Mr. Jenner:** Do you recall the name of that company?

**Mr. Stovall:** Padgett Printing Co... Yes--he's [Ted Gangel] their superintendent. He called me and asked... they said this fellow was kind of an oddball, and he was kinda peculiar sometimes and that he had had some knowledge of the Russian language... so I told Ted, I said, 'Ted, I don't know, this guy may be a damn Communist. I can't tell you. If I was you, I wouldn't hire him.'



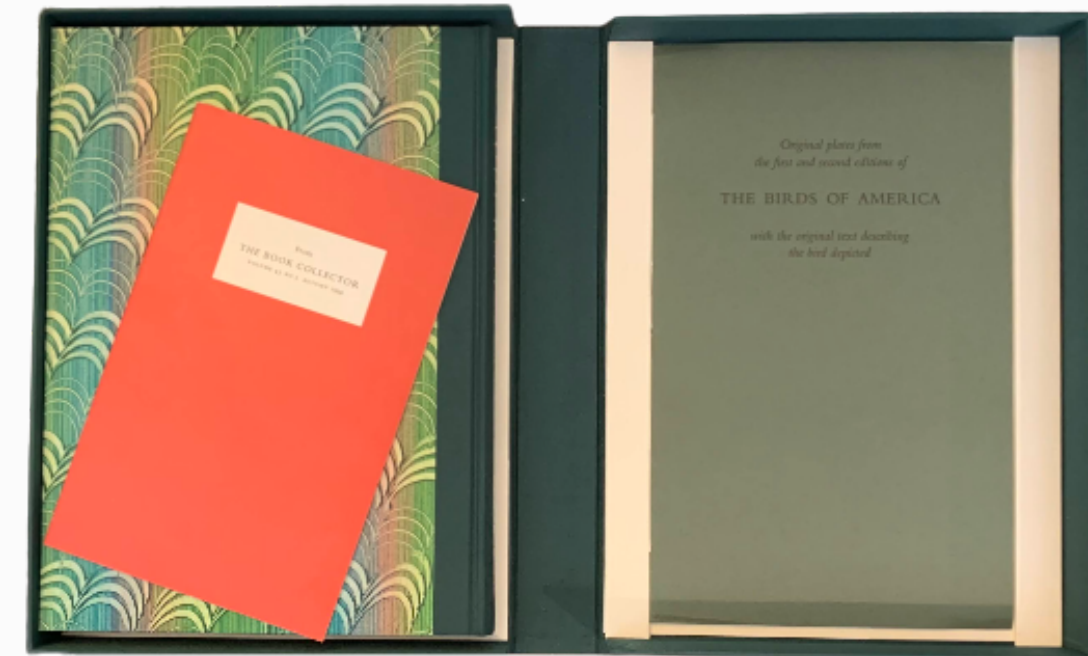
Type specimen books from JCS are extremely scarce. OCLC shows editions from 1938, 1949, and [1958?], all of which are held only by single institutions. An interesting item both in terms of the history of Texas printing as well as in relation to the assassination.



**Tyler, Ron; Taylor, W. Thomas**

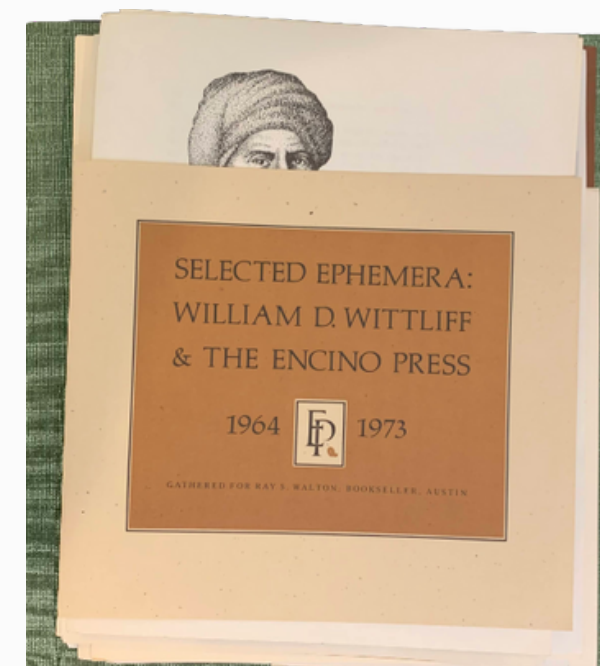
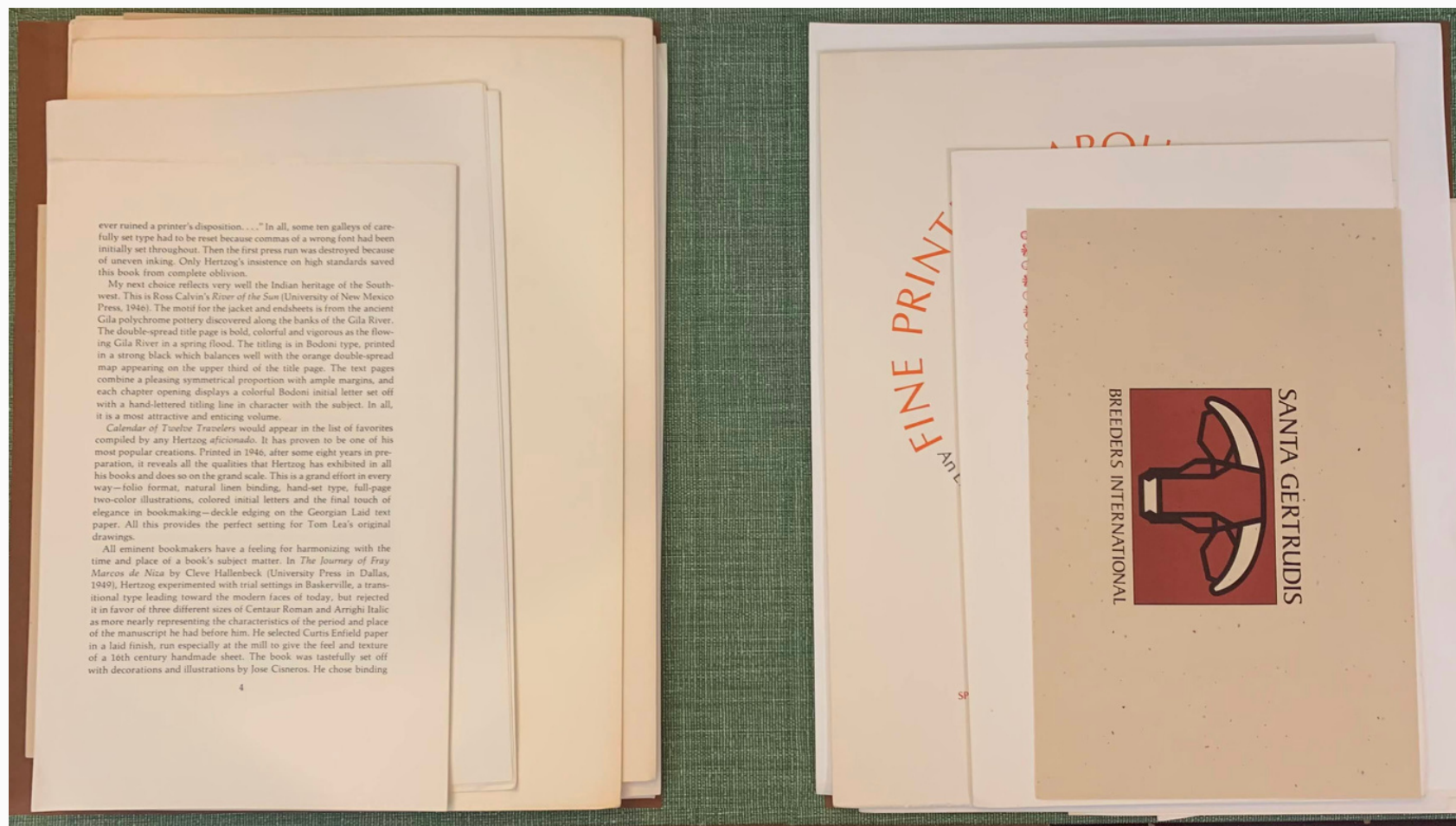
*Audubon's Great National Work: The Royal Octavo Edition of The Birds of America* [with] *The Making of Audubon's 'Salvator,'* offprint from *The Book Collector*, Volume 43 No 3, Autumn, 1994.

Austin: W. Thomas Taylor, 1993-1994. Limited to 225 copies. Quarto, xvii, [3], 213, [3]pp. Illustrations. Quarter green cloth stamped in gilt, marbled paper boards. Signed and inscribed by Tyler to the former owner. Additionally signed by the designer, W. Thomas Taylor at colophon. Includes booklet, "Original plates from the first and second editions of *The Birds of America* with the original text describing the bird depicted," in this case, *The Chestnut-Sided Wood-Warbler*. All housed in a green cloth clamshell case. Offprint from *The Book Collector* written by Taylor and which describes the project, 8vo, [11]pp., facsimiles. Signed and inscribed by Taylor to the former owner. Red, stapled card wrappers. All items in fine condition, with the clamshell box showing a small scuff to cloth on rear panel.



Ron Tyler's definitive work on the subject of the printing and distribution of the octavo edition of Audubon's famous work. Beautifully presented in the limited edition. Particularly interesting copy of this leaf book, from the shop of the designer and publisher, W. Thomas Taylor of Austin. Includes insights on the project in the form of his article, "The Making of Audubon's 'Salvator.'" 900





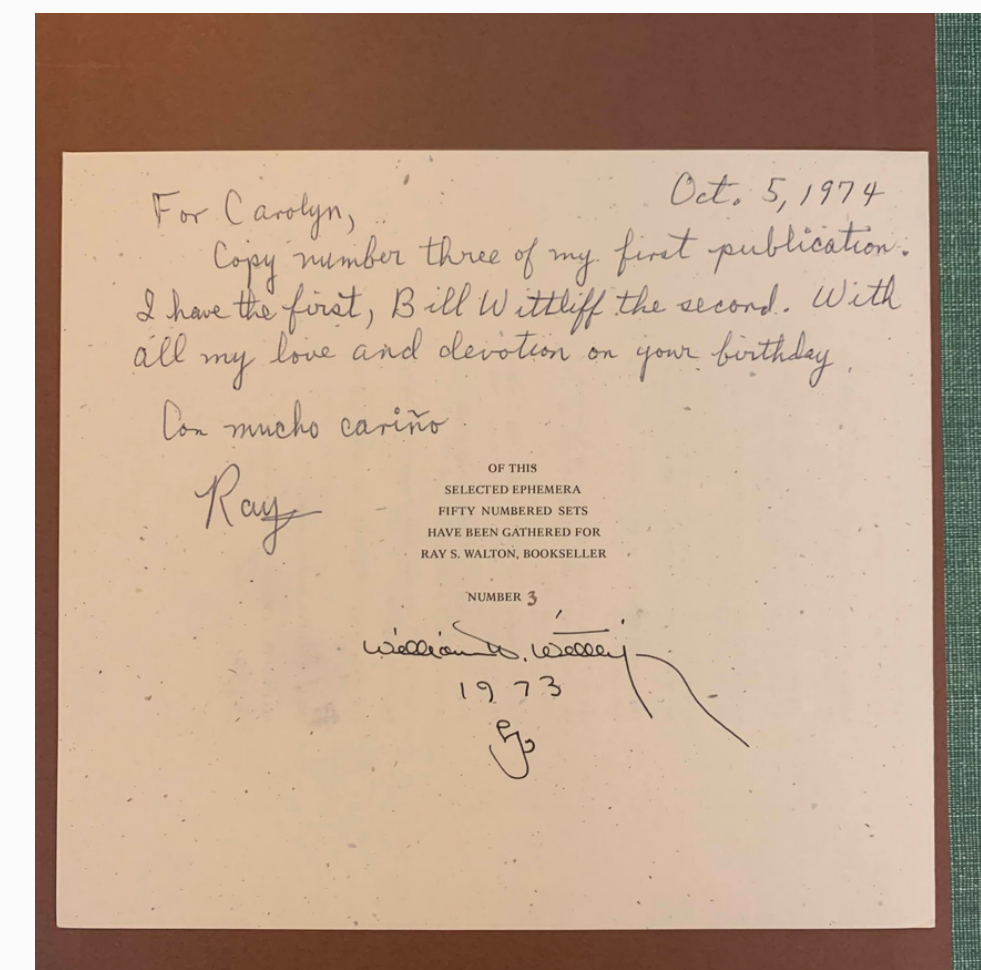
A gathering of ephemeral items, publications, job printings, etc. from the early years Bill Wittliff's award winning Encino press of Austin. Small limitation of 50 sets put together for Ray Walton, a Texas bookseller and cohort of Johnny Jenkins in the 1960's and 70's. This, a presentation copy, is inscribed by Walton at the colophon, which is printed on the back of the folded table of contents, and dated Oct. 5, 1974: "For Carolyn, Copy number three of my first publication. I have the first, Bill Wittliff the second. With all my love and devotion on your birthday. Con mucho cariño, Ray" Wittliff has also signed and dated 1973 below the limitation statement. Likely extra copies from Wittliff's files, many pieces in this set are quite scarce, and all quite nicely printed.

Lutz C44. Whaley 230.

550

**Wittliff, William D.; Walton, Ray S.**  
*Selected Ephemera: William D. Wittliff & The Encino Press, 1964-1973*

Austin: The Encino Press, 1973. Limited to fifty numbered sets. Contents sheet [4]pp., plus 26 loose ephemeral pieces or sets of various sizes, shapes, and paginations in green cloth portfolio with paper spine label in matching slipcase, 32x26cm. Near fine condition with light wear to corners of a few of the items in like portfolio and slipcase, lightly bumped.





## Alessio Robles, Vito

### *Coahuila y Texas en la Epoca Colonial*

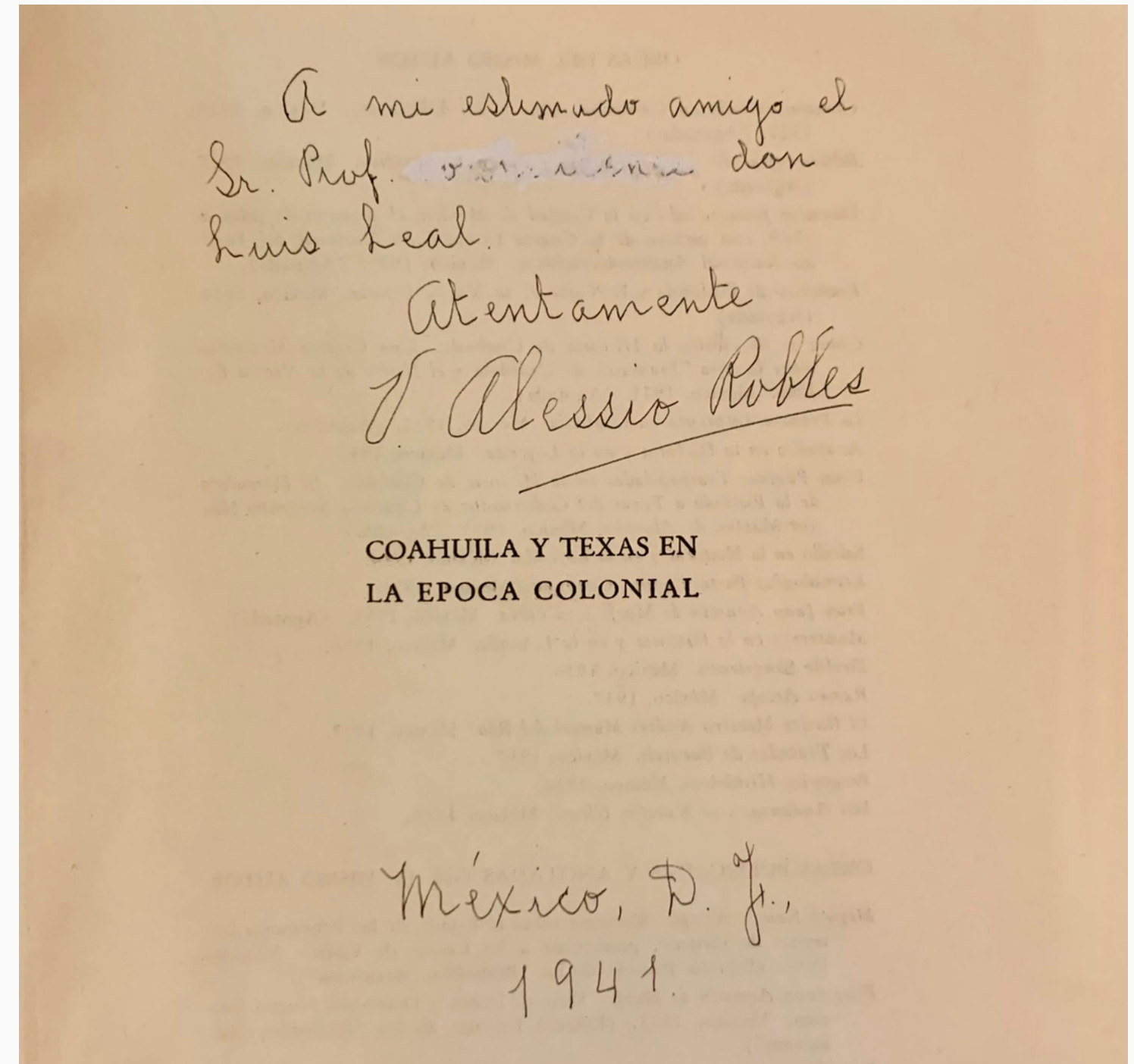
Mexico, D.F. Editorial Cvltvra, 1938. First edition, 2000 copies. Quarto, 24x18cm, xii, 751, [2]pp. 8 maps (7 folding), 9 plates (3 in color). Presentation copy, signed and inscribed by Robles to don Luis Leal, with part of the inscription whited out. Heavy paper wrappers printed in two colors. Some splitting at spine ends, light creasing to spine, and a bit of soiling to wrappers else clean. Very good.



First book of three in a history on the area that was once a free and sovereign state of Mexico before both entities seceded due to Santa Anna's attempts at centralization. This book, along with the two subsequent volumes by Robles, have not been translated into English. Jenkins writes in his *Basic Texas Books*: "This work presents the history of Texas as a Spanish Province and state from the Mexican viewpoint.... Using many virginal sources, Alessio Robles presents the history of the area from Spanish colonial times through 1848... Some of the material is almost a direct translation from the works of Hubert H. Bancroft."

Vito Alessio Robles (1879-1957), born in Coahuila, fought in the Mexican Revolution and later became a leading historian and academic on Texas and the northern Mexican states. His bibliographical studies on the area are still of great import.

Basic Texas Books 1. Griffin 2458. Howes R382.



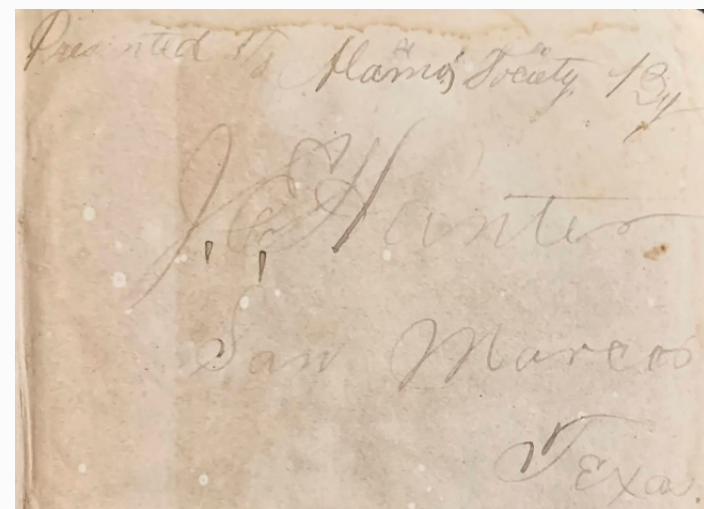


**Allan, Francis D. (compiler)**

*Allan's Lone Star Ballads: A Collection of Southern Patriotic Songs, Made During Confederate Times*

Galveston: J. D. Sawyer, 1874. First edition. 16mo, 15x11cm, [iii], iv, [5], 222, [2]pp. Advertisements. Original gilt stamped, purple cloth boards, ruled in blind. Housed in custom, two piece black cloth box, morocco spine stamped in gilt. Good condition with wear, fading, and staining to boards. Cloth brittle especially on spine where a few letters from waste paper padding can be seen. Former owner's signature, presentation inscription, and a few notes in pencil to front and rear endpapers, else clean and sound internally.

Nineteenth century Galveston imprint consisting of patriotic songs penned by Confederate veterans, particularly from Texas, many of which were previously unpublished. Songs include "Hood's Old Brigade" by Miss Mollie E. Moore, "The Texas Ranger" by Englishman William Kennedy, "Song of the Texas Ranger" by Mrs. J.D. Young to be sung to the tune of "The Yellow Rose of Texas," and some 200 others. This unrestored copy contains an interesting presentation from J.E. Hunter, of San Marcos who later signs as Elam, to the Alamo Society. The Alamo Literary Society was established at the opening of Southwestern University in Georgetown in 1873. The society was a direct descendent of the Alpha Literary Society of Soule University, a Methodist university in Chapel Hill, TX, which was one of the four institutions whose union became Southwestern at its charter. 450

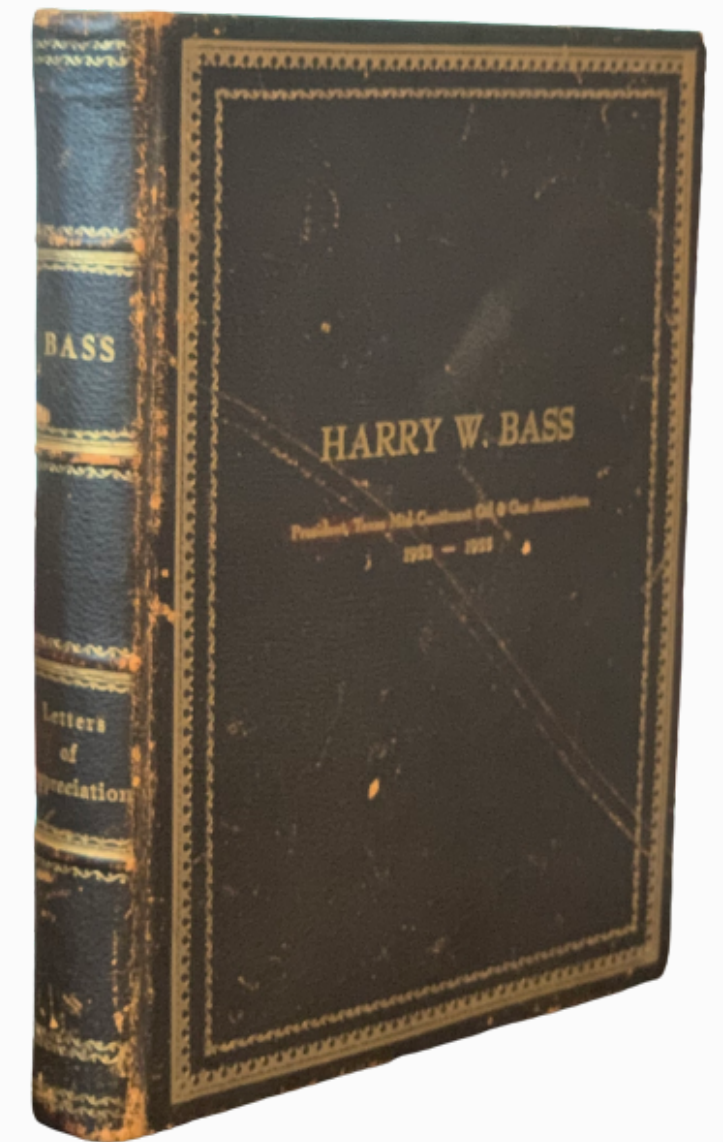




[Harry W. Bass Sr.] Calvert, Robert S.; DeGolyer, Everette; Johnson, Lyndon B.; et al.  
*Letters of Appreciation to Harry W. Bass, President, Texas Mid-Continent Oil & Gas Association, 1953-1955*

Dallas: Texas Mid-Continent Oil & Gas Association, 1955. Bound archive of typed letters signed. Quarto, 28x22cm, [1] printed presentation leaf plus 185 TLS bound in. Full brown morocco ruled and lettered in gilt, brown silk endpapers. Bookbinder's ticket of Henry Nuss of Dallas on rear endpaper. Very good with some rubbing to joints and edges of boards, contents clean.

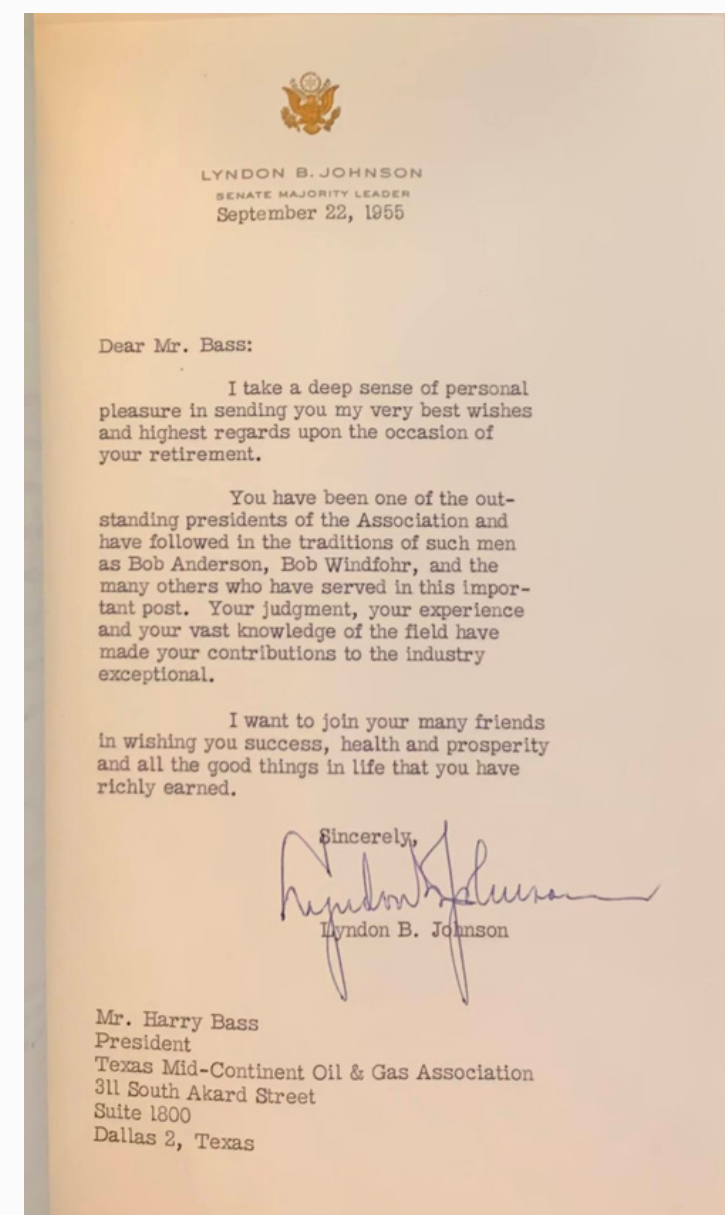
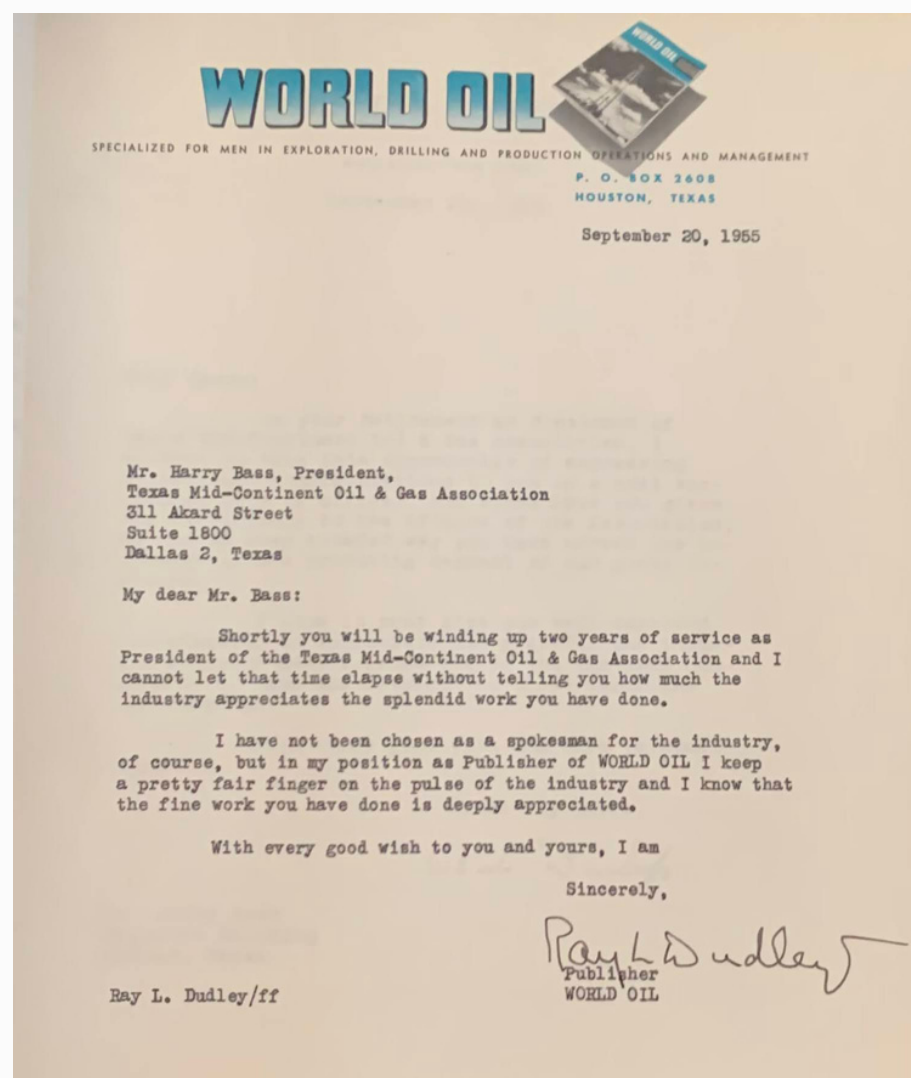
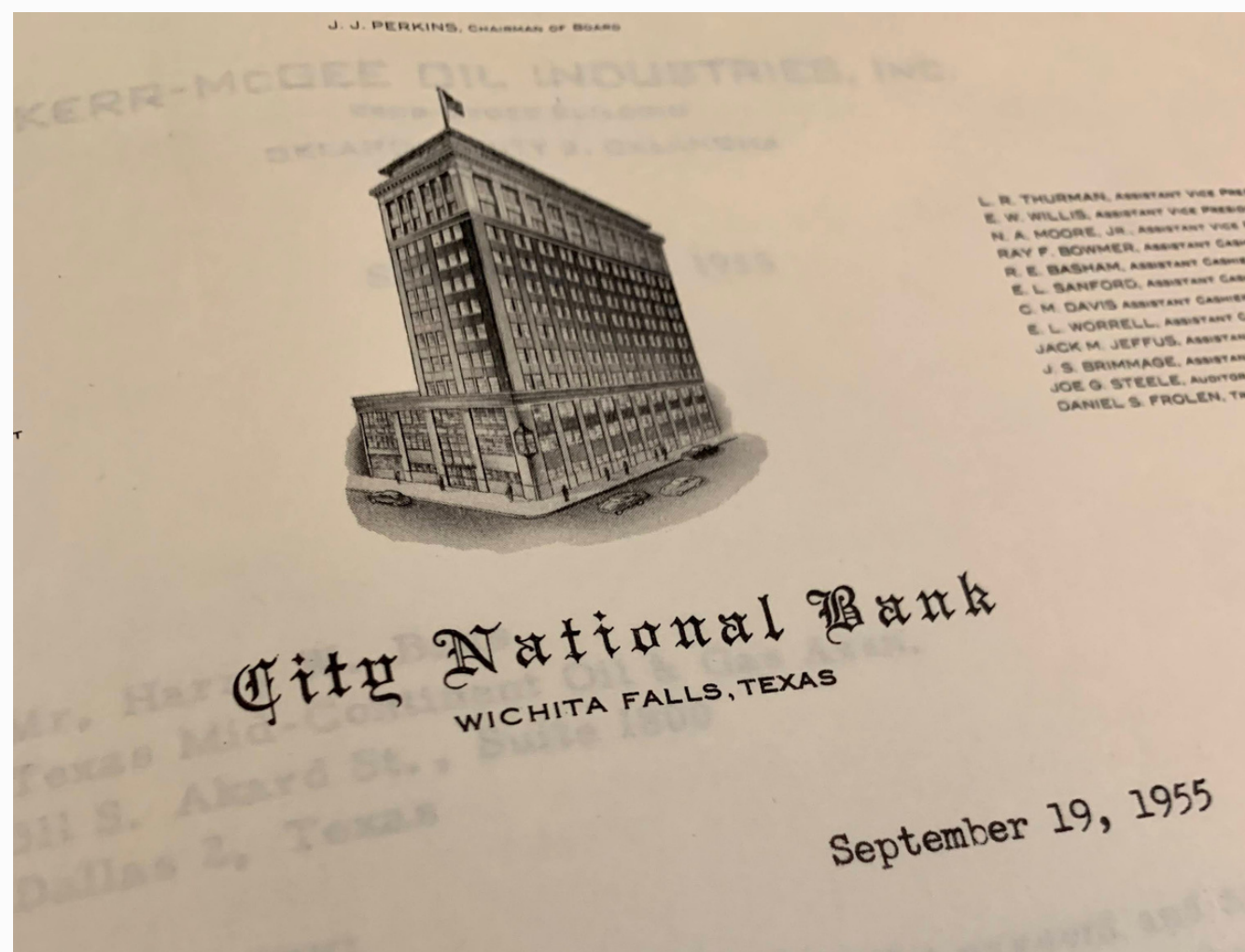
Large archive of letters written, bound, and presented to Harry W. Bass Sr. (1895-1970) on the occasion of his retirement from the presidency of the Texas Mid-Continent Oil & Gas Association at their 36th annual meeting in Dallas, 1955. This immense volume gives some idea of his prominence and influence during the Texas oil boom of the first half of the 20th century. Harry Bass, a native of Oklahoma, got his start in banking which led to his investing in the oil and gas business there and in Texas in the 1920's. He founded several companies including Champlin & Bass, Trinity Gas Corp., Goliad Corp., and Can-Tex drilling which operated in Alberta, Canada. One of Bass's most important contributions to drilling operations came in his development of the A-frame derrick.



The letters in this book range from gushing, two-page appreciations from former coworkers to brief, professional blurbs from prominent businessmen. Many of the major and minor gas and oil companies from across the country, Oklahoma, Texas, Louisiana, Tennessee, Arkansas, Ohio, New York, Pennsylvania, and many other states are well represented by presidents, vice presidents, chairmen of boards, executives, etc., on beautiful company letterheads. Bass's efforts in Canada are lauded by several figures of importance who have sent letters. Key political figures have written in, highlighted by then Senate Majority Leader, Lyndon Baines Johnson, and Ernest C. Manning, the Premier of Alberta. Banking, where Bass got his start, and legal sectors are also accounted for in this archive.



Some examples include: Nathan Adams, First National Bank, Dallas; Hines H. Baker, Humble Oil; Thomas H. Barton, Lion Oil Co.; Perry R. Bass, Texas Mid-Continent Oil & Gas; John Biggs, Waggoner Estate; J. S. Bridwell, Bridwell Oil Co.; H.S.M Burns, Shell Oil; Robert S. Calvert, TX Comptroller; H.E. Chiles Jr., Western Co.; George Lynn Cross, President of the University of Oklahoma; Olin Culberson, Railroad Commissioner of Texas; Price Daniel, U.S. Senator; Everette DeGolyer; Ralph O. Dietler, Stanolind; James Donnell II, Ohio Oil; Alden Donnelly, Honolulu Oil; Ray L. Dudley, World Oil Magazine; Robert G. Dunlop, Sun Oil; J. H. Dunn, Shamrock Oil; Paul Endacott, Phillips Petroleum (and later Naismith Memorial Basketball Hall of Fame!); R.W., Wilton H., and James W. Fair, Fair Oil; Walter S. Hallanan, Plymouth Oil; Jake L. Hamon Jr.; Harry A. Hassan, Sinclair Oil; Eugene Holman, Standard Oil; Lyndon Baines Johnson; Robert F. Kennon, Governor of Louisiana; Ernest C. Manning, Premier of Alberta, Canada; L. F. McCollum, Continental Oil; C. C. McLaurin, Supreme Court of Alberta; W.A. Moncrief Sr.; Homa Jack Porter, Republican National Committee; Allan Shivers, Governor of Texas; William G. Skelly, Skelly Oil; John R. Suman; Robert L. Thornton, Mayor of Dallas; William K. Warren Sr., Warren Petroleum Corp. (merger with Gulf Oil in 1953); Joe Zeppa, Delta Drilling.



This beautifully bound archive forged in black gold is a veritable who's who of the gusher age; a marvelous piece of petroliana.

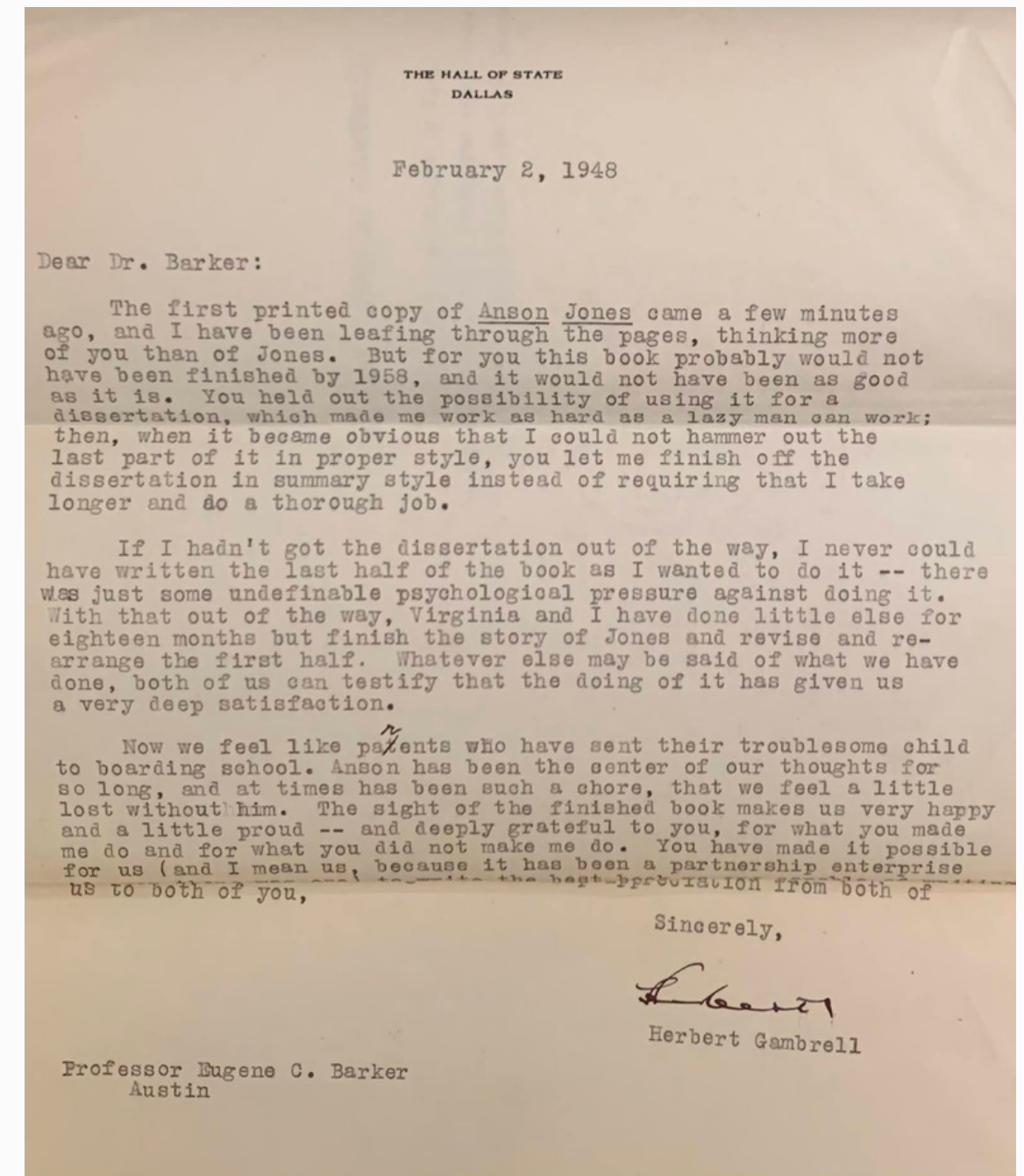
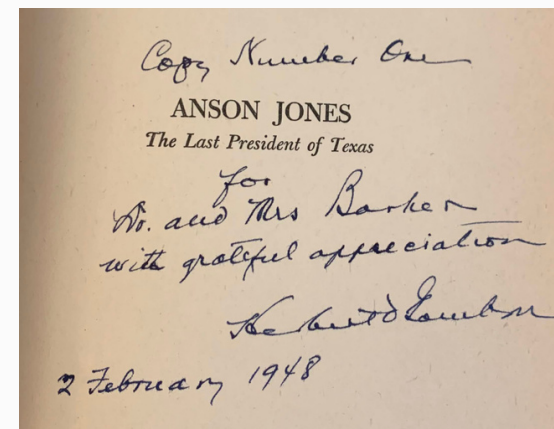
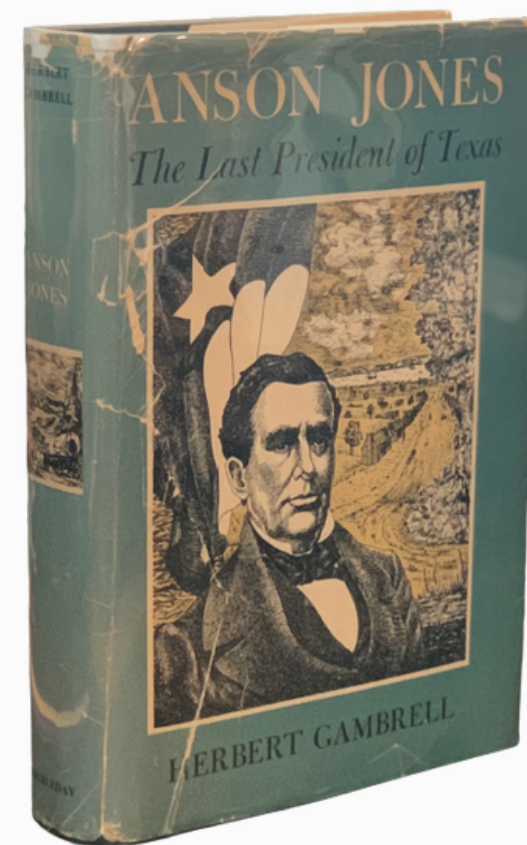
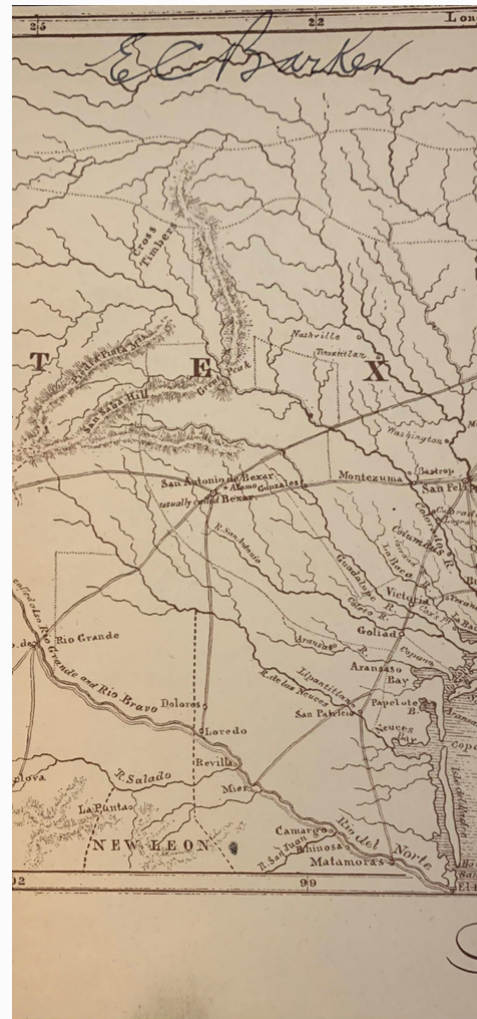
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[Eugene C. Barker]; Gambrell, Herbert  
*Anson Jones: The Last President of Texas*

New York: Doubleday and Company, Inc., 1948. First edition. 8vo, 462pp. Map endpapers, portrait frontis, index, bibliography. Blue cloth, spine stamped in gilt in illustrated jacket. Presentation copy, signed and inscribed by Gambrell to Eugene C. Barker, "Copy number one for Dr. and Mrs. Barker with grateful appreciation," and dated 2 February 1948, likely the publication date or even prior. Barker's signature on front pastedown. Tipped in between front fly and half title is a TLS from Gambrell to Barker on Hall of State stationary. Very good, board edges lightly bumped and rubbed. Acid offsetting to pgs. 250-251 from clipped newspaper announcement of the title from Cokesbury Bookstore, laid in. Jacket good with tears to front panel at spine, chipping and wear along edges and at spine ends.

Preminent association copy of this important Texan biography many consider to be the best written. The gushing letter from Gambrell to his mentor, Eugene C. Barker, credits the latter with enormous influence on the publication and sheds a little light on the author's somewhat arduous process: "The first printed copy of 'Anson Jones' came a few minutes ago, and I have been leafing through the pages, thinking more of you than of Jones. But for you this book probably would not have been finished by 1958, and it would not have been as good as it is. You held out the possibility of using it for a dissertation, which made me work as hard as a lazy man can work; then when it became obvious that I could not hammer out the last part of it in proper style, you let me finish off the dissertation in summary style instead of requiring that I take longer..."

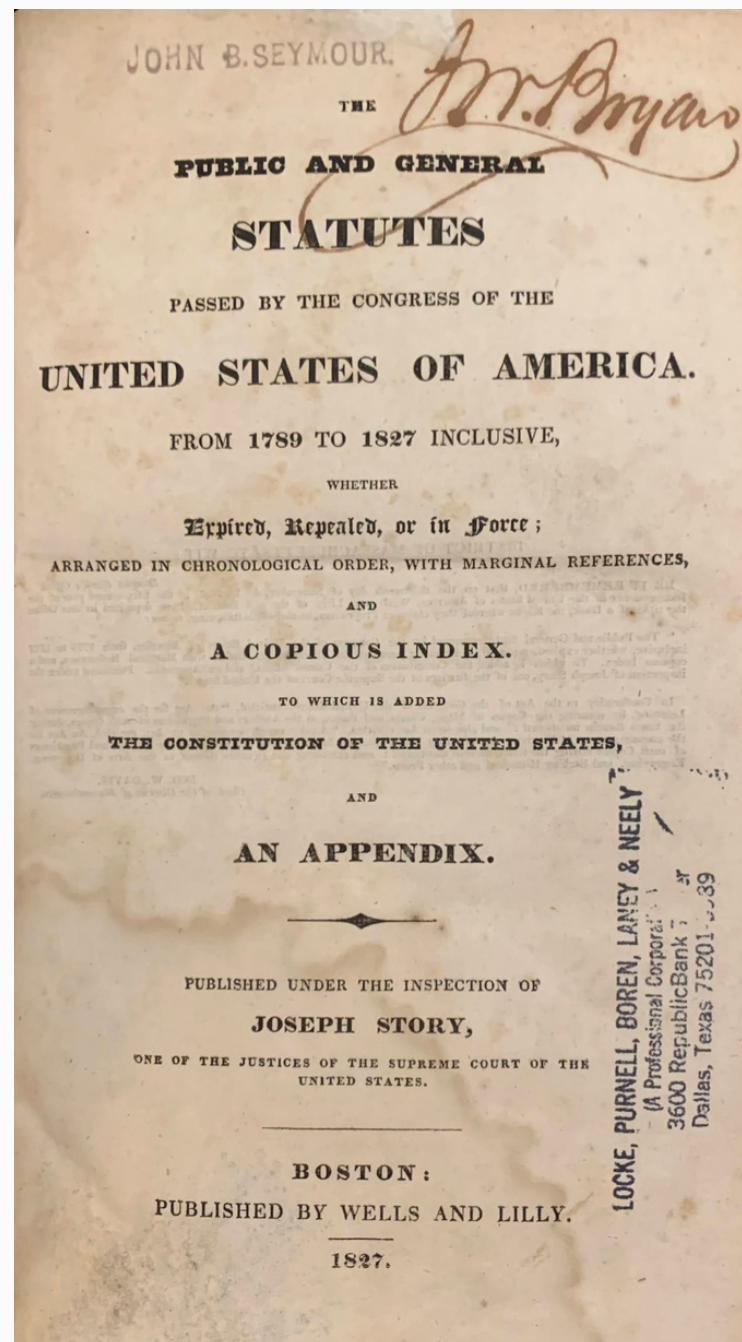


Barker is, of course, listed in the acknowledgements alongside Walter Prescott Webb, who called the book "a portrait which no one Texan has surpassed in biography." Jenkins, in his *Basic Texas Books*, agrees and even compares the work to that of Barker: "This is the best biography of a Texan, better written than Barker's Austin and more scholarly than James' Raven."

Basic Texas Books 68.

400



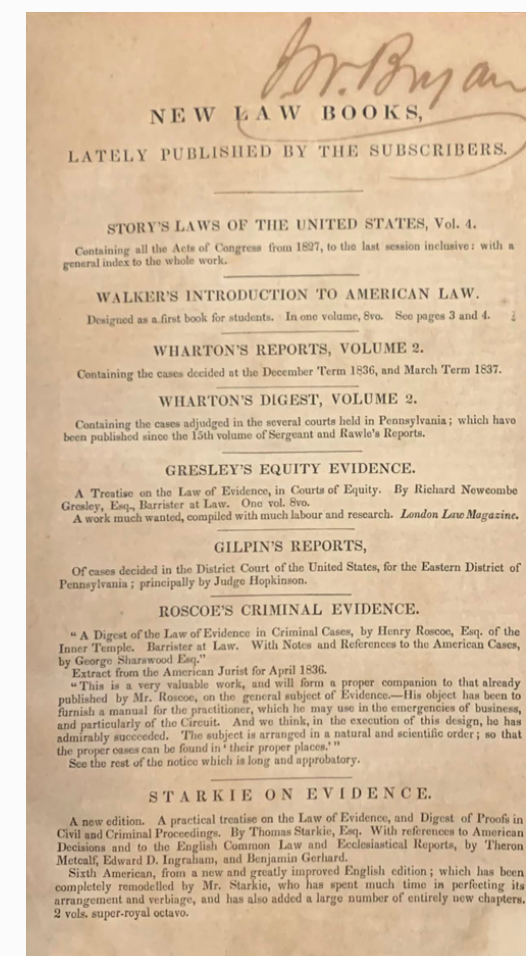
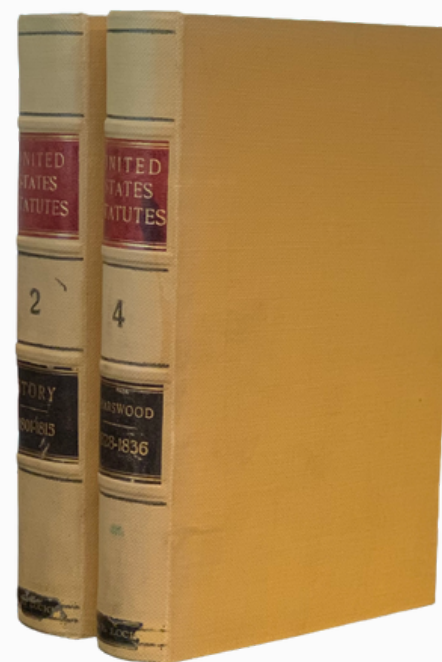


[John Neely Bryan] [Dallas] Story, Joseph; Sharswood, George - ed.

*The Public and General Statutes Passed by the Congress of the United States of America. From 1789 to 1827 Inclusive...* Vol. 2, 1801-1815 [with] *The Public and General Statutes Passed by the Congress of the United States of America. From 1828 to 1836 Inclusive...* Vol. 4, 1828-1836

Boston; Philadelphia: Wells and Lilly; P. H. Nicklin and T. Johnson, Law Booksellers, 1827, 1837. Two quarto volumes, [4], 827-1532pp and [7], 2104-2632pp. Tan buckram, red and black morocco labels on spine, ruled and lettered in gilt. Damp staining to lower page edges of the first third or so of each, more pronounced in the earlier volume. Pages tanned and somewhat brittle in volume 4, foxing throughout in volume 2, unused card pockets in front of both. Several ownership markings, including signatures from John Neely Bryan in each.

Historic set of two statute books from the library of the founder of Dallas, John Neely Bryan (1810-1877). Bryan left his home state of Tennessee at an early age with law degree in hand, first to Arkansas and in 1839-1841, surveying and settling in the area that would later become Dallas.



The natural features of the landscape, the Trinity River being shallow and crossable at the site, perhaps drew Bryan to the area, but were also a source for disaster shortly after his settling. Stephen R. Butler in his biography, *John Neely Bryan: The Father of Dallas* (pg. 46):

"In 1842... A Trinity River flood damaged the so-called 'Gilbert-Bryan cabin.' John Neely Bryan, Jr. described this event: 'Shortly after this first cabin was completed my father went back to Colbert's Ferry for a supply of corn... he found that a rise of the river had occurred during his absence... damaging his books and destroying many of his papers... [he] had brought with him numerous valuable books and papers pertaining to his profession.'"

These volumes were later rebound and owned by Maurice Eugene Locke who established a practice in the city in 1891 and built the greatest law library West of the Mississippi. The stamp of a "John B. Seymour" is also present in each, perhaps owning the books between Bryan and Locke. We find no record of John Neely Bryan's signature at auction. This wonderful piece of Dallas history also presents a rare case where water damage adds to rather than detracts from the appeal.

2500



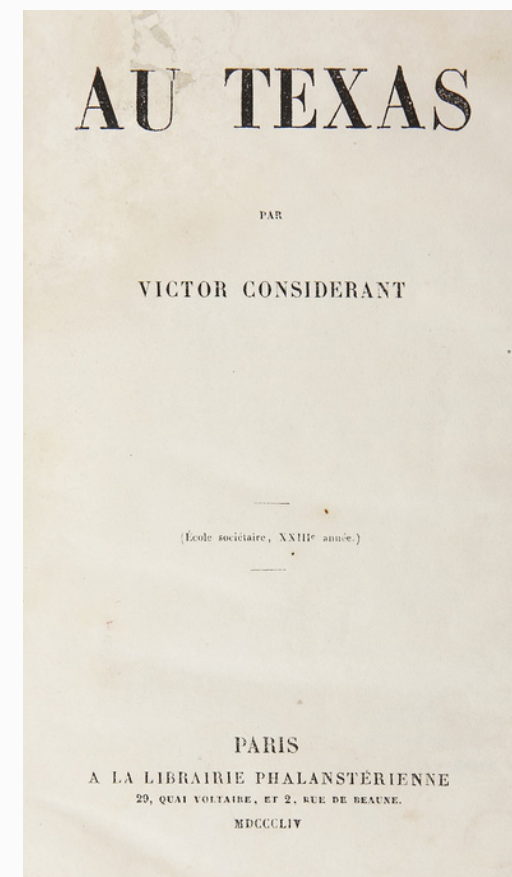
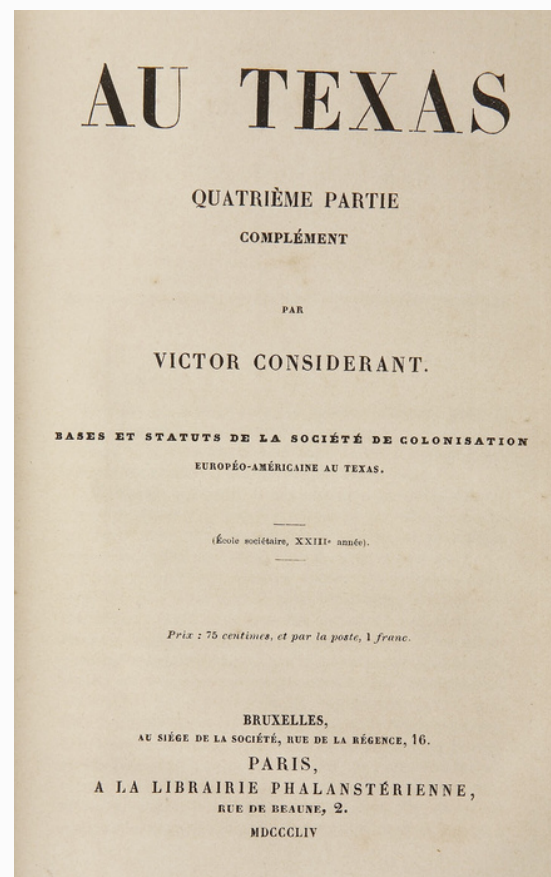
## Considerant, Victor

### *Au Texas* [with] *Au Texas Quatrième Partie Complément*

Paris: La Librairie Phalanstérienne, 1854. First edition. 8vo, 22x14cm. *Au Texas*: [4], 190, [2], [191]-194, [1]-4pp. plus two folding, lithographed maps with outline color: États-Unis. Avril. (7" x 12"), Gravé par les Sres, Imp. Lemercier, Paris; [and:] Texas d'après la Carte Publiée par J. H. Colton.... (11" x 13.5"), Gravé chez Delamare rue St. André-des-Arcs, 45; Paris Imp. Lemercier Rue de Seine St. G. in 57. *Au Texas Quatrième Partie Complément*: 113pp. plus [1] currency conversion table. Contemporary quarter red morocco with raised bands and stamped in gilt. Marbled paper boards and marbled endpapers. First few leaves professionally touched up at upper margin else clean internally. Spine slightly cocked, small split to upper joint at head of spine, boards worn at corners. From the B.A. McKinney (Dallas) collection, with stamp to bottom of text block.



French socialist philosopher, Victor Prosper Considerant (1808-1893) journeyed on horseback through the Texas countryside in 1853 beside his fellow Charles Fourier disciple and founder of several American utopian communities, Albert Brisbane. Considerant's *Au Texas* is an account of that sojourn, a detailed and full description of the state written with glowing optimism. The book was published and distributed as a recruiting tool for emigration to his utopian community near Dallas, La Réunion, which is also planned out in detail in the work. The settlement was established the next year with close to 500 colonists relocating to the 47,000 acres Considerant had purchased. Jenkins, in his *Basic Texas Books*, elaborates on the community's meteoric downfall: "These [colonists] included writers, musicians, artists, artisans, and free spirits, but only two farmers. As might be expected, a couple of years of utopian bickering and successive Texas droughts brought the experiment to a speedy collapse. The colony was abandoned, and Considerant moved to San Antonio, where he lived until 1869, when he returned to France."





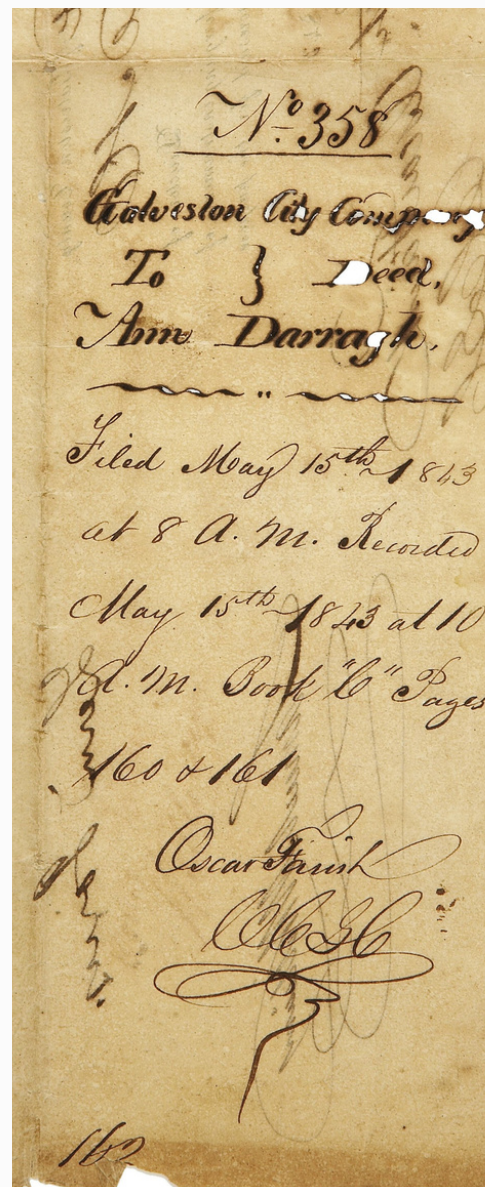


The maps in this work are of interest and beauty, the book often being found with them removed. The full map of Texas shows cities, townships, and communities such as Dallas which was incorporated two years later. *Au Texas* is scarce and the supplement more so. This is a superior example of Considerant's important volume on European colonization in Texas.





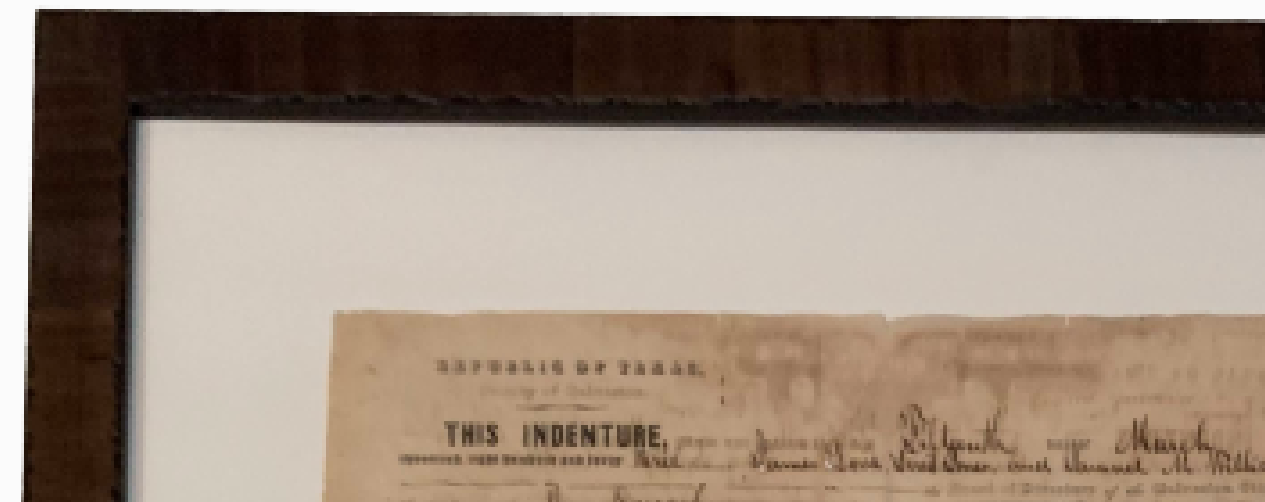
Republic of Texas, County of Galveston indenture which conveyed lots sold at auction by the Galveston City Company. The importance of this document, from a printing history perspective, is explained by John Jenkins in his bibliography of Samuel Bangs, *Printer in Three Republics*: "This unique imprint serves as a sort of Rosetta Stone for identifying Bangs imprints during this period. There are no fewer than 18 different type fonts utilized in the text, indicating the fine variety of types in the Bangs shop." In the acknowledgements, Jenkins notes he used his copy, which is dated a year later than the example on offer and was acquired in 1978, to identify other items printed by Bangs in the Republic of Texas.



[Galveston City Company] [Republic of Texas] Bangs, Samuel - printer

*Republic of Texas, County of Galveston. This Indenture, Made and Entered into this \_\_\_ Day of \_\_\_ in the Year One Thousand Eight Hundred and Forty \_\_\_ Between...*

Galveston: Samuel Bangs, 1843. Printed indenture, completed in manuscript. Single leaf, oblong folio, 15.25x12.75." Imprimatur, "Printed by S. Bangs," on left side. Marginal chipping at edges, transmittal folds with short tears. Docketing notes on verso. Tastefully mounted and framed.



Galveston City was chartered in 1839, the City Company being organized around the same time. This early indenture which is for lots 12 and 13 in block 139 (for the sum of \$70 to Ann Darragh), is signed by three members of the original board of directors and founders of the city, James Love, Levi Jones, and Samuel May Williams. The first county clerk, Oscar Farish, has also signed. A stunning piece of Republic of Texas printing and Galveston history.

Jenkins, *Printer in Three Republics* 442. Not in Spell.

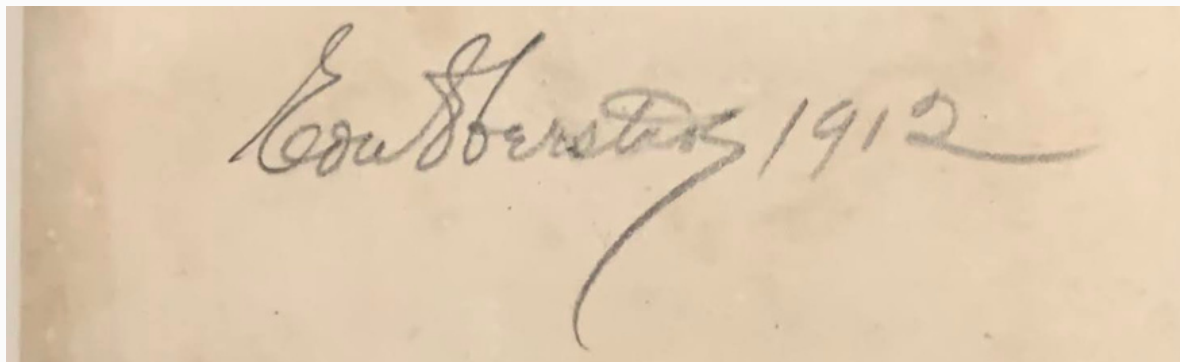
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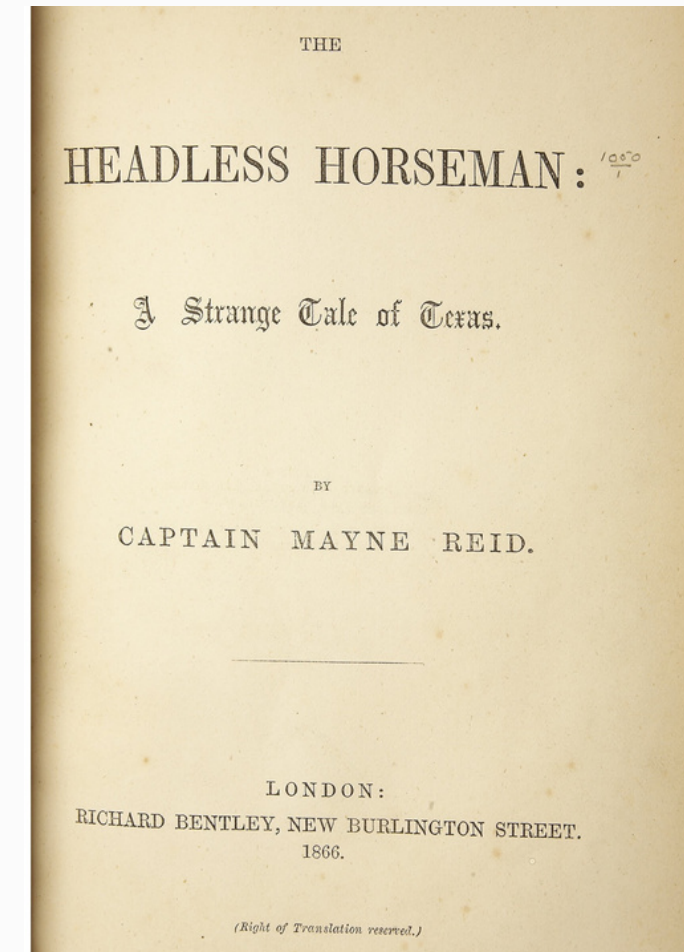
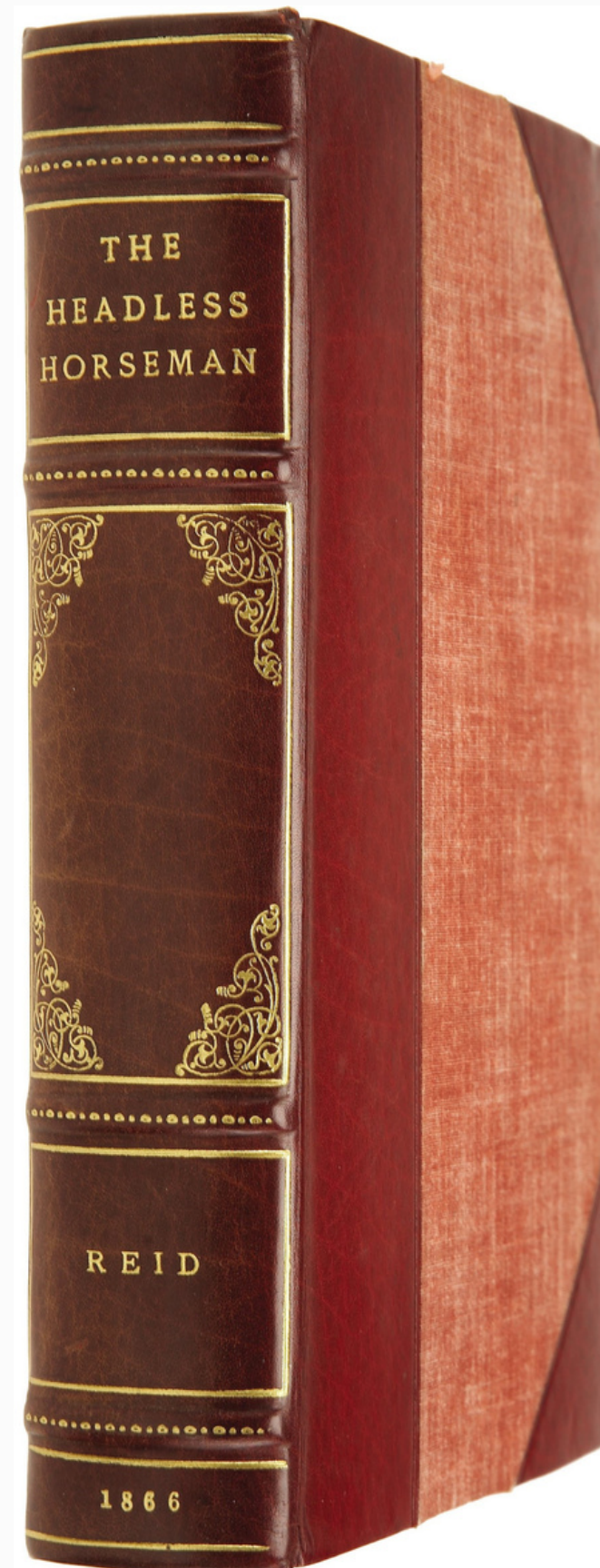
## Reid, Captain [Thomas] Mayne

### *The Headless Horseman: A Strange Tale of Texas*

London: Richard Bentley, 1866. First one volume edition. 8vo, 20.5x13.5cm, [iii], iv, (plus extra table of contents leaf bound in), [1], 470pp. plus 20 illustrated plates. Signature of Edward Eberstadt and date of 1912 on front flyleaf. Later 3/4 crushed morocco, spine decorated and lettered in gilt, red cloth boards. Marbled endpapers, t.e.g. Nearly fine with light wear to cloth boards, one or two instances of marginal chipping and previous owner's bookplate to ffep.



Beautiful edition of Thomas Mayne Reid's (1818-1883) folkloric adventure novel, owned by the legendary American dealer and collector of Western Americana, Edward Eberstadt. The work first appeared in parts from 1865-1866, being one of the early Western pulps in England. The story was in part based on Reid's adventures in the U.S., specifically Texas, the author having served in the Mexican-American War. This and other tales from Reid were widely read and influential to such figures as Theodore Roosevelt and Arthur Conan Doyle.



The publication history of the title is a bit confusing, as Sadleir notes in his *XIX Century Fiction*, likely being due to a war between the two publishers of the original serial. The collected edition first appeared in two volumes, with various title pages, and then one. This copy collates same, save for the extra table of contents page which is from a volume II, as the copy at Oxford (ebook on Google Books), which has a ms. note on the title page stating "To be bound in one Vol." All editions of this work are scarce.

Sadleir 2023. Wolff 5742.

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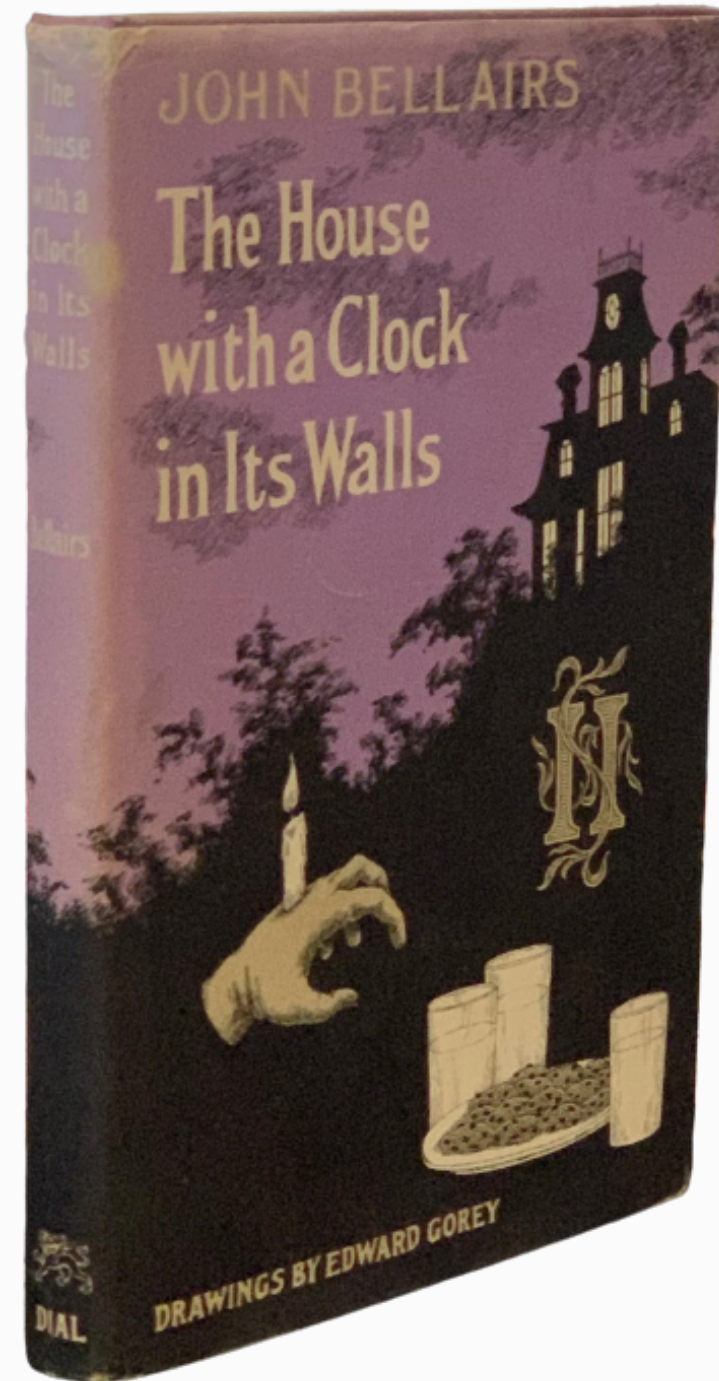


## Bellairs, John

### *The House with a Clock in Its Walls*

New York: The Dial Press, 1973. First edition. 8vo, 179pp. Publisher's purple cloth, spine lettered in gilt. Wraparound dust jacket illustration by Edward Gorey. Very good with some bruising to spine ends and toning to edges of boards. Former owner's name on ffep with gift inscription on half title. Rear endpaper attached to pastedown at upper corner, a binder's imperfection. Jacket price clipped and showing rubbing at spine ends and typical fading to spine else nicely preserved.

First printing of the first book for young readers by John Bellairs, which introduced one of his three long running, main characters, Lewis Barnavelt. This would also be the first of many collaborations between Bellairs and Edward Gorey, who illustrated the remainder of the author's works following *The Treasure of Alpheus Winterborn* in 1978. All books in this series, especially the early entries, are seldom found privately owned, many copies having gone into library circulation. 350



### *The Letter, the Witch, and the Ring*

New York: Dial Press, 1976. First edition. 8vo, 188pp., illustrations by Richard Egielski. Publisher's red cloth with gilt lettering on spine in illustrated dust jacket. Light shelf wear to boards else fine in like jacket, lower corner clipped with original trade issue price of \$6.95 in tact, and some minor wear to lower edge of rear panel. A superior copy.

Stated first printing of this scarce third juvenile book from Bellairs, from the Lewis Barnavelt series and featuring his best friend, Rose Rita. Wonderful drawings and dust jacket art by Richard Egielski, this being the only title in the series he would illustrate. Privately owned copies of this title in nice condition are uncommon. 350





## Mallette, Gertrude E.

### *Elsewhere-Land*

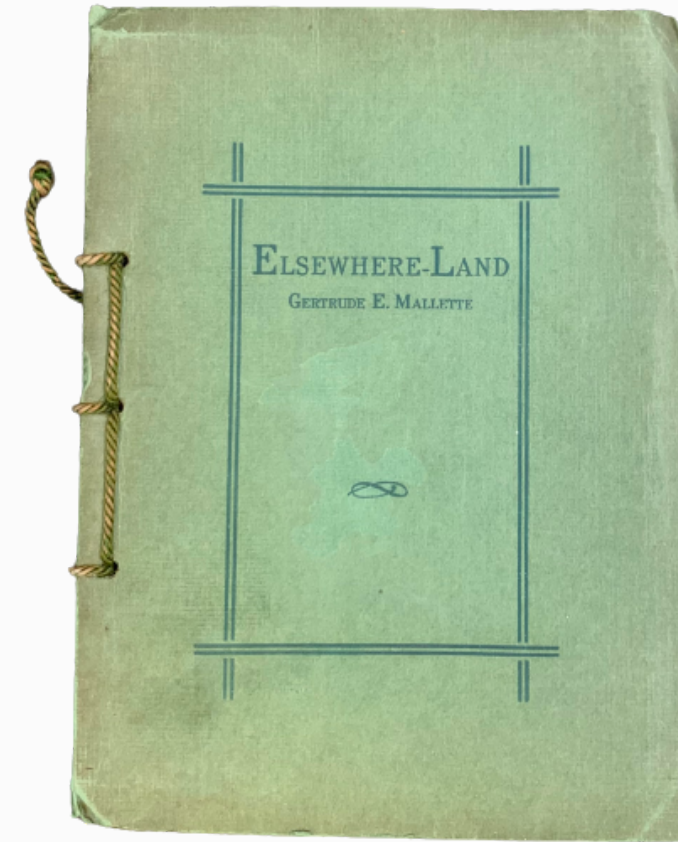
[Seattle]: Department of Journalism University of Washington, 1909. First edition. 16mo, 17x13cm, 98pp, last page blank. Title pages preceding each story. Signed by Mallette on general title page. Pale green paper in printed green card wrappers, yapped edges, string bound. Some pages uncut, toning to edge of page block, wrappers, and spine else clean and nicely preserved.

First publication from Gertrude Ethel Mallette (1887-1976), a group of children's stories and poems involving princes and princesses, knights, fairies, the moonman, and other whimsical characters published while she was a student at the University of Washington. According to Mallette's hometown paper, the *Spokane Spokesman-Review* from June 11th, 1911, she was the first woman to edit a college publication on campus, being the college monthly, *The Washingtonian*. In the same paper in 1916, Mallette published a group of writings called *The Garden of Elsewhere-Land*, which the Review labeled "A series of Bedtime Stories." She would go on to publish many other books for juveniles including mysteries and adventure stories all the way through the early 1960's. Her novel, *Mystery in Blue*, is listed in Hubin's *Bibliography of Crime Fiction*.

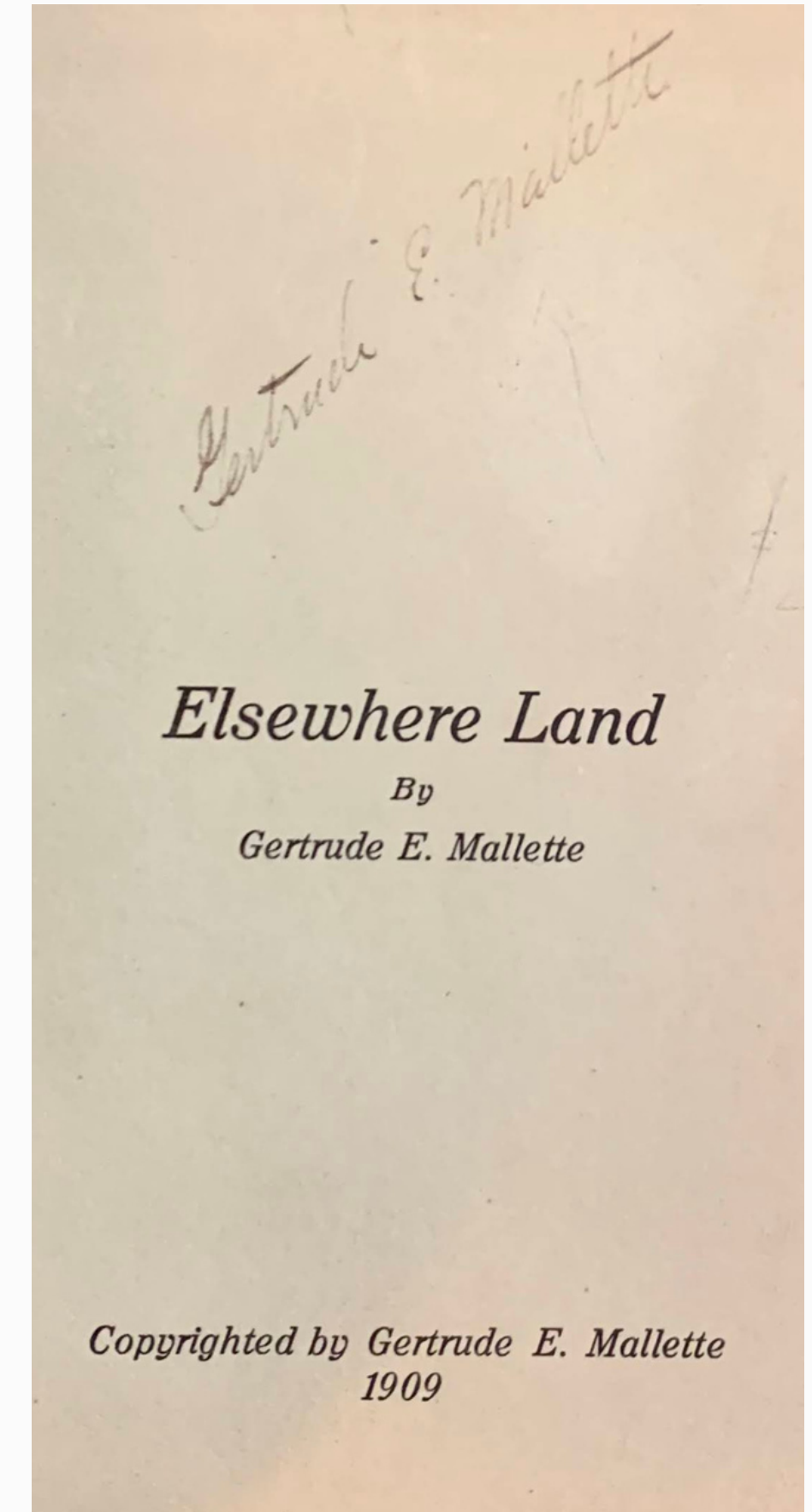
A charming and scarce publication from Mallette, of great import in relation to her activities at the University of Washington in Seattle. OCLC locates copies at that university and the Library of Congress.

Geoffrey Smith, American Fiction, 1901-1925, M-388.

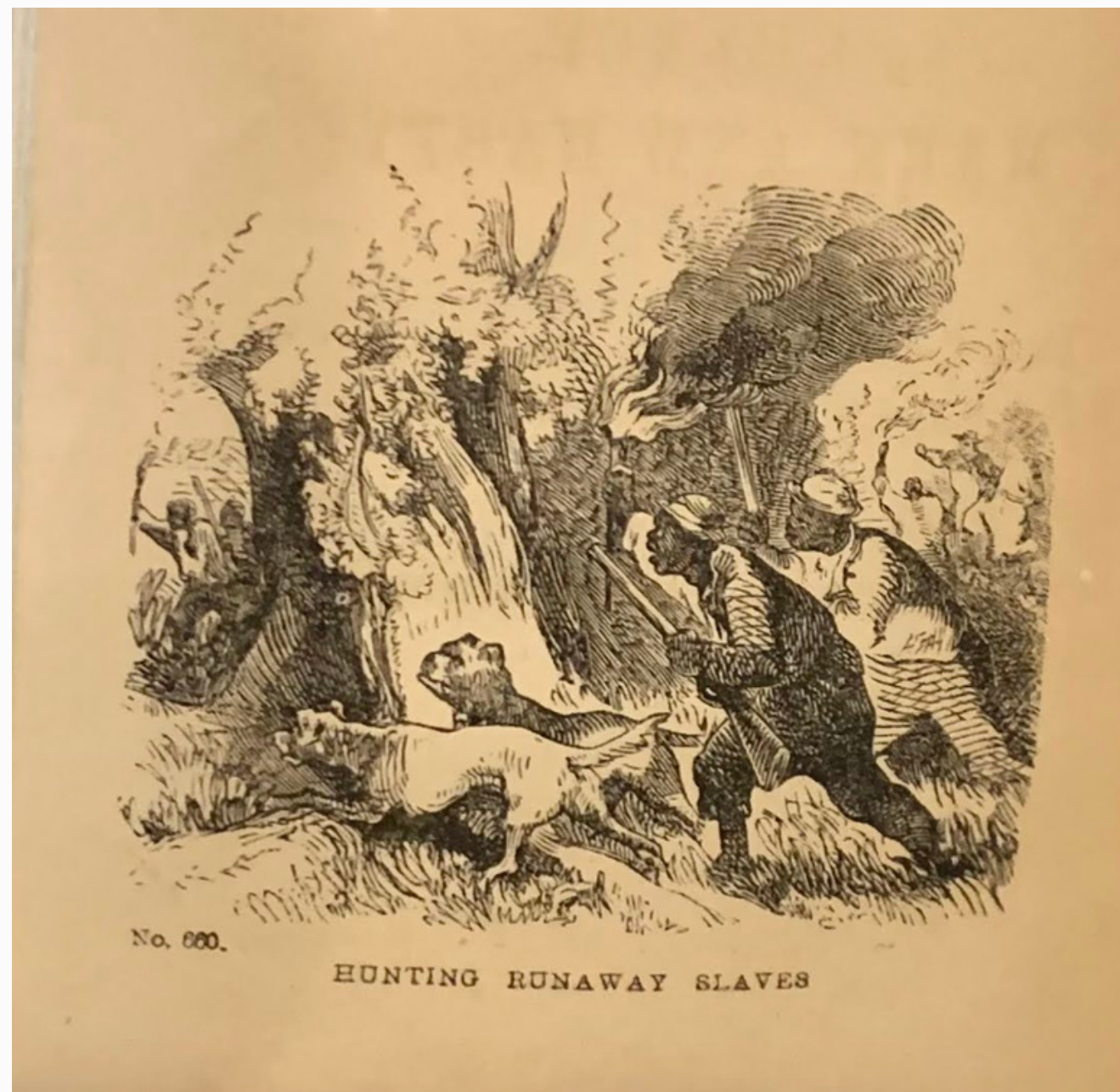
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ELSEWHERE-LAND .....	10
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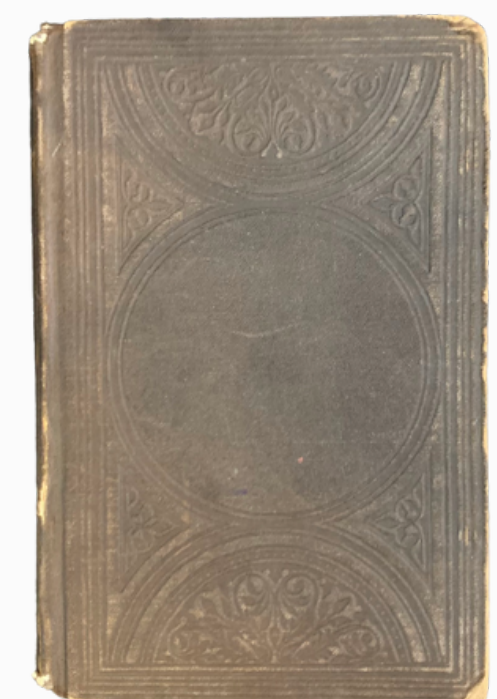
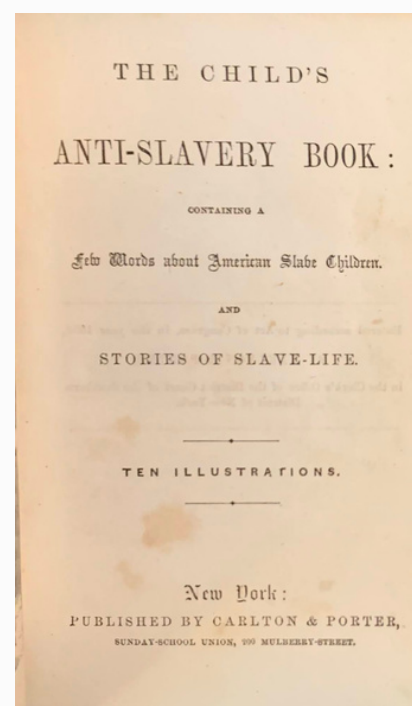




[Methodist Episcopal Church] Colman, Julia; Thompson, Matilda G.

*The Child's Anti-Slavery Book: Containing a Few Words About American Slave Children. And Stories of Slave Life*

New York: Carlton & Porter, Sunday School Union, 1859. First edition. 16mo, 15x10cm, [9], 158 plus [2]pp publisher's ads at rear. Ten illustrations consisting of eight plates and two within the text. Original blind tooled, brown cloth, titling and design on spine in gilt. Head and tail caps chipped away, cloth worn at corners. Sunday school label to front pastedown, foxing to preliminaries and plates else clean and sound internally and very good.



One of three imprints of this illustrated collection of essays for the young abolitionist. Contains two pieces by Julia Colman: "A Few Words about American Slave Children" and "Little Lewis: The Story of a Slave Boy." Two by Matilda G. Thompson: "Mark and Hasty; or, Slave-Life in Missouri" and "Aunt Judy's Story: A Story from Real Life." The fifth and shortest essay, "Me Neber Give It Up," is uncredited. The other two editions with 1859 copyright date were published by Nelson & Phillips in New York and The American Tract Society of Boston, all three being uncommon in the trade.

Afro-Americana 2293. Not in Blockson.

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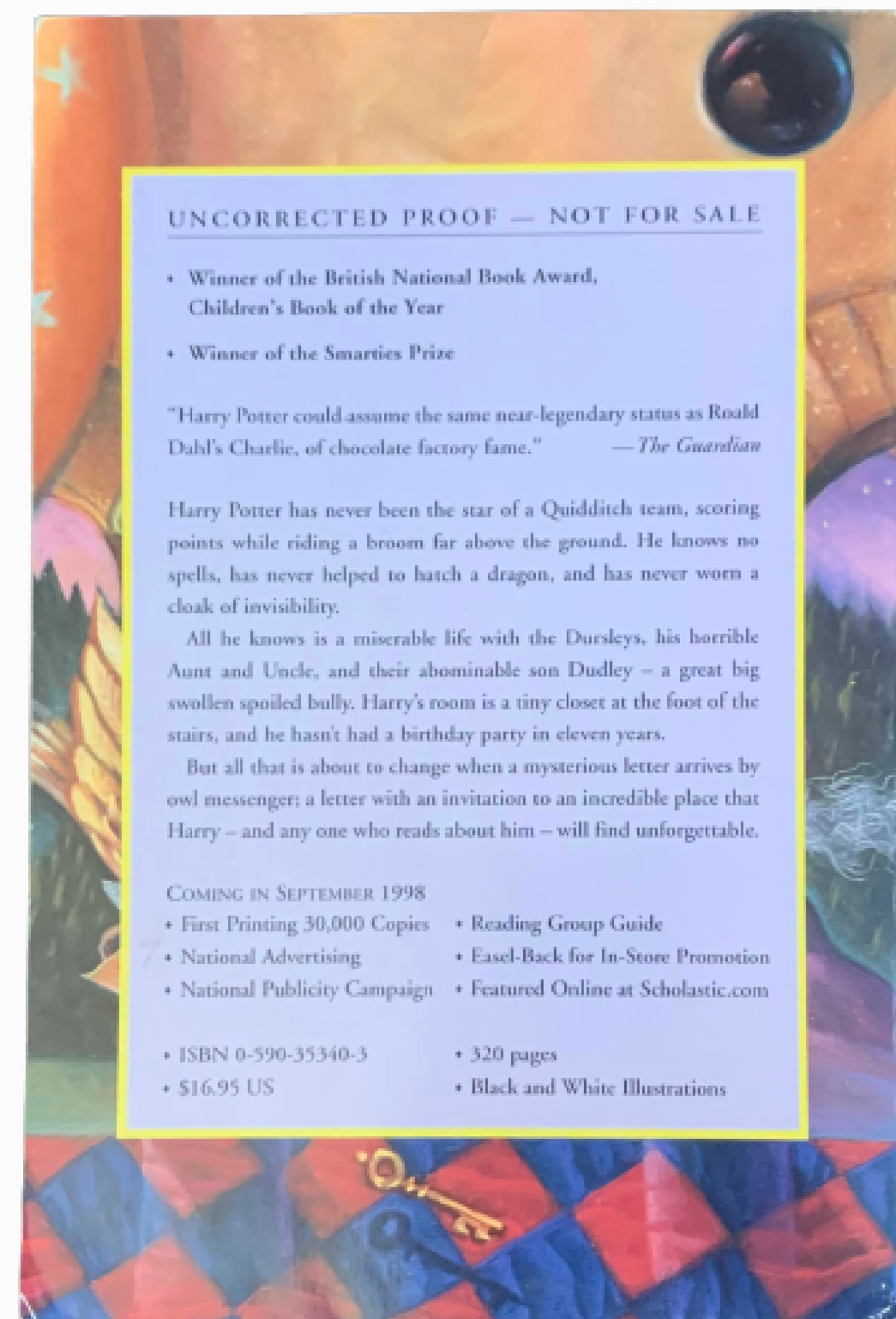
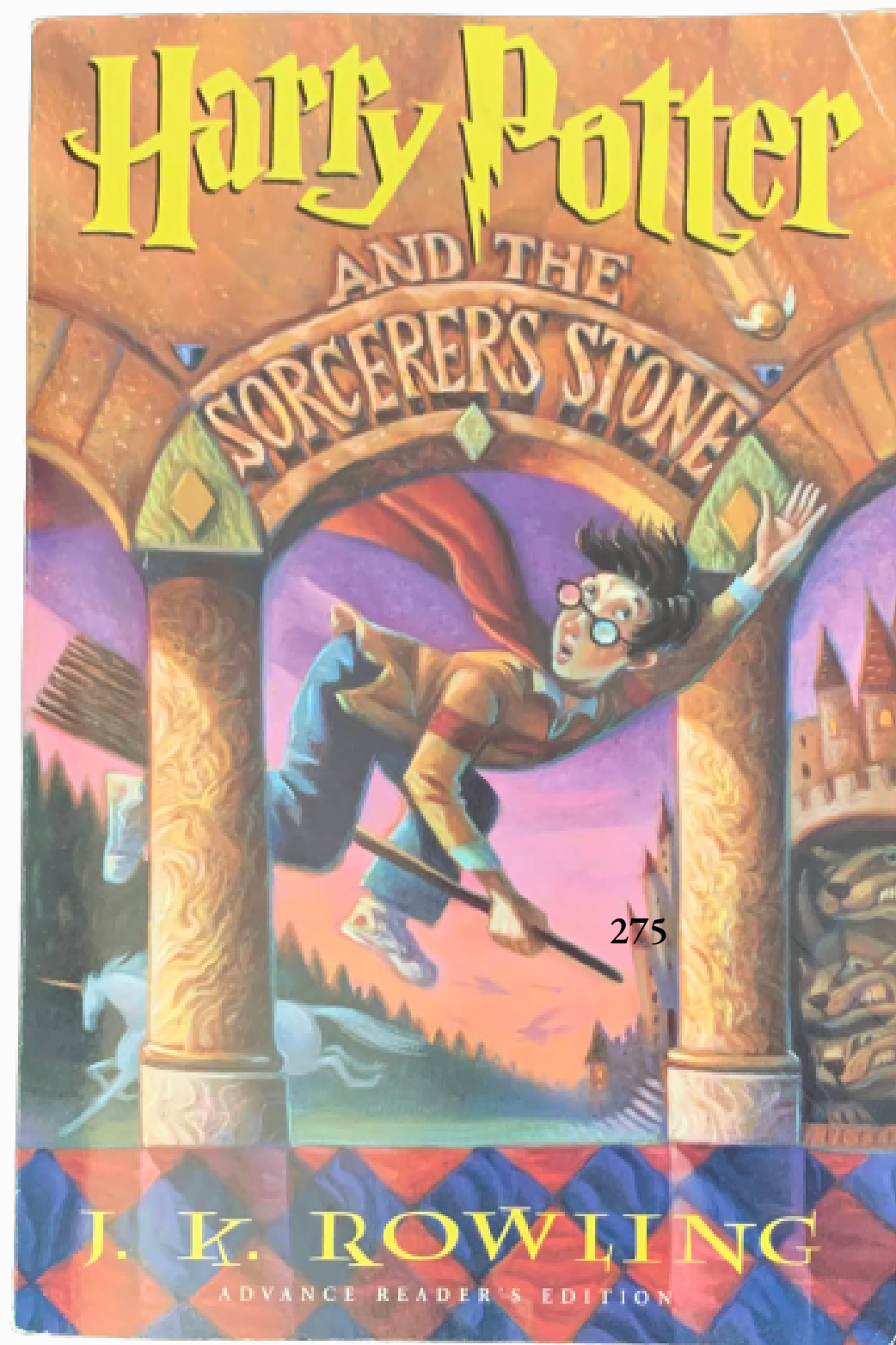


**Rowling, J.K.**

*Harry Potter and the Sorcerer's Stone*

New York: Arthur A. Levine Books, 1998.  
Advance Reader's Edition. 8vo, 309pp.  
Illustrations by Mary Grandpré. Perfect  
bound, glossy wraps with original cover  
illustration. Very good, spine ends bumped,  
small crease to upper corner of front wrap, and  
some light soiling to page block.

Uncorrected proof or ARC of the first  
American edition of the first entry in the now  
classic series for young muggles by J.K.  
Rowling. Illustrations by Mary Grandpré and  
title varying from the British *Philosopher's  
Stone*. **SOLD**

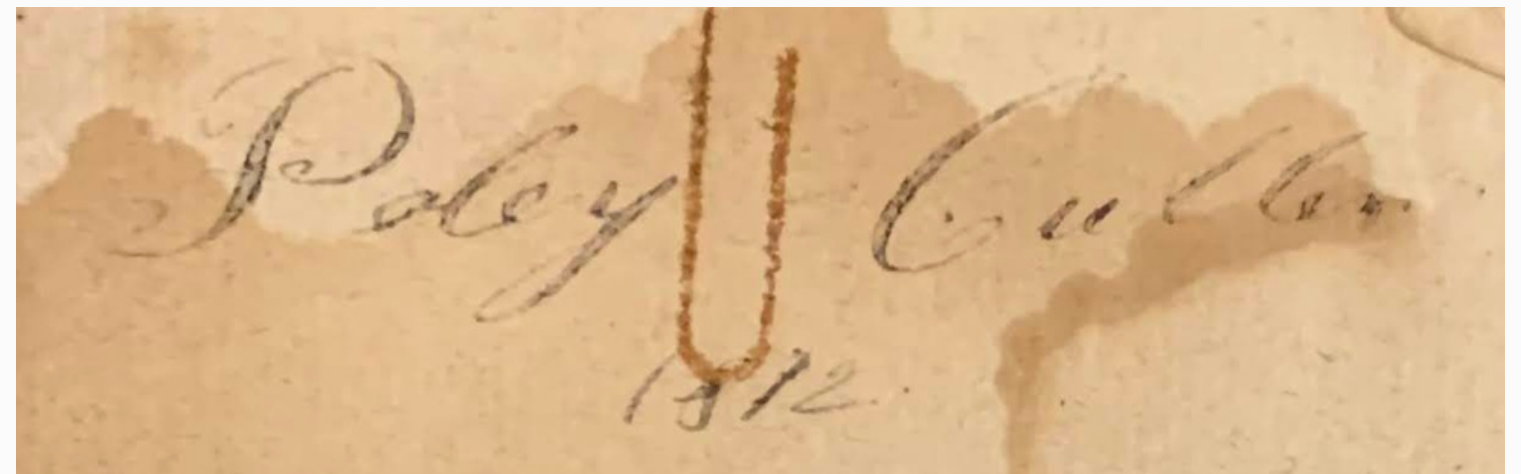
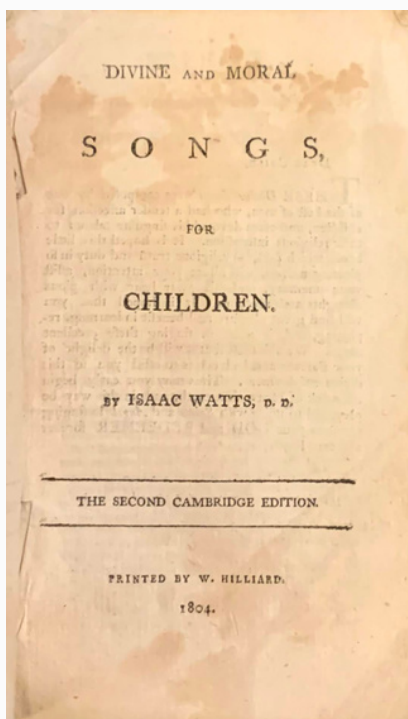




**Watts, Isaac D.D.**

*Divine and Moral Songs for Children*

Cambridge Mass. Printed by W. Hilliard, 1804. Second Cambridge Edition. 16mo, 15.5x9cm, [iii], iv, [5], 6-36pp. Original buff wallpaper covers, stitched, and ornamented with thick black lines, vines, and circles in faded red and brown. Very good with some staining throughout, former owner's name and date on first blank page. Spine mostly perished, wear and rubbing to edges else complete.



Wonderful example of this early 19th century, American wallpaper binding, in the form of Isaac Watts's popular book for children. *Divine Songs*, a collection of verse which provided lessons in politeness and behavior for middle class children, was widely read for more than 150 years after it first appeared in 1715. William Blake would famously oppose the genre, and specifically Watts's work, in 1789 with his *Songs of Innocence and Experience*. In Welch's *Bibliography of American Children's Books Printed Prior to 1821*, a similar copy is described as having "covers ornamented with crosses of black, squares of brown and circles of light green." OCLC locates 9 copies of this edition, likely fewer in the decorated covers.

Welch 1240.17.

375



## Wilder, Laura Ingalls

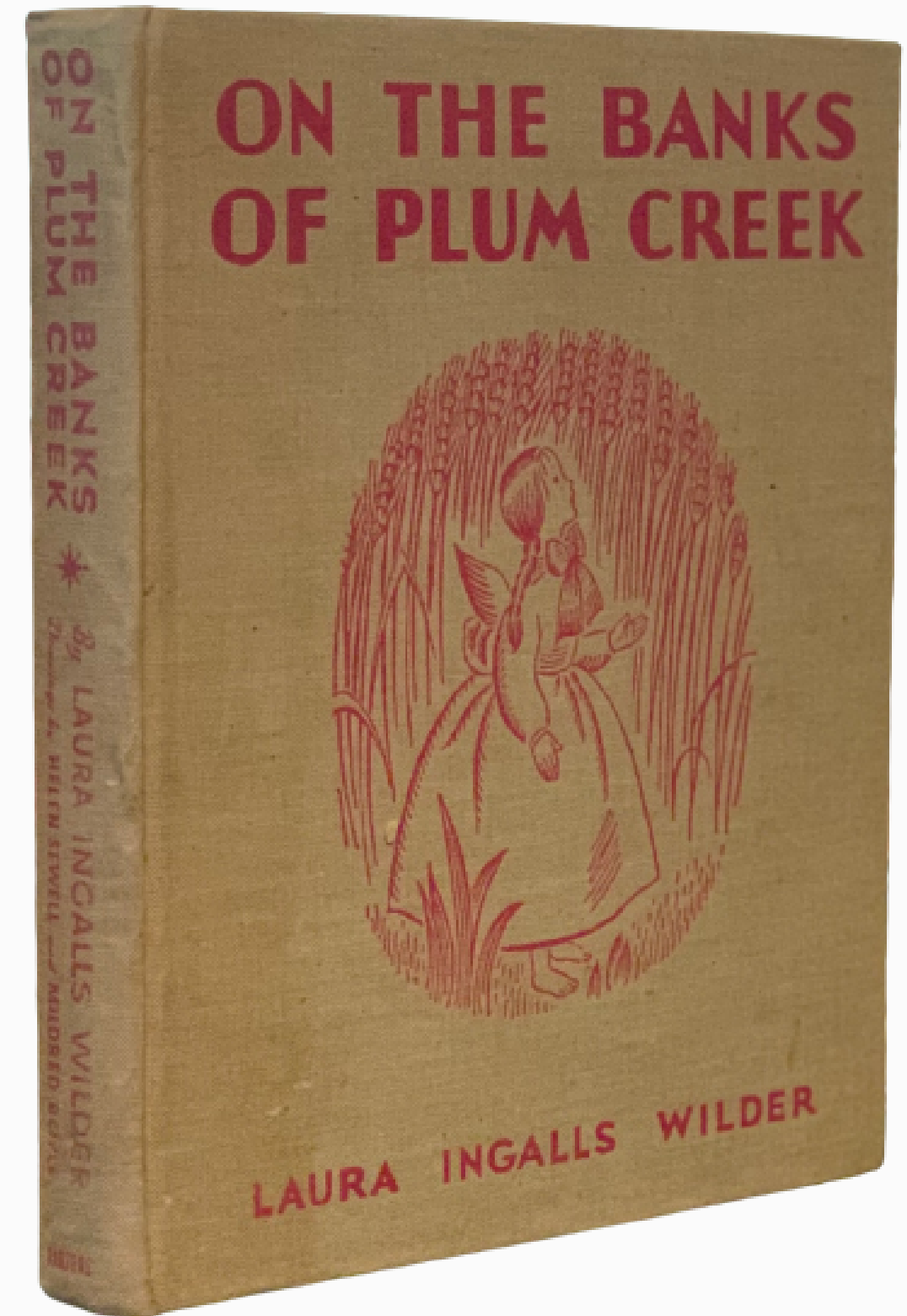
### *On the Banks of Plum Creek*

New York: Harper and Brothers, 1937. First edition. 8vo, 239pp. Illustrations by Helen Sewell and Mildred Boyle. Beige cloth lettered and illustrated in pink, decorated pink and white endpapers. Very good with some soiling to boards and page block edge, and toning to spine. Young ownership signature and date in November of 1937 on front flyleaf. Marginal staining to preliminary pages and up to pg 3, else clean internally.



First printing of the fourth book in the autobiographical *Little House* series from Wilder. The title would win a Newbery Honor in 1938, the first in the series to do so, the 5th through 8th books following in kind.

350



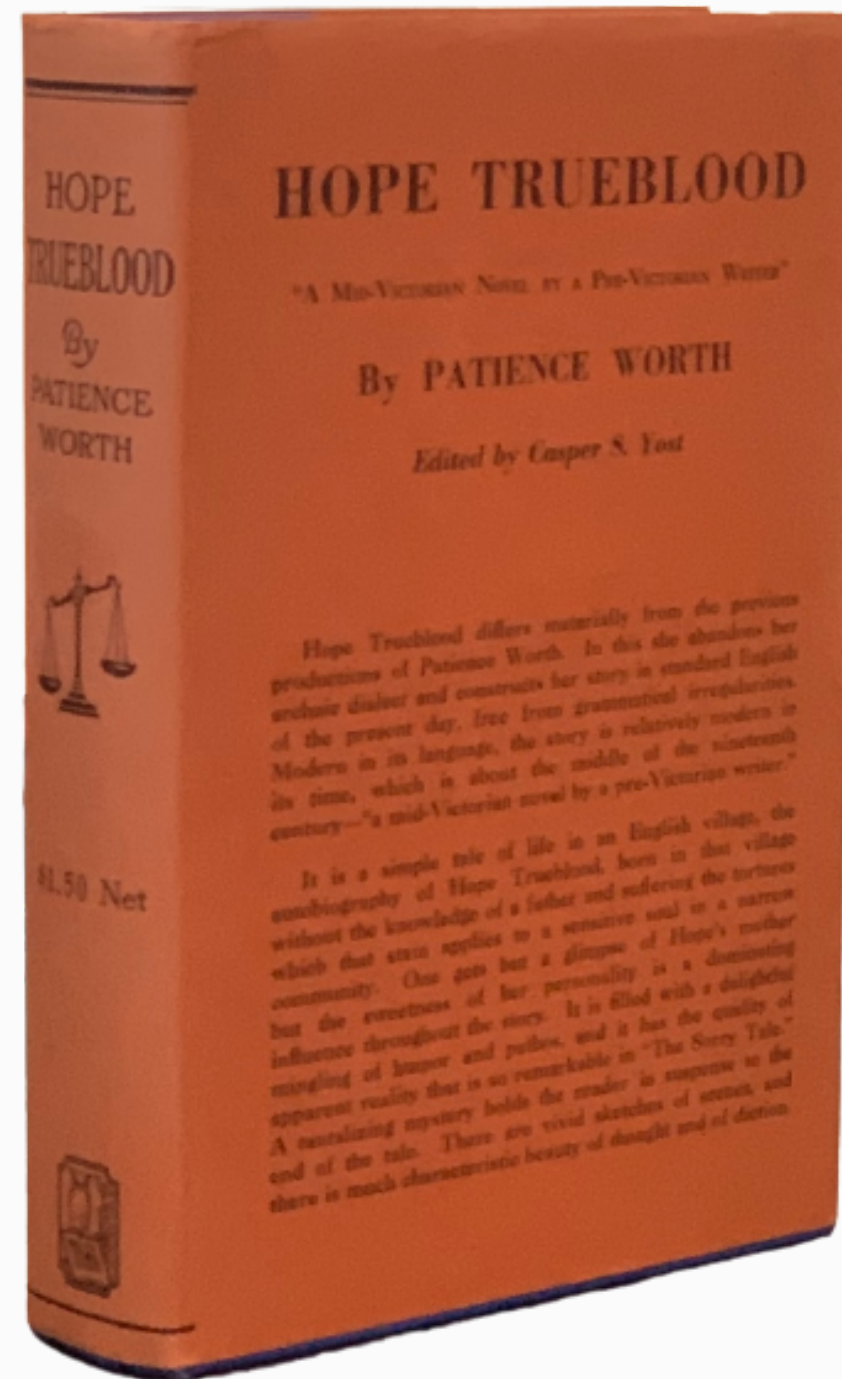
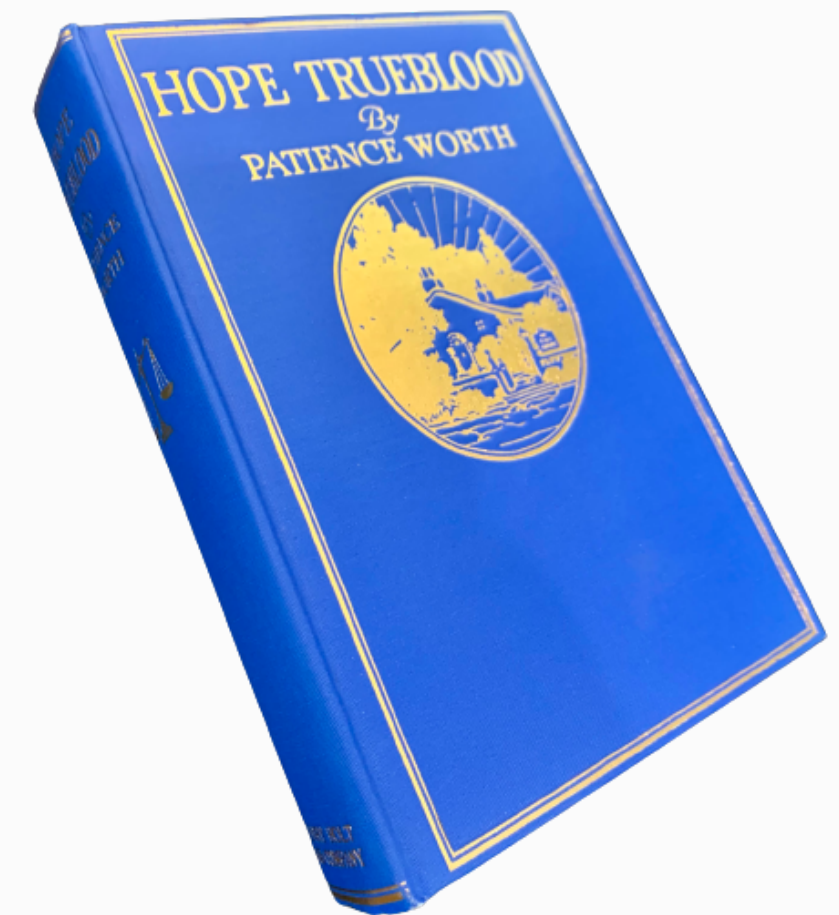


**Curran, Mrs. John H. (Pearl Lenore Curran) as by Patience Worth; Yost, Casper S. - editor**  
*Hope Trueblood*

New York: Henry Holt and Company, 1918. First edition. 8vo, 363pp plus [3] leaves publisher's ads at rear. Blue cloth with gilt stamped illustration and lettering to front board and spine in orange printed jacket. Fine copy with slightly dusty top edge in like jacket.

One of several novels dictated to Pearl Lenore Curran (1883-1937) by a 17th century English spirit named Patience Worth. Curran was first contacted by Worth via Ouija board in 1913 after several sessions with friends over the previous year. The first communication was dictated as: "Many moons ago I lived. Again I come. Patience Worth my name. Wait, I would speak with thee. If thou shalt live, then so shall I. I make my bread at thy hearth. Good friends, let us be merrie. The time for work is past. Let the tabby drowse and blink her wisdom to the firelog."

Casper Yost, a St. Louis newspaper editor, began publicizing Curran's claims in a book published by Holt in 1916 and the first novel from Worth, *The Sorry Tale*, would appear the following year. An article by Gioia Diliberto in the *Smithsonian Magazine*, September 2010, describes Curran's subsequent and meteoric rise to fame: "Almost overnight, Patience transformed Pearl Curran from a restless homemaker plagued by nervous ailments into a busy celebrity who traveled the country giving performances starring Patience. Night after night Pearl, a tall, blue-eyed woman in a fashionable dress, would sit with her Ouija board while her husband, John, recorded Patience's utterances in shorthand. Those who witnessed the performances, some of them leading scholars, feminists, politicians and writers, believed they'd seen a miracle."



Over the years, especially as scientific investigation waged war with the spiritualist revival, various scholars and skeptics, including Houdini, tried to debunk Patience Worth to little success. The literature from Curran, perhaps fraudulent, perhaps prodigious, remains an interesting study today. A superior example of this curious novel, the scarce dust jacket immaculately preserved. SOLD



## Doten, Miss Lizzie

### *My Affinity: and Other Stories*

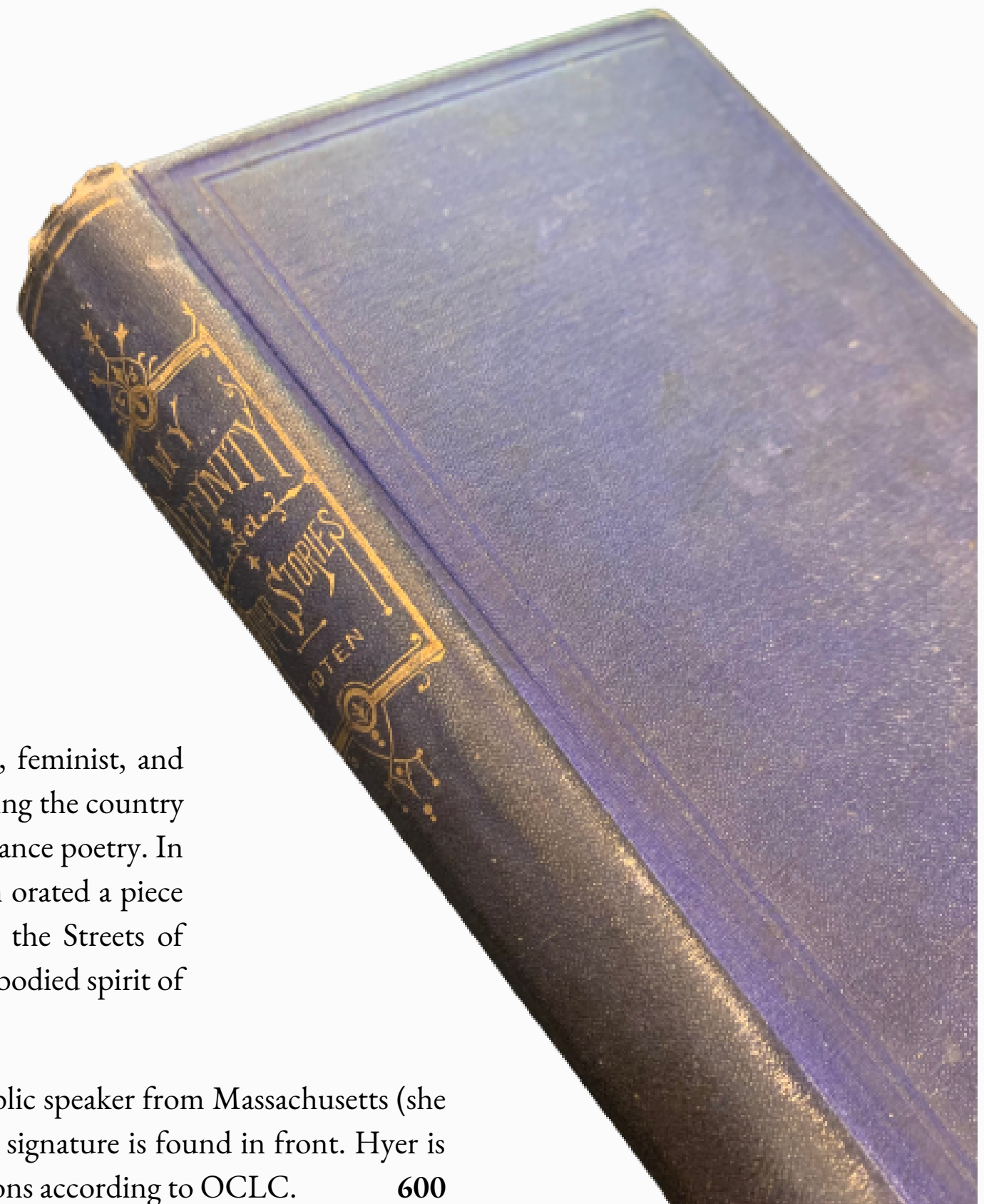
Boston: William White and Company, 1870. First edition. 8vo, [6], 338, plus [1], 10pp. publisher's ads at rear. Publisher's blue cloth ruled in blind, spine stamped in gilt. Moderate foxing throughout, spine cocked, cloth worn through along edges and spine ends, some scuffing and paper residue to endpapers. Ownership inscription dated 1870 on front flyleaf else clean and sound internally.

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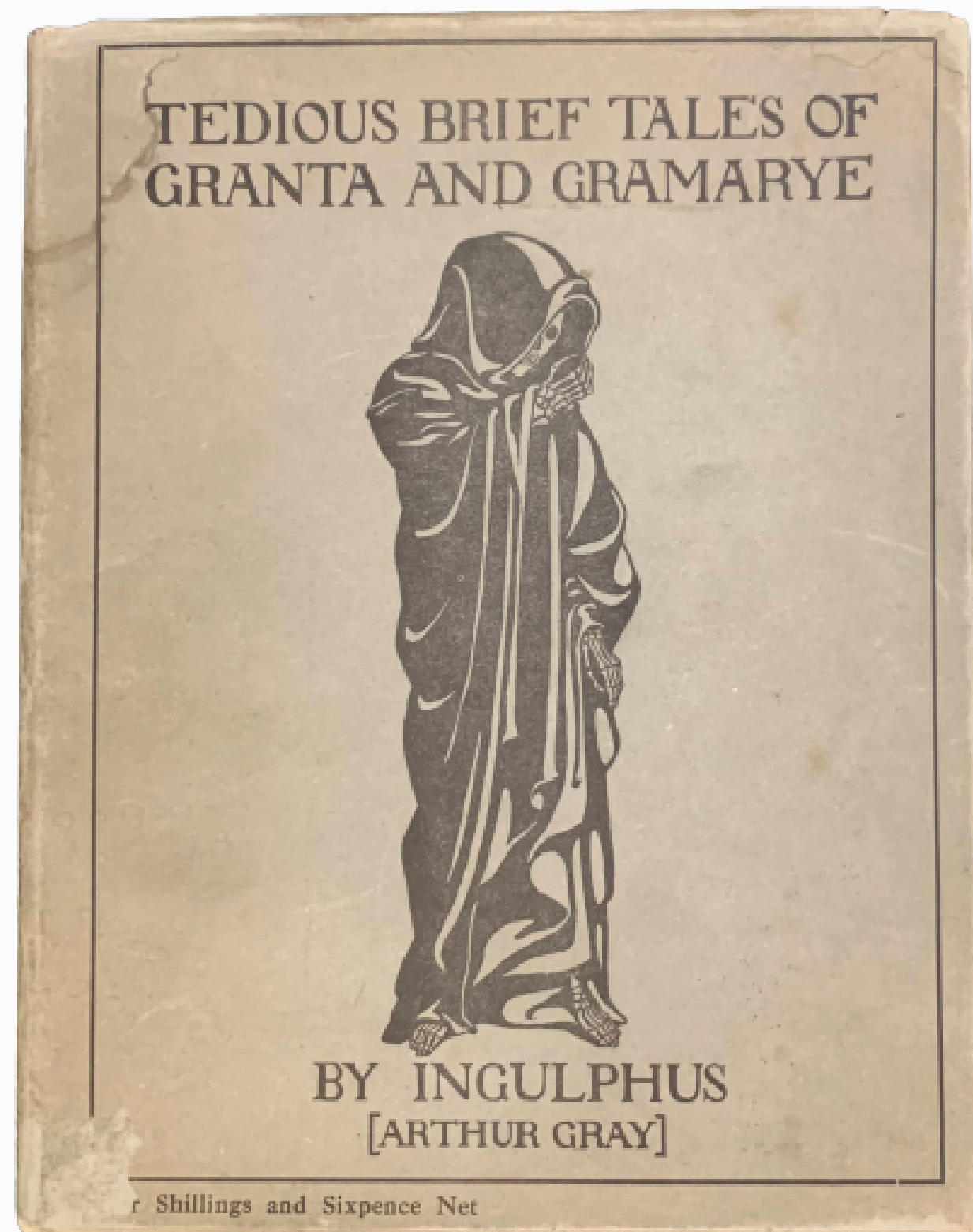
6 CONTENTS.		
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Penultimate work from prominent American spiritualist, medium, feminist, and poet, Lizzie Doten (1827-1913). Doten was an active lecturer, traveling the country and speaking on religion, spirituality, women's rights, and reciting trance poetry. In one such event, as reported by several papers after her death, Doten orated a piece called "On the Death of the Immortal Poet, Edgar Allan Poe, in the Streets of Baltimore," which she claimed had been revealed to her by the disembodied spirit of Poe himself.

Lizzie Doten is listed in the Fourth Annual Spiritual Register of the Spiritual Clarion Office of Auburn, N.Y as a public speaker from Massachusetts (she was born and raised in Plymouth). Also in this register is the owner of the book, Frances E. Hyer, whose ownership signature is found in front. Hyer is listed as a travelling public speaker. An important and scarce work from Doten, held by roughly 10 American institutions according to OCLC. **600**







## Ingulphus [Arthur Gray]

### *Tedious Brief Tales of Granta and Gramarye*

Cambridge: W. Heffer & Sons Ltd., 1919. First edition. 8vo, [viii], 93, [1]pp. Illustrated gray paper boards, matching dust jacket. Illustrations by E. Joyce Shillington. Very good with some wear and bumping to edges. Foxing to preliminaries and scattered throughout. Ownership signature of A. E. Glover on ffep. Jacket scuffed at heel of spine, likely from sticker removal. Wear and small tears to edges, chip to upper edge of rear panel, and light staining. Very good.

Collection of supernatural tales in the M.R. James tradition, chillingly illustrated throughout. Neil Barron in his guide, *Fantasy and Horror*, describes the stories as ranging in subject from spectral cats to metempsychosis, and "quirkier" than those of James's. Arthur Gray (1852-1940) is primarily known for this collection of ghost stories, however he also wrote on Shakespeare and local Cambridge history, having been a Master of Jesus College there for over 25 years. The book which was republished in 1993 by Ghost Story Press and again in 2008 by Ash-Tree Press is uncommon in the original jacket.

Barron, *Fantasy and Horror* 4-56. Locke pg 121.

750



## King, Stephen

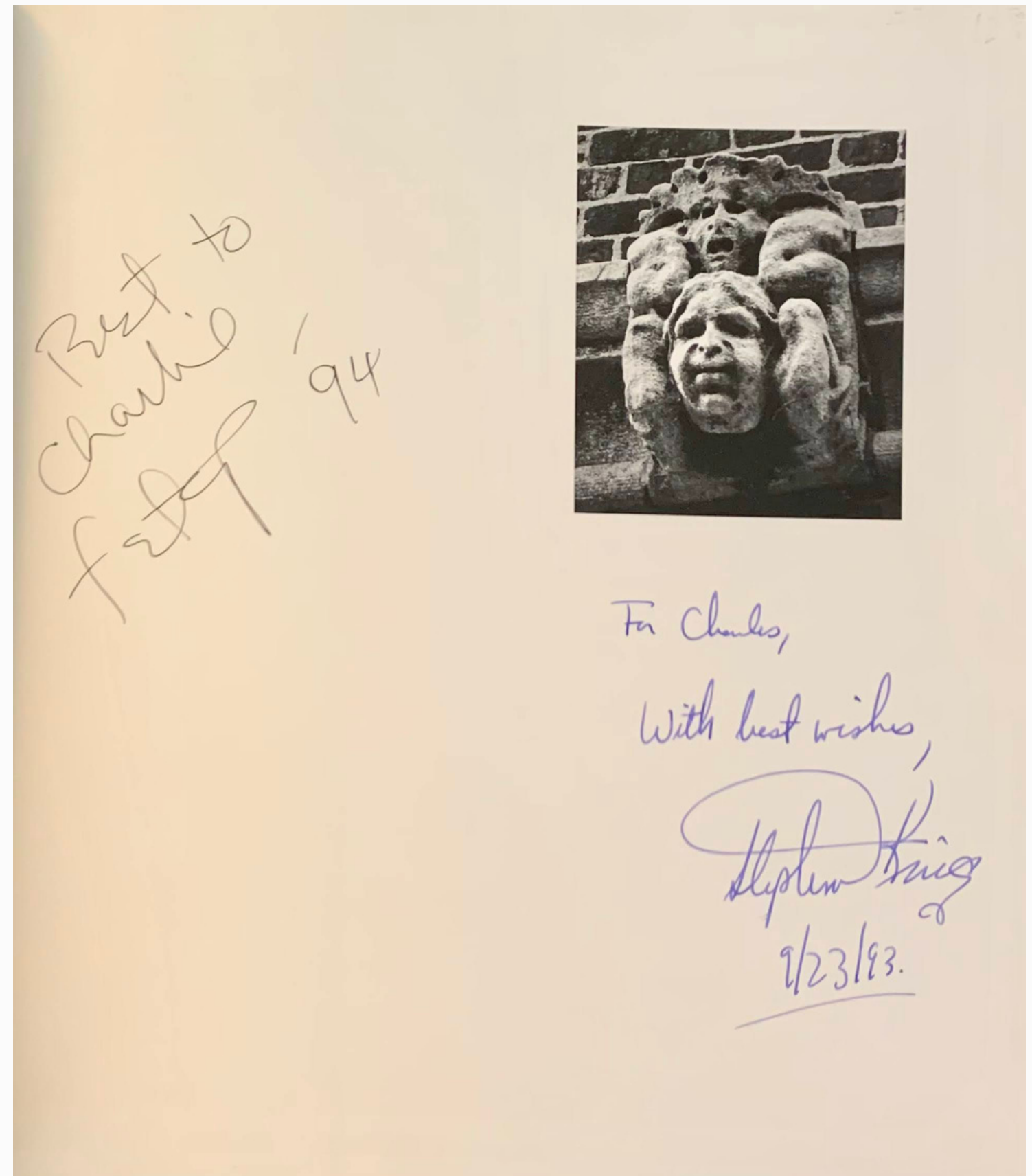
### *Nightmares in the Sky: Gargoyles and Grotesques*

New York: Viking Studio Books, 1988. First edition. Quarto, 29x26cm, 128pp. Color and black and white photographic illustrations throughout, including folding plates, all by f-stop Fitzgerald. Publisher's black cloth, blind stamped, with pine lettered in silver. Signed and inscribed to the former owner by both Stephen King and f-stop Fitzgerald and dated in 1993 and 1994 respectively. Text block slightly sagging, as is common for this volume, otherwise light dusting to boards. Jacket with rubbing to rear corners, small tear at head of spine and bump to heel. Very good.

Signed copy of this interesting collaboration between f-stop Fitzgerald (Richard Minissali, b. 1949) and the horror master, Stephen King. Unsettling photos of gargoyles are accompanied by the autobiographical story from King of his first encounter with the nightmarish carvings. Uncommonly found signed, more so by both.

Brooks A37.

1000





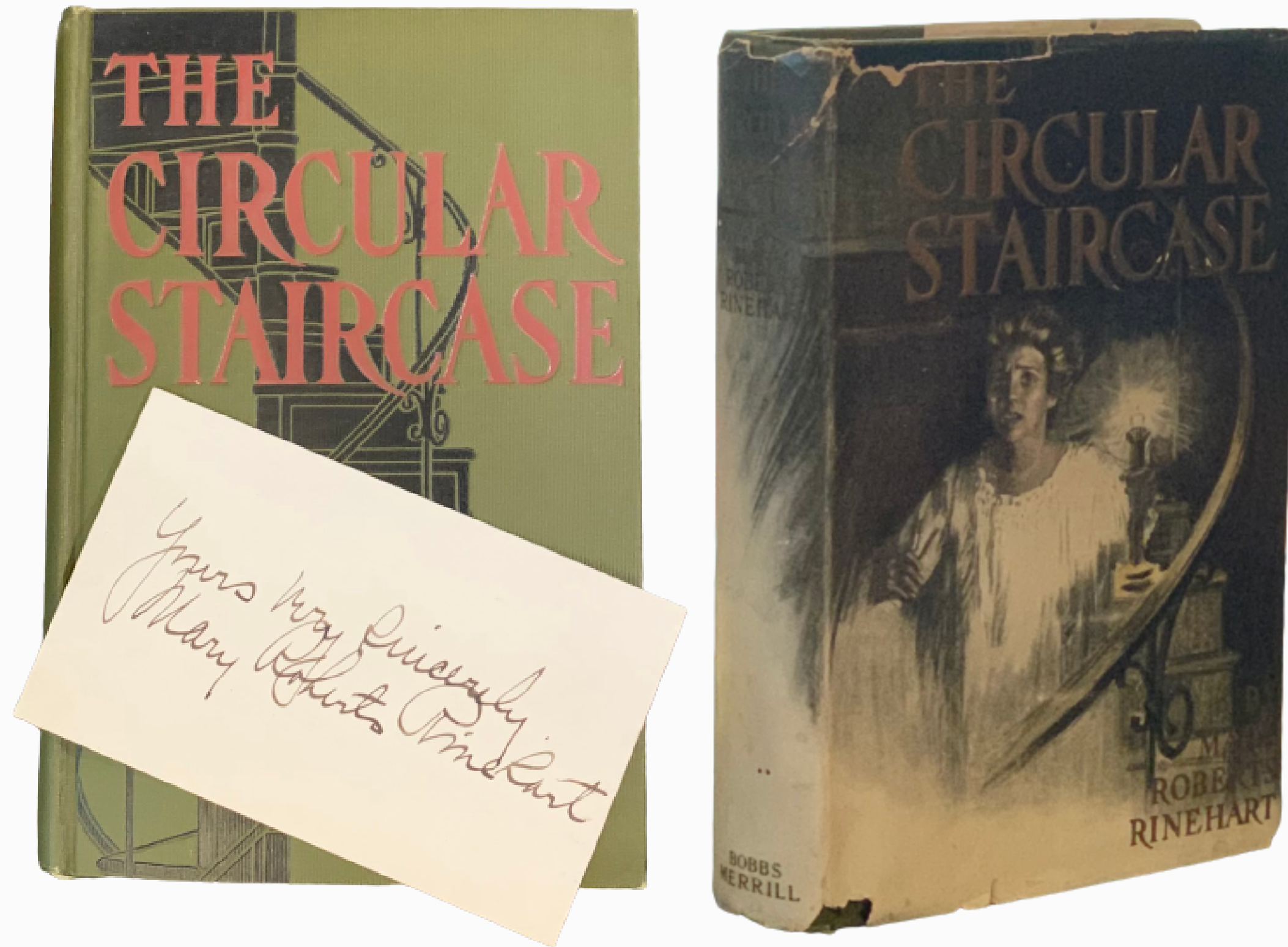
## Rinehart, Mary Roberts

### *The Circular Staircase*

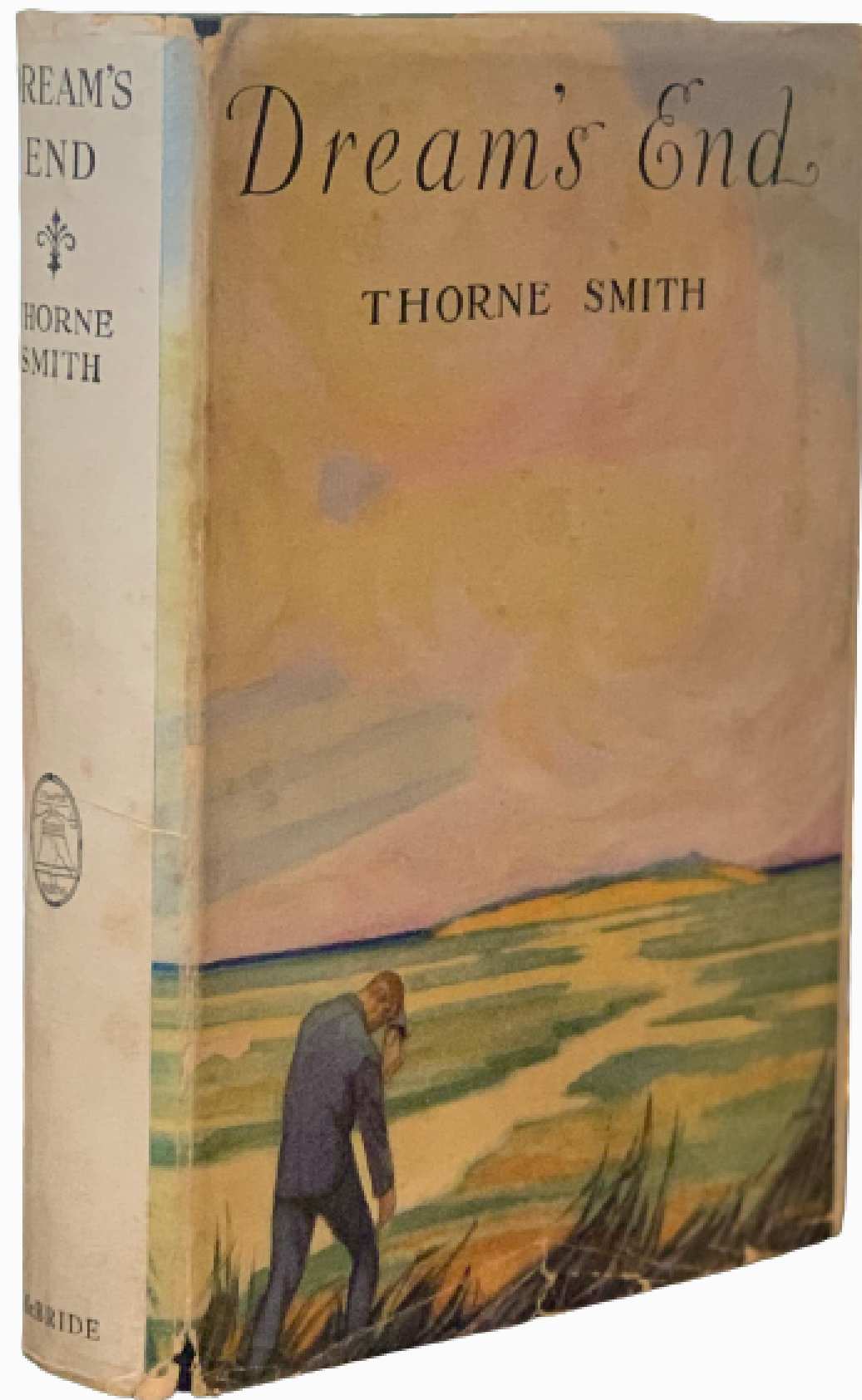
Indianapolis: The Bobbs-Merrill Company, 1908. First edition. 8vo, 362pp. Publisher's green cloth stamped with red lettering and black staircase and window illustration on upper board and spine. Illustrated dust jacket. Signed card from Rinehart laid in. Nearly fine, spine slightly cocked and with rubbing to spine ends and corners. Bookplate to front pastedown else clean internally. Original, untouched jacket is very good with chipping to upper corner of rear panel and along upper edge of front panel including head of spine. Some rubbing at folds.

First impression with September statement of this Haycraft-Queen Cornerstone and first book from Rinehart. Originally published in 1907 as a serial in *All-Story*, the work quickly established Mary Roberts Rinehart's popularity as a mystery writer when it became a bestseller shortly after publication in book form the following year. The thriller was later adapted for the stage as *The Bat*, becoming a major Broadway hit. Hailed the American Agatha Christie, Rinehart would go on to write many other important works that would further the mystery novel, including *The Man in Lower Ten*, *The Red Lamp*, *The Door*, and others.

An influential work which established in the genre a certain type of foreshadowing seldom found in plots prior to its publication. Copies in the original jacket are quite scarce. 6250







**Smith, Thorne**

*Dream's End*

New York: Robert M. McBride & Company, 1927. First edition. 8vo, 342pp. Publisher's blue cloth stamped in gilt, in illustrated jacket. Boards slightly bowed, some pushing at spine ends else nearly fine. Very good jacket shows wear and rubbing along joints, soiling to spine and rear panel, and minor chipping at corners.

Early novel from the American writer, James Thorne Smith, Jr. (1892-1934). This work followed on the heels of his most popular work, a humorous ghost story of sorts called *Topper: An Impossible Adventure*, published in 1926. *Dream's End* is more a serious romance, but does contain a supernatural element, as described by Bleiler in his *Guide to Supernatural Fiction*: "an abnormal empathy develops" between the protagonists, David Landor and Hilda, "during Landor's dreams. Hilda's husband rapes her; she leaves him and dies - - Landor knowing this through their paranormal sympathy." The book, though not highly regarded among Smith's output, is uncommon in jacket.

Bleiler 1495.

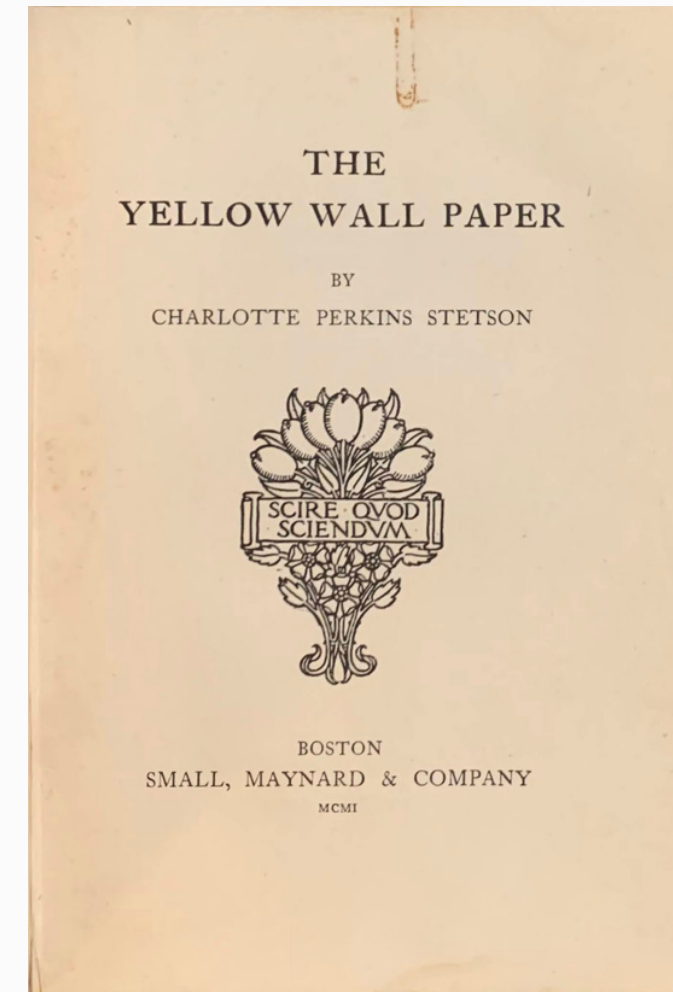
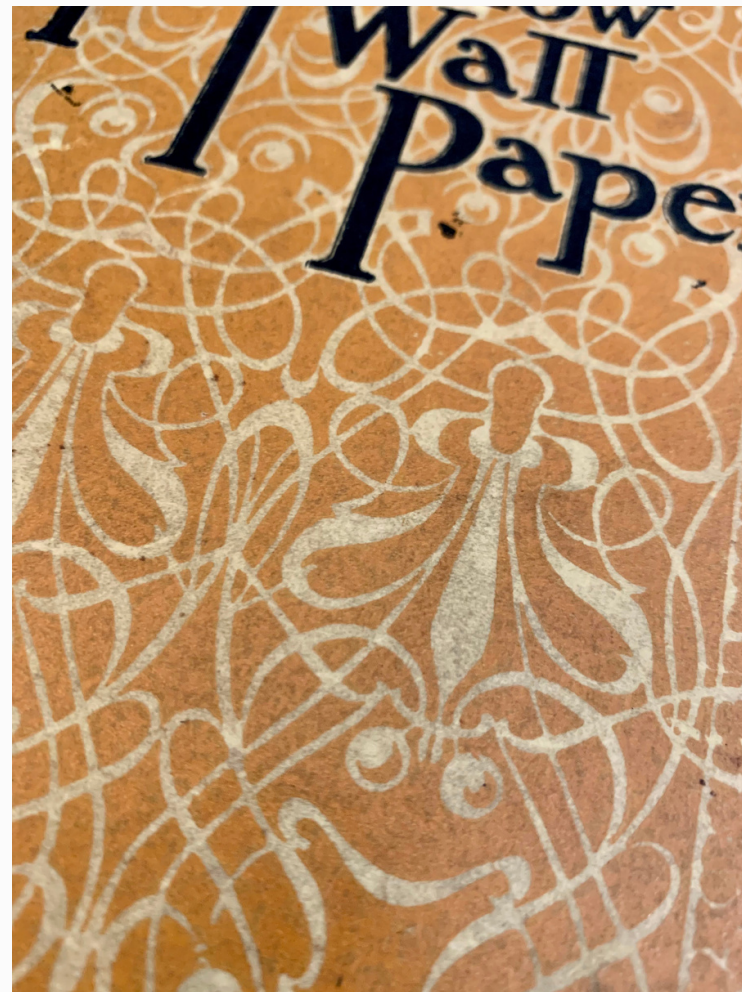
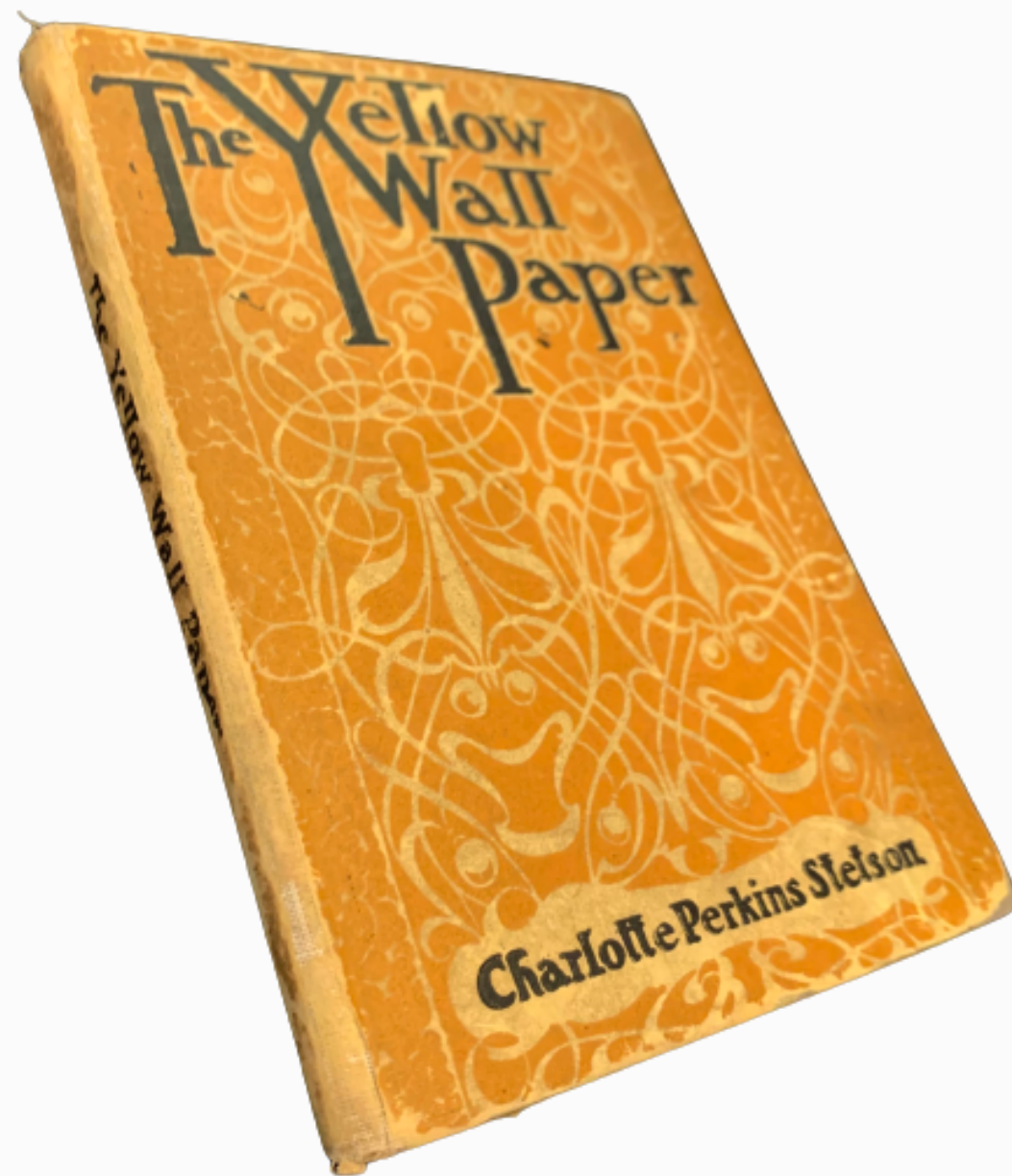
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**Stetson, Charlotte Perkins [Gilman]**

*The Yellow Wall Paper*

Boston: Small, Maynard & Company, 1901. Second edition. 12mo, 17x12cm, 55pp. Decorated yellow paper boards lettered in black. Very good with wear to corners and edges, fraying at spine ends. Lettering on spine partly rubbed away. Internally sound with some scattered, marginal foxing and paper clip indentation and light stain to upper edge of first several leaves.



Second edition in book form, the first appearing two years prior, of this important short story from utopian feminist writer, Charlotte Perkins Stetson (later, Gilman). The work originally appeared in the January, 1892 issue of *New England Magazine*. Partly autobiographical, it describes in vivid detail the narrator's descent into psychosis due to postnatal depression, while her authoritarian husband insists nothing is wrong. The titular wall paper, which is rendered on the covers of this volume by E. B. Bird, is a constant source of hallucination for the narrator, and increasingly so as she spirals into madness.

Both Small and Maynard editions of this oft reprinted horror story are scarce in the trade. Between the two, we identify four auction results in at least the last 40 years, three coming in 2021 from the Gary Munson collection.

Barron, Fantasy and Horror 1-51. Bleiler, Supernatural 1529.

SOLD