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BOOKSELLERS

16 Recent Acquisitions, July 2026

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DECORATIVE BOOK BOX HOUSING A PAIR OF OPERA GLASSES AND A MONOGRAMMED PILLBOX

1. [DESIGN].

Gotthold Ephraim Lessing's Werke (book box).

Vienna: Verlag von Sigmund Bensinger, 1880s.

\$1000.

Decorative box fashioned out of two converted books, opening to reveal a pair of opera glasses and a small porcelain pillbox. Originally published in Vienna, the hollowed books themselves are two handsomely bound volumes of the works of German Enlightenment philosopher Gotthold Ephraim Lessing, author of the *Laocoön*. The interior of the books is lined with a portrait of two herald angels, heightened in gilt, under the heading *Moderne Kunst*. Fitted compartments house a pair of opera glasses in iridescent brown mother-of-pearl and a floral box for pills or pastilles, monogrammed with a Gothic letter “G.”

A spectacular bibliophilic souvenir.



MODERNE KUNST



Box carved out of two hollowed octavo volumes, exterior dimensions 10.5 x 7.5 x 2.5 inches. Full chestnut morocco elaborately stamped in black and gilt with central gilt portrait of Lessing on upper board serving as box lid, secured by a pair of green silk ribbons. Interior finished with gilt title "Milano," marbled paper trim, and color-printed pictorial onlay. Two purpose-built compartments housing a pair of mother-of-pearl opera glasses and a circular blue and white monogrammed floral pillbox. Lightest shelfwear to edges and spine panels.



RALPH WALDO EMERSON'S 1838 DARTMOUTH ORATION ON "LITERARY ETHICS"

2. Ralph Waldo Emerson.

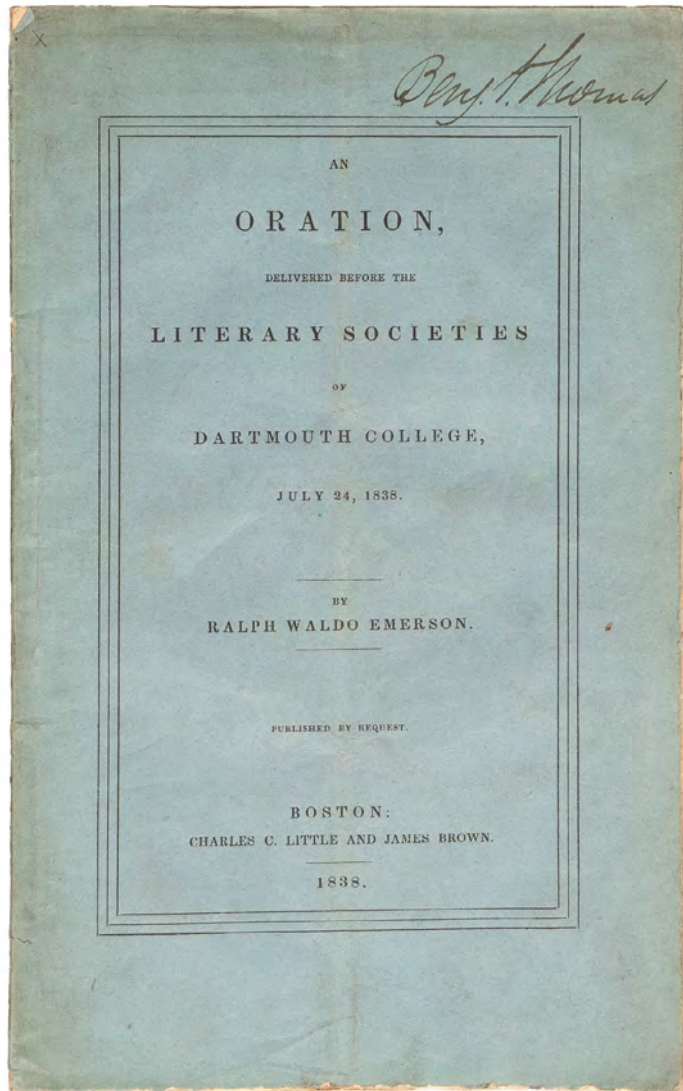
An Oration, Delivered before the Literary Societies of Dartmouth College, July 24, 1838.

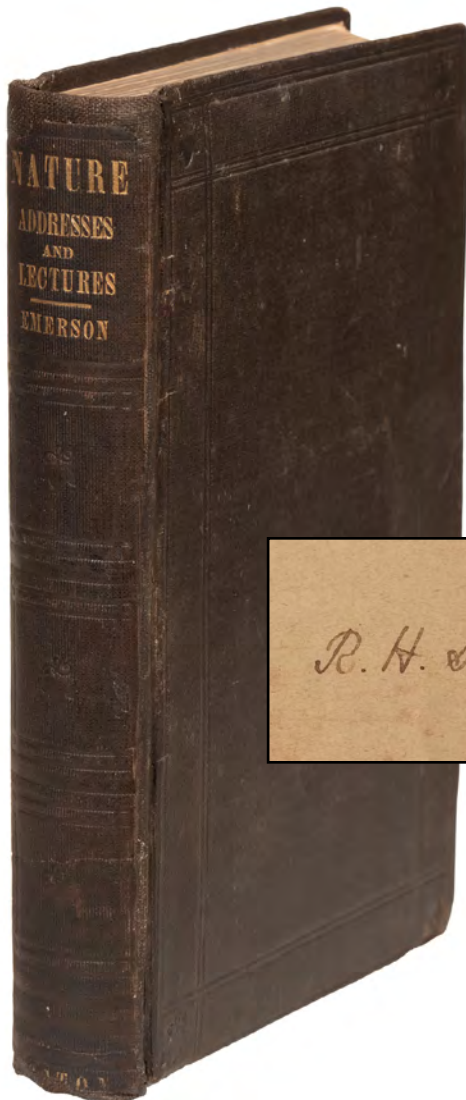
Boston: Charles C. Little and James Brown, 1838.

\$1500.

First printing of Emerson's important early address at Dartmouth, one of 1000 copies, often republished under the title "Literary Ethics." In this speech, Emerson urges young Americans to do more than passively accept the canon of literature they have inherited: "The new man must feel that he is new, and has not come into the world mortgaged to the opinions and usages of Europe, and Asia, and Egypt." He calls upon the Dartmouth students to use the greatness of past writers as a spur to their own independent creativity: "Plato was, and Shakspeare, and Milton, — three irrefragable facts. Then I dare: I also will essay to be." BAL 5185. Myerson A8.1. A very good copy, unrestored in the original wrappers.

Side-stitched octavo, measuring 9 x 5.75 inches: 30, [2]. Original blue wrappers printed in black. Contemporary ownership signature to front wrapper. Light shelfwear, soft vertical crease from folding. Housed in custom slipcase and chemise.





**RALPH WALDO EMERSON'S
NATURE; ADDRESSES AND LECTURES, 1850,
RICHARD HENRY STODDARD'S COPY**

**3. Ralph Waldo Emerson; [Richard Henry Stoddard].
Nature; Addresses and Lectures.**

Boston: Phillips, Sampson & Co., 1850.

\$950.

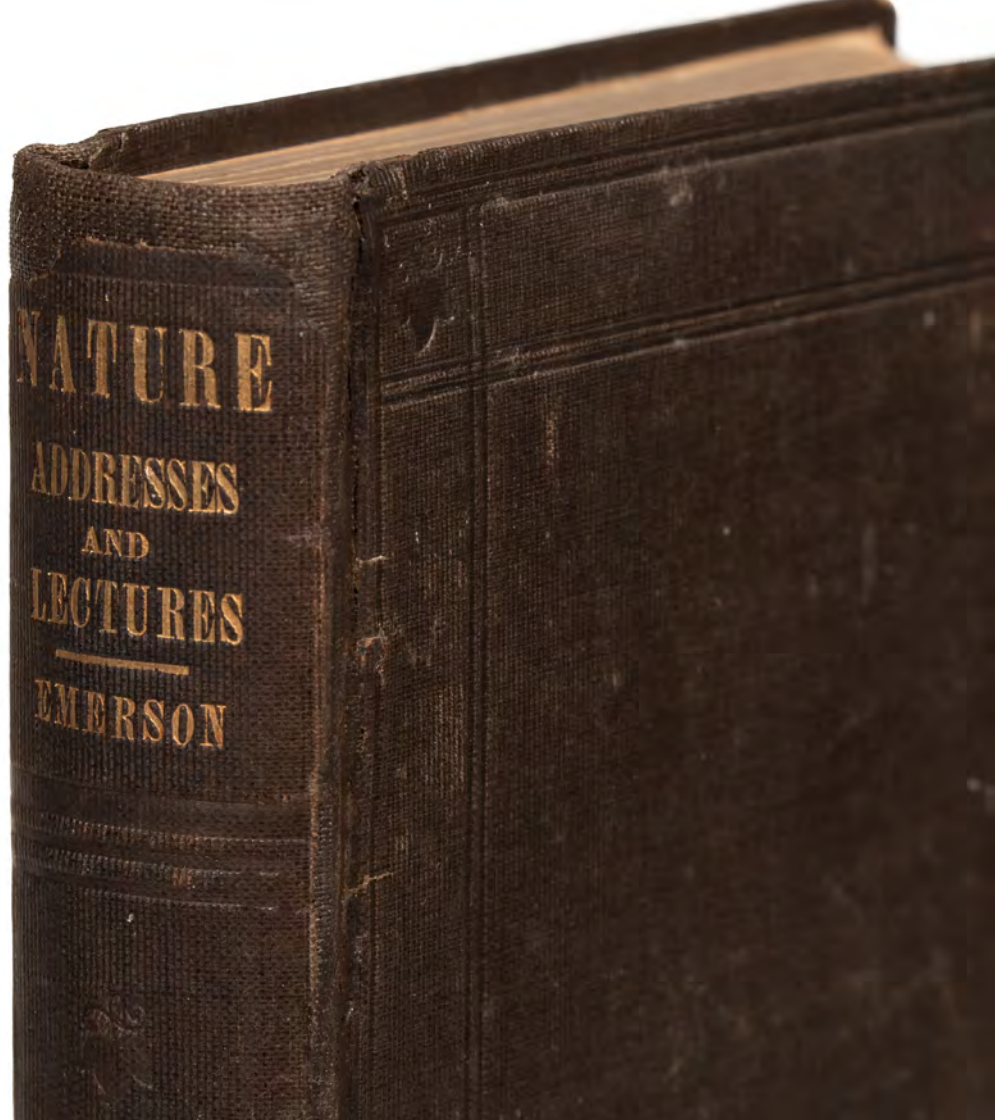
First edition of this mid-career collection of Ralph Waldo Emerson's most popular writings, including "Nature," "The American Scholar," "The Transcendentalist," and "Literary Ethics." "you must come to know, that each admirable genius is but a successful diver in that sea whose floor of pearls is all your own."

This copy contains the ownership signature of prominent American man of letters Richard Henry Stoddard (1825-1903). A poet, journalist, and editor, Stoddard would later serve as city librarian of New York. Although unmarked, this copy was also part of the library of American civil rights lawyer, NAACP president, and noted book collector Arthur Spingarn (1878-1971.)

Second issue, with cancel title page dated 1850, listing Phillips, Sampson as publisher after Phillips assumed the remaining stock of this title from James Munroe. Myerson A21.1.a2.

A very good copy, with excellent American literary provenance.

Single volume, measuring 7 x 4.25 inches: [2], vi, 383, [1]. Original dark brown ribbed cloth ruled and decorated in blind, titled in gilt on spine, yellow coated endpapers. Ownership signature of "R.H. Stoddard" to front free endpaper. Occasional light foxing, rubbing to edges and corners, rebaked with original spine laid down.



**MIKE MULLIGAN AND HIS STEAM SHOVEL,
INSCRIBED BY VIRGINIA LEE BURTON**

4. Virginia Lee Burton.

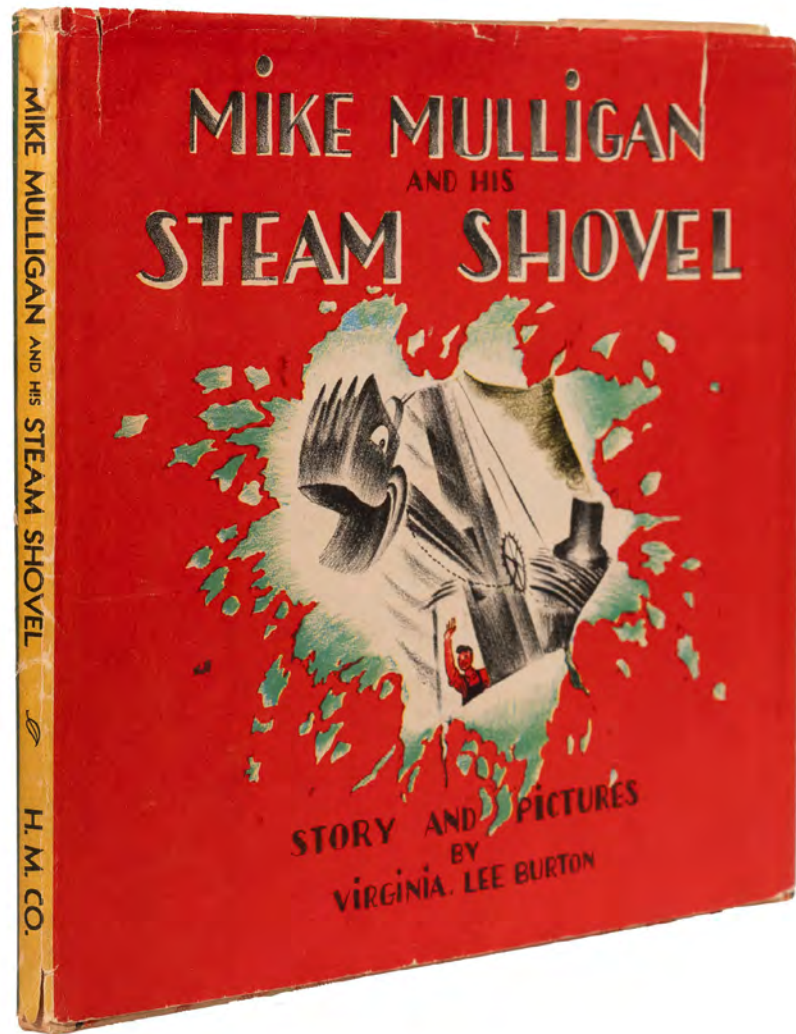
Mike Mulligan and His Steam Shovel.

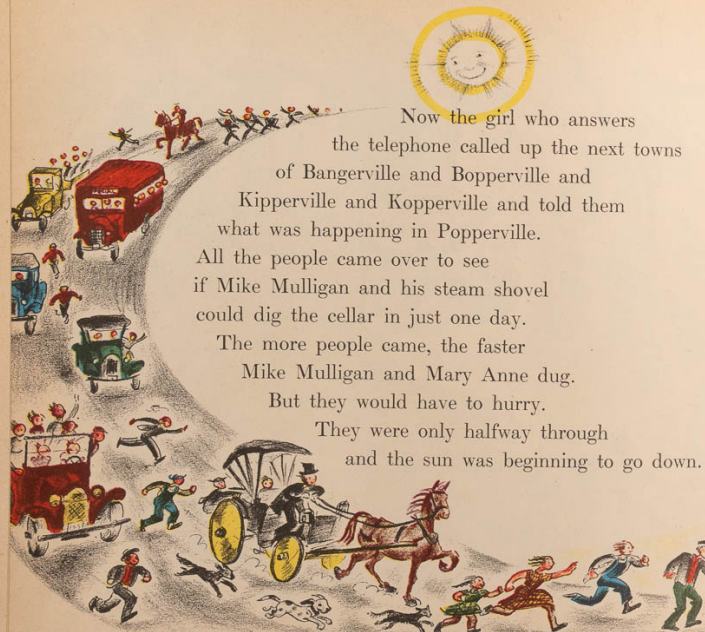
Boston: Houghton Mifflin Company, (1939).

\$6000.

Early printing of Caldecott winner Virginia Lee Burton's most popular title, warmly inscribed with her childhood nickname "Jinnee." The story follows Mike Mulligan and his old-fashioned steam shovel Mary Anne as they race to dig the cellar for the Popperville town hall in a single day: "never had they dug so fast and so well; and never had the sun seemed to go down so fast." In the end, Mary Anne finds a second career as the steam furnace "warming up the meetings in the new town hall."

Burton's experience with the Folly Cove group of designers is evident in her thoughtfully balanced illustrations, which reflect her attention to "pattern, repetition, spacing, and sense of movement" (Elleman, 38).





Now the girl who answers
the telephone called up the next towns
of Bangerville and Bopperville and
Kipperville and Kopperville and told them
what was happening in Popperville.
All the people came over to see
if Mike Mulligan and his steam shovel
could dig the cellar in just one day.
The more people came, the faster
Mike Mulligan and Mary Anne dug.
But they would have to hurry.
They were only halfway through
and the sun was beginning to go down.

They finished the third corner . . . neat and square.



Early printing, with jacket price of \$1.75, and no mention of Burton's 1941 picture book, *Calico the Wonder Horse*.

See Barbara Elleman, *Virginia Lee Burton: A Life in Art*. A very good copy, very uncommon inscribed.



Single volume, measuring 8.5 x 9.5 inches: [48].
Original beige pictorial cloth stamped in black and red,
color pictorial endpapers, original unclipped color
pictorial dust jacket. Color illustrations throughout text.

Inscribed on half-title: "To Iris with love from Jinnee –
Virginia Lee Burton."

Tiny ink stamp to rear pastedown. Faint tidemark to head
of jacket spine, light edgewear with several closed tears to
jacket, a few stray smudges to text.

MIKE MULLIGAN



AND HIS STEAM SHOVEL

To Iris with love from
Jinnee
Virginia Lee Burton



**THE LITTLE HOUSE
BY VIRGINIA LEE BURTON**

5. Virginia Lee Burton.

The Little House.

Boston: Houghton Mifflin Company, 1942.

\$5500.

First edition of Virginia Lee Burton's tale of a country house swallowed up by the expanding modern city, winner of the Caldecott Medal for 1943.

The opening pages introduce children to the cycles of the sun and moon, and the changing of the seasons; Burton depicts the countryside in the patterned folk-art style that characterized her printmaking with the Folly Cove Designers in Gloucester, Massachusetts.

As the new highway brings urban sprawl closer and closer to the Little House, the rhythms of the natural world fall away: “Now the Little House only saw the sun at noon, and didn’t see the moon or stars at night at all because the lights of the city were too bright.”

In the end, the Little House is rescued and returned to the countryside, a journey inspired by Burton’s relocation of her own Folly Cove house away from the main road into a field of daisies.

First issue dust jacket priced at \$1.75, with no Caldecott Medal to jacket. *Grolier Children’s 100*, 86.

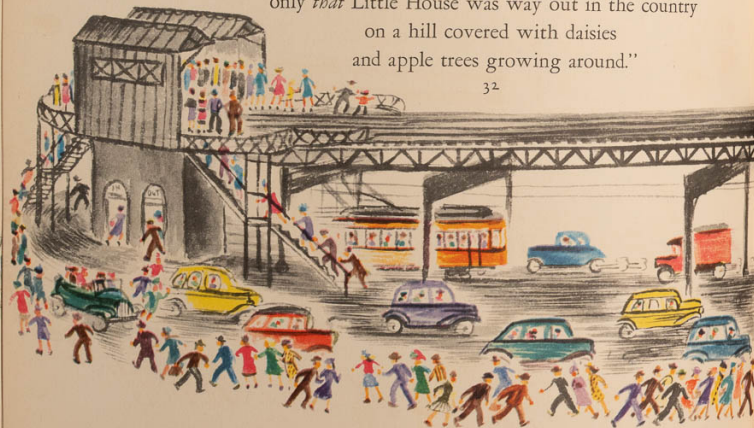
A very good example of a modern children’s classic.



Then one fine morning in Spring
 along came the great-great-granddaughter
 of the man who built the Little House so well.
 She saw the shabby Little House, but she didn't hurry by.
 There was something about the Little House
 that made her stop and look again.

She said to her husband,
 "That Little House looks just like the Little House
 my grandmother lived in when she was a little girl,
 only *that* Little House was way out in the country
 on a hill covered with daisies
 and apple trees growing around."

32



Single volume, measuring 9 x 9.5 inches: [4], 40. Original pictorial blue-green cloth stamped in white, pictorial endpapers printed in red and black, original unclipped color pictorial dust jacket. Color illustrations throughout text. Light soiling and edgewear to jacket, with closed tears and chip to front panel.

**JOSEPH II AND HIS COURT, 1864,
CONFEDERATE IMPRINT
IN WALLPAPER WRAPPERS**

**6. Luise Mühlbach (Klara Mundt);
Adelaide De Vendel Chaudron (translator).
Joseph II and His Court. An Historical Novel.
Mobile, Alabama: S.H. Goetzel, 1864.**

\$1500.

Confederate imprint of *Joseph II and His Court* by prolific German novelist Klara Mundt (1814-1873), who published nearly one hundred historical romances under the pen name Luise Mühlbach. First published in Berlin in 1857, her fictionalized account of the Holy Roman Emperor's private life was an international bestseller. This 1864 edition, issued in Alabama, marked the first American appearance of the novel.

The publisher, Sigismund Heinrich Goetzel, was an Austrian immigrant who settled in Mobile in the 1850s, opening a bookshop and establishing a publishing house there. Goetzel continued to issue new titles throughout the American Civil War, Confederate editions of Charles Dickens and George Eliot among them.



Copyright Secured.

JOSEPH II. AND HIS COURT.

BY L. MÜHLBACH.

From the German,
BY ADELAIDE De V. CHAUDRON.

VOLUME I.

MOBILE:
S. H. GOETZEL, PUBLISHER.

1864

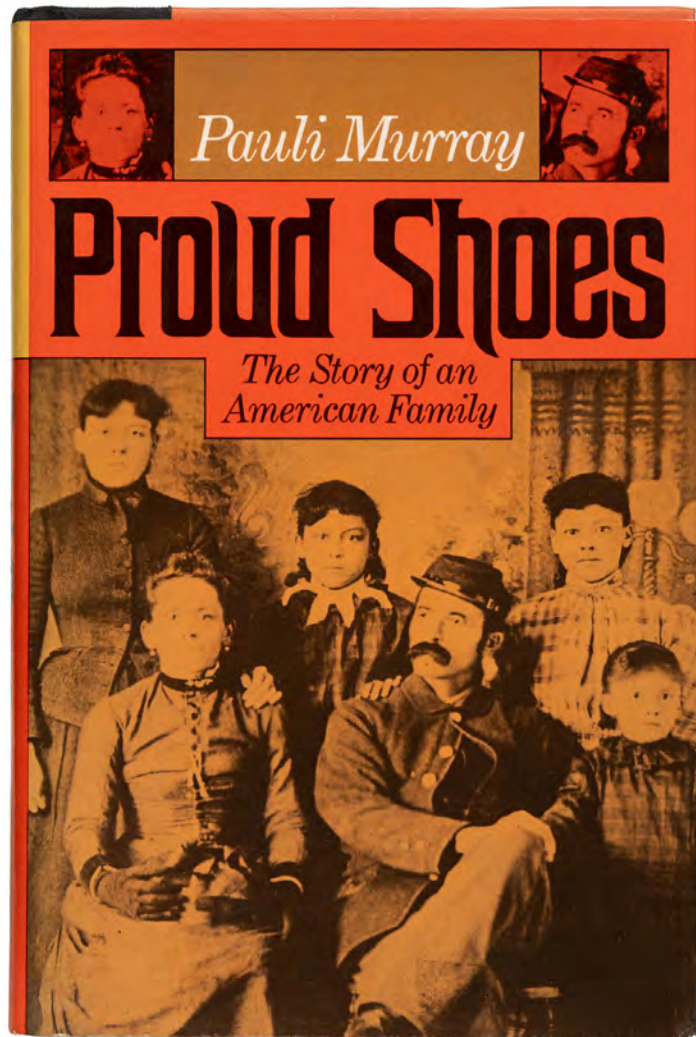
Farrow & Dennett, Printers, Mobile.

"Of most interest to collectors are those volumes clad in wallpaper covers (plain side out, presenting decorative endpapers upon opening), necessitated by supply shortages during the Civil War. Goetzel himself, though scoring high marks for innovation, was embarrassed to have to resort to such means." Rebound at an early date, this copy of *Joseph II and His Court* includes Goetzel's original wallpaper wrappers at the head of all four volumes.

Parrish & Willingham 6437. See John Sledge, "Southern Bound: Mobile Publisher Left Profound Legacy," 2010.

A very good copy, much sounder than usually found, reflecting the exigencies of wartime book production in the American South.

Four volumes bound in one, measuring 7.25 x 5.25 inches: 240; 240; 139, [1]; 152. Contemporary three-quarter red calf, marbled paper boards, recornered and rebacked with remnants of original spine laid down, spine ruled and titled in gilt, grey endpapers. Original front wrappers of all four volumes bound in, each printed on verso of a sheet of color-printed wallpaper. Autograph note pasted to wrapper of Volume I: "Specimen of Confederate Printing;" early ink ownership signature to title page of Volume I. Shelfwear to binding, boards rubbed, light scattered foxing.



**PAULI MURRAY'S PROUD SHOES,
FROM THE LIBRARY OF BARBARA SMITH**

7. Pauli Murray; [Barbara Smith].

Proud Shoes: The Story of an American Family.

New York: Harper & Row, (1978).

\$350.

Later edition of civil rights pioneer Pauli Murray's groundbreaking account of her ancestors' experiences before and after the Civil War, from the library of Combahee River Collective co-founder Barbara Smith.

Murray's lifetime of legal activism was animated by the experience of being a perpetual outsider, never easily inhabiting the categories of race, class, sex, and gender assigned to her. Her student writing on racial segregation informed Thurgood Marshall's argument in *Brown vs. Board of Education* (1954), and her analysis of discrimination based on sex, what she termed "Jane Crow," laid the foundation for Ruth Bader Ginsberg's argument in *Reed vs. Reed* (1971). Murray was the first Black deputy attorney general in California, the first Black American to receive a J.S.D. from Yale, one of the original founders of the National Organization for Women, and the first Black American woman ordained as an Episcopal priest.

BARBARA SMITH
16 MILES STREET
ROXBURY, MA 02119

First published in 1956, *Proud Shoes* deals with the psychological toll that slavery and its aftermath took on generations of Murray's high-achieving mixed-race family: "true emancipation lies in the acceptance of the whole past, in deriving strength from all my roots, in facing up to the degradation as well as the dignity of my ancestors." This 1978 edition contains a new introduction by Murray; this copy contains the ownership label of Black feminist trailblazer Barbara Smith, co-founder of the Combahee River Collective (1974) and Kitchen Table: Women of Color Press (1980).

In 2026, the Radcliffe Institute for Advanced Study, longtime home of Pauli Murray's papers, acquired the archive of Barbara Smith as well. A near-fine copy, with excellent provenance.

Single volume, measuring 8.25 x 5 inches: xviii, 280, [2]. Original black cloth spine lettered in bronze, orange blindstamped paper boards, original unclipped color pictorial dust jacket. Illustrated with twenty pages of photographs. Ownership label of Barbara Smith to front free endpaper. Spine panel of jacket sunned.

THE PORTRAIT OF A LADY

8. Henry James.

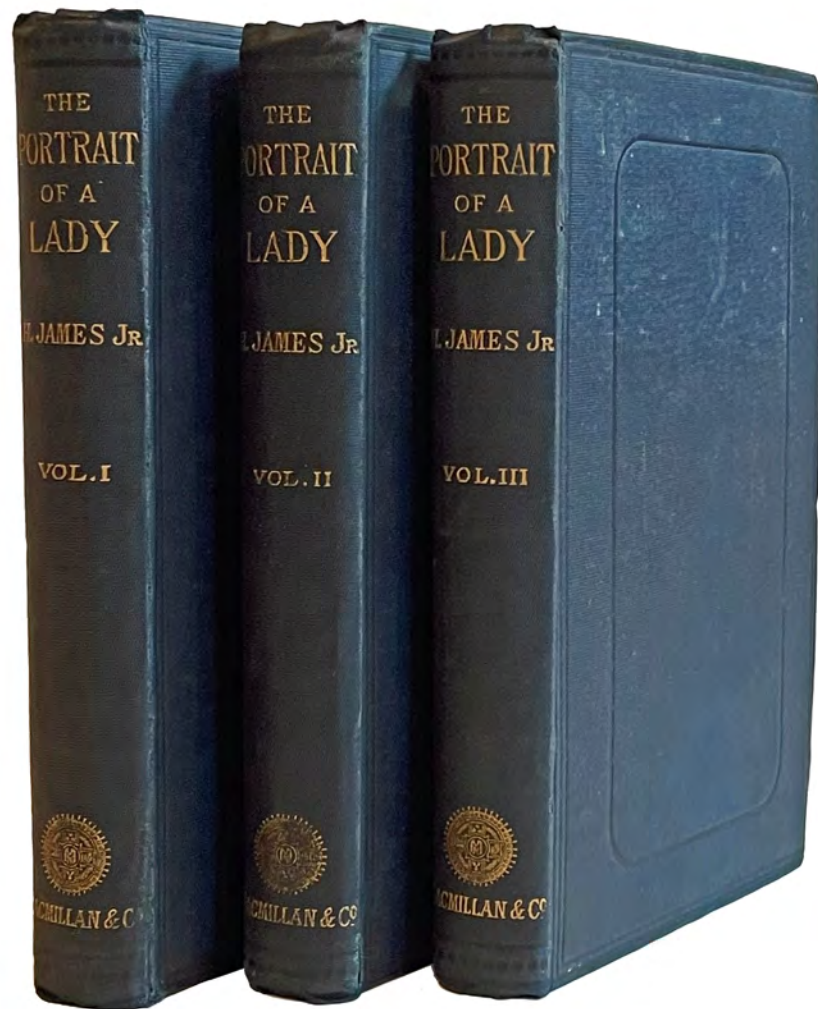
The Portrait of a Lady.

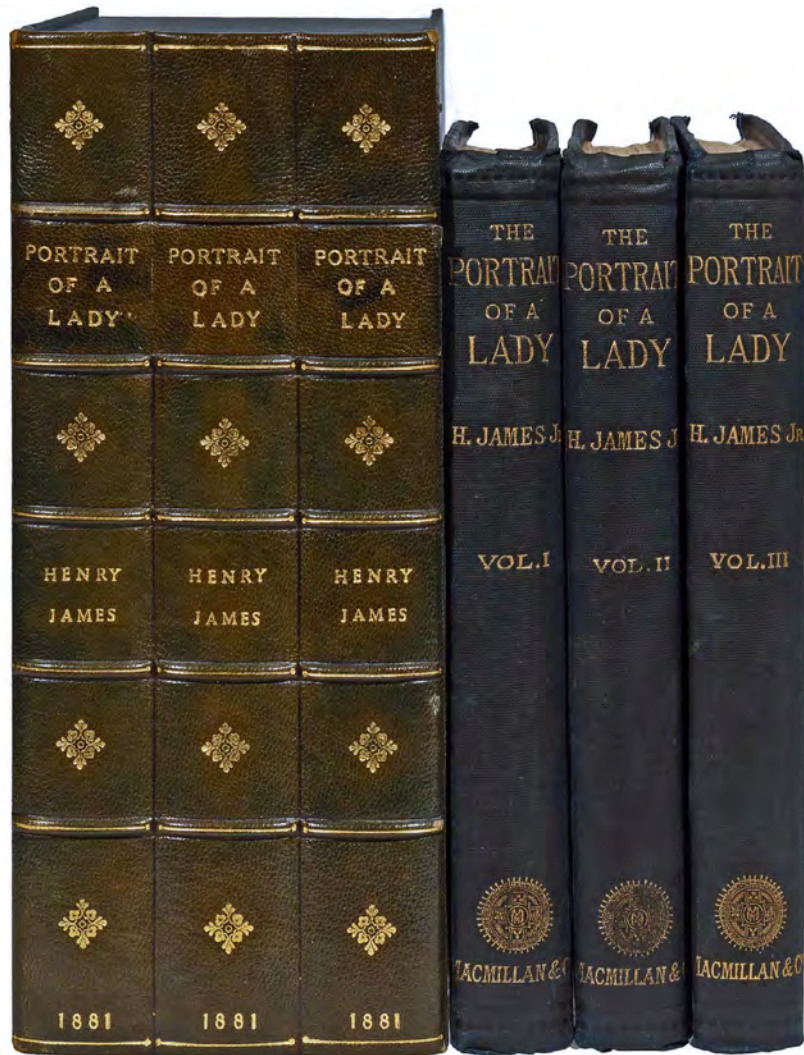
London: Macmillan and Co., 1881.

\$38,000.

First edition of Henry James's most influential novel, in which a young American heiress confronts the limits of her seemingly ideal freedom. "Who was she, what was she, that she should hold herself superior? What view of life, what design upon fate, what conception of happiness, had she that pretended to be larger than this large occasion? If she would not do this, then she must do great things, she must do something greater."

Inspired by the heroines of George Eliot, James created in Isabel Archer a new kind of protagonist whose dramatic interest lies primarily in her interior life. The remarkable third chapter of Volume III (numbered Chapter 42 in later editions), in which Isabel sits alone by the dying fire, silently weighing the series of misapprehensions that led to her marriage, prefigures the stream-of-consciousness technique of modernists like Virginia Woolf: James himself observed that "it is obviously the best thing in the book."

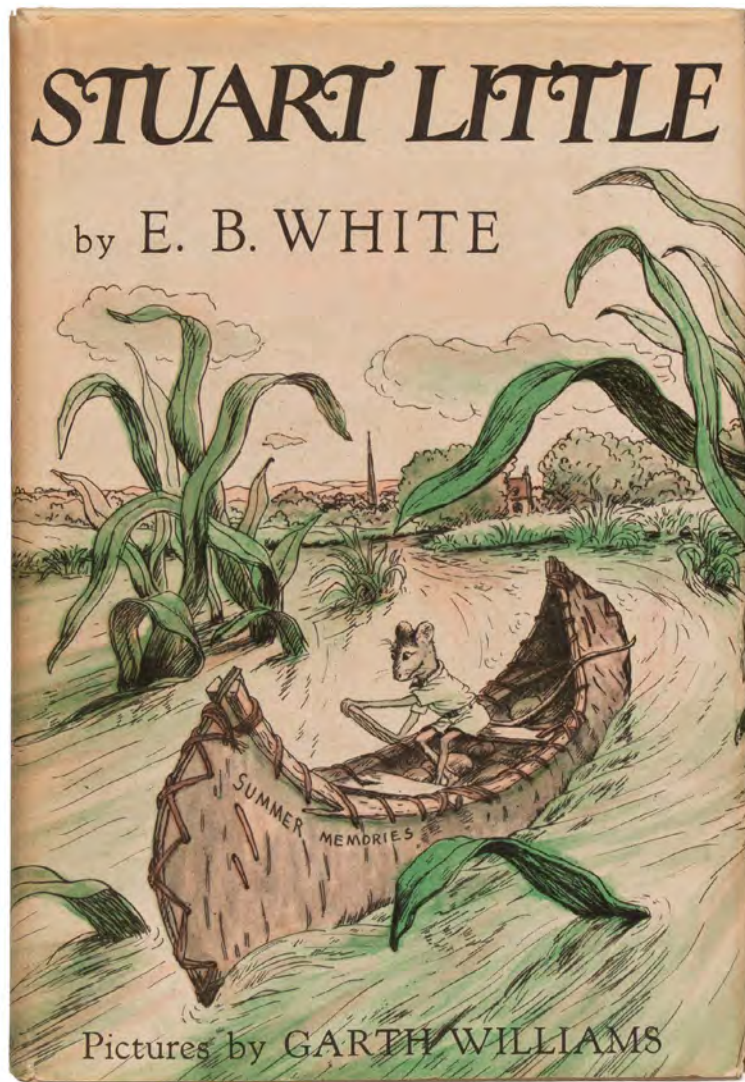




Edel & Laurence note that most copies of the first impression, issued in November 1881, include publisher's catalogues for December of that year, but that some copies, like this one, contain catalogues for April 1881, "probably inserted through error or through shortage at the bindery." The light uniform wear to the upper boards is likely evidence of label removal, as often with this title, which was widely distributed to Victorian lending libraries upon publication.

Edel & Laurence A16. A very good set indeed, one of only 750 copies, in the original publisher's cloth.

Three octavo volumes, measuring 7.5 x 5 inches: iv, 268; iv, 256; iv, 248, [24]. Original dark blue bead-grain cloth, double-rule border and panel stamped in black and blind, spines lettered in gilt with gilt publisher's device and decorative rules at top and bottom stamped in black, brown-coated endpapers. Twenty-four pages of publisher's advertisements at rear of Volume III, dated "April 1881." Light discoloration and bubbling to cloth, hinges cracked, expert repair to upper joints of Volumes I and III. Housed in a custom clamshell box.



**E.B. WHITE'S STUART LITTLE, 1945,
WITH PUBLISHER'S ANNOUNCEMENT**

**9. E.B. White; Garth Williams (illustrator).
Stuart Little.**

New York: Harper & Brothers, 1945.

\$1500.

First edition of E.B. White's first book for children, following a courageous young mouse who is born, improbably, into a family of human New Yorkers. White worked on Stuart's story for almost twenty years; as the back panel of the jacket notes, "He began *Stuart Little* in the hope of amusing a six-year-old niece of his, but before he finished it she had grown up and was reading Hemingway."

This copy includes the publisher's promotional announcement, featuring a preview of the celebrated illustrations by Garth Williams, and promising readers "fantasy, comedy, satire, adventure, all rolled into one." Stated first edition, with codes 10-5 and I-U on copyright page. A near-fine copy of a childhood classic, with scarce publisher's ephemera.



Chapter I

In the Drain

WHEN Mrs. Frederick C. Little's second son was born, everybody noticed that he was not much bigger than a mouse. The truth of the matter was, the baby looked very much like a mouse in every way. He was only about two inches high; and he had a

Single volume, measuring 8 x 5.25 inches: [8], 131, [1]. Original pale grey pictorial cloth stamped in green and orange, green pictorial endpapers, original clipped color pictorial dust jacket. Black and white illustrations throughout text. Tiny chips to jacket folds and head of spine panel.

Laid in: publisher's announcement, printed in blue ink on blue paper, titled "Introducing Stuart Little." Loss to one corner of announcement, not affecting text or images.

Introducing



**STUART
LITTLE**



A surprising thing happened . . . with a loud snap the shade flew up clear to the top of the window, dragging Stuart along with it and rolling him up inside, so that he couldn't budge . . . "Help! Let me out!" cried Stuart.



THIRTEEN HAND-PIECED “SOUTHERN MAMMY” QUILT PANELS

10. [DESIGN].

Group of thirteen “Southern Mammy” quilt panels.

United States: late twentieth century.

\$850.

Thirteen hand-pieced quilt panels by an unknown maker adapting the “Southern Mammy” pattern published by Country House Quilts of Zionsville, Indiana in the 1980s. The geometric design is based on a Missouri quilt, circa 1900, pictured in Robert Bishop’s *New Discoveries in American Quilts* (1975).

The publication of Country House’s pattern, which included instructions for creating antique effects by staining the fabric pieces, resulted in a wave of newly-executed quilts offered as historic African-Americana by dealers and auction houses in the late twentieth century.

The creator of these thirteen panels has departed from the template in significant ways, incorporating a range of skin tones and facial expressions beyond the stylized dots and dashes of the pattern; notably, one panel features a smiling woman in dangling beaded earrings and an embellished skirt.

For more on the renewed popularity of stereotypical collectibles in the 1980s, see Patricia Turner's *Ceramic Uncles & Celluloid Mammies* (1994); for more on the "Southern Mammy" pattern and the related "Black Uncle Sam" pattern, see quilt historian Barbara Brackman's *Material Culture* blog posts, June 28 and July 10, 2015.

A compelling example of Black American iconography at the intersection of folk art and mass-market crafting.

Thirteen hand-pieced fabric quilt panels, each measuring 9.5 x 9.5 inches. All panels embroidered with facial features, one panel embellished with beading.





**THOMAS HARDY'S THE WOODLANDERS,
1887, THE ARTHUR SPINGARN COPY**

**11. Thomas Hardy.
The Woodlanders.**

London: Macmillan and Co., 1887.

\$3500.

First edition of Thomas Hardy's favorite of his own novels, in the publisher's first binding.

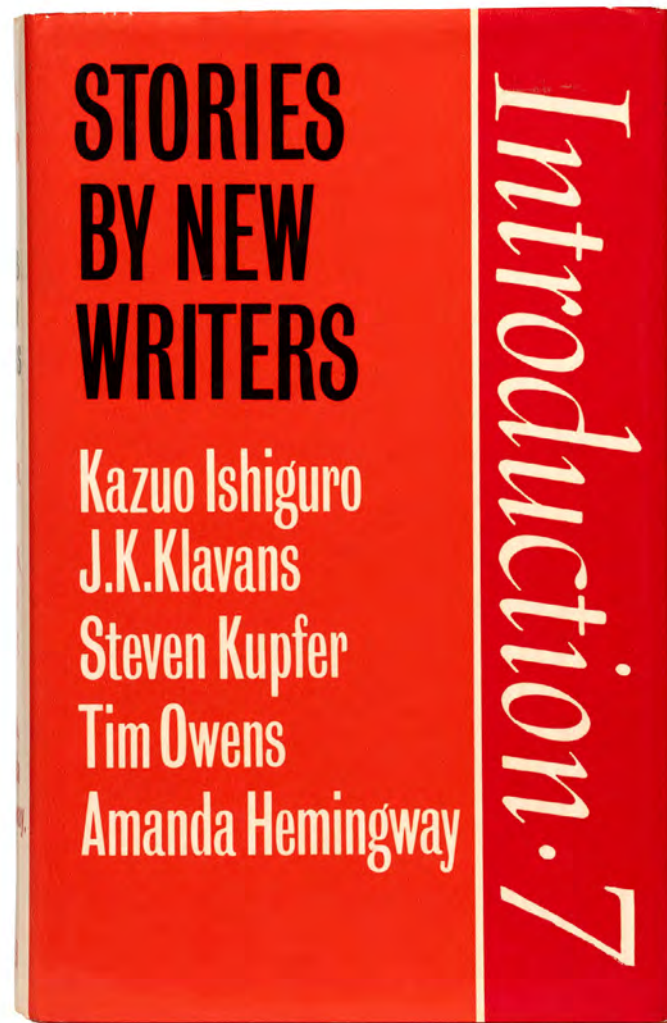
The Woodlanders represents a number of Hardy's signature themes: an unequal marriage, friction between social classes, the experience of rural life in England. "Over and above the genuine emotion which she raised in his heart there hung the sense that he was casting a die by impulse which he might not have thrown by judgment."

This copy from the library of American civil rights lawyer, NAACP president, and noted book collector Arthur Spingarn ((1878-1971), with his distinctive Art Deco bookplate designed by Ruth Reeves.

Sadleir 1120, Purdy, 54-57. A very good copy, with excellent provenance.

Three volumes, measuring 7.5 x 4.75 inches: [4], 302, [2]; [4], 328; [4], 316. Original dark green bead-grain cloth, double-rule border and panel stamped in black and blind, spines lettered in gilt with gilt publisher's device and decorative rules at top and bottom stamped in black, brown-coated endpapers. Publisher's advertisement leaf bound at rear of Volume I. Bookplate of Arthur Spingarn in each volume. Light rubbing and bubbling to cloth, some pages roughly opened, hinges cracked in Volume III. Housed in a custom clamshell box.





**SIGNED COPY OF KAZUO ISHIGURO'S
FIRST BOOK APPEARANCE**

12. Kazuo Ishiguro, et al.
Introduction 7: Stories by New Writers.
London: Faber and Faber, (1981).

\$1000.

First edition of this collection of short fiction by new English writers, signed by contributor Kazuo Ishiguro at the head of his stories, which represent his first publication in book form. "A Strange and Sometimes Sadness" had appeared in *Bananas* magazine the previous year, while "Waiting for J" and "Getting Poisoned" appear here for the first time.

In these disturbing stories, Ishiguro's lifelong preoccupation with themes of violence, disassociation, and complicity is already evident: "He did not put down the coffee cups, and his face became quite expressionless. I abandoned any notion of disguise now and slowly raised the knife."

Kazuo Ishiguro

A STRANGE AND SOMETIMES SADNESS

WAITING FOR J

GETTING POISONED

Kazuo Ishiguro

Ishiguro's inclusion in this volume set the stage for the publication of his debut novel, *A Pale View of Hills*, by Faber and Faber the following year.

In 2017, Ishiguro received the Nobel Prize for Literature for his collected works, including *The Remains of the Day* (1989) and *Never Let Me Go* (2005), novels that reveal "the abyss beneath our illusory sense of connection with the world." A fine signed copy.

Single volume, measuring 7.75 x 5 inches: 255, [1]. Original red textured boards, spine titled in gilt, original unclipped color typographic dust jacket. Signed by Kazuo Ishiguro at the head of his stories.

**MAURICE SENDAK'S VERY FAR AWAY,
PUBLISHER'S REVIEW COPY**

13. Maurice Sendak.

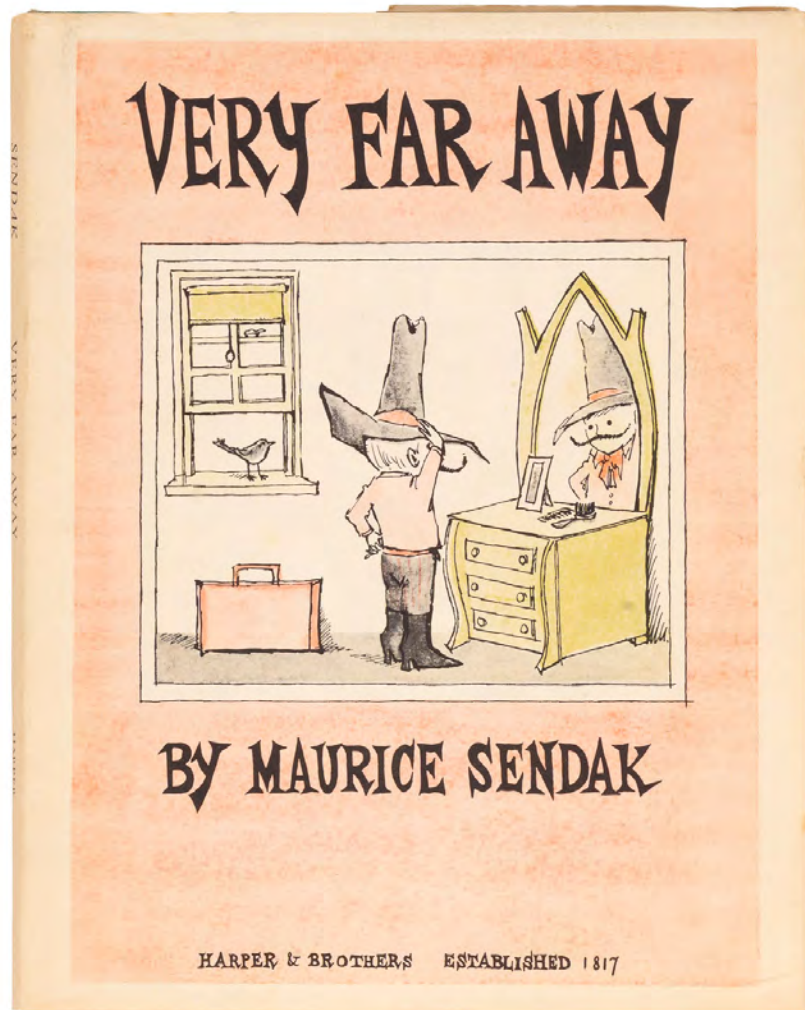
Very Far Away.

New York: Harper & Brothers, (1957).

\$1000.

First edition, review copy, of the second book written and illustrated by Maurice Sendak, following *Kenny's Window* in 1956. Frustrated by his mother's attention to the new baby, young Martin dresses up as a cowboy and runs away from home, "looking for very far away," and is soon joined by a group of similarly wistful figures: an old horse, a nostalgic sparrow, and a cat who longs to sing all day. The story of a boy who escapes his domestic routine only to run "all the way home" before nightfall prefigures the plot of *Where the Wild Things Are*, published six years later.

First-issue jacket, priced at \$2.00, with four blurbs for *Kenny's Window* on rear flap and Robert Galster's photograph of the young Sendak on rear panel. Hanrahan A28.



VERY FAR AWAY

BY MAURICE SENDAK



HARPER & BROTHERS, PUBLISHERS, NEW YORK

HARPER & BROTHERS

Publishers



49 EAST 33RD STREET, NEW YORK 16, N. Y.

To the Literary Editor:

Direct quotation in reviews is limited to 500 words unless special permission is given.

VERY FAR AWAY

DATE OF PUBLICATION

3/6/57

PRICE

\$2.00

Please do not release reviews before publication date
Please send us two copies of your review

An exceptional copy of one of Sendak's scarcest first editions, with original publisher's review slip.

Single volume, measuring 8 x 6 inches: 52, [4]. Original green pictorial cloth stamped in black, pale green endpapers, original unclipped color pictorial dust jacket. Illustrations printed in black, pink, and grey throughout text.

Harper & Brothers review slip laid in. Lightest sunning to spine panel of jacket, a few faint spots to rear panel.

**FIRST EDITION OF
THE VERY HUNGRY CATERPILLAR,
INSCRIBED BY ERIC CARLE WITH A SKETCH**

14. Eric Carle.

The Very Hungry Caterpillar.

New York and Cleveland:

The World Publishing Company, (1969).

\$12,500.

First edition of one of the most beloved modern picture books, inscribed by Eric Carle with a sketch of a smiling caterpillar. The inventive story encourages children to count and to follow the days of the week as the very hungry caterpillar voraciously chews his way through the book, leaving a trail of holes in his wake. The result is, in Carle's words, "a book you can play with and a toy you can read."

The three-dimensional demands of the narrative, "requiring advanced die-cut and page-punch printing techniques," proved to be a challenge for Carle's publishers, who outsourced production of this first edition to Japan.



On Monday
he ate through
one apple.
But he was still
hungry.



This is a first printing of the book in a very early dust jacket, with a price of \$3.91 on lower front flap, the correct jacket code (A3450) and jacket copy, and "World Publishing / Times Mirror / New York" on rear flap.

Grolier Children's 100, 99;
Loker, *A Shimmer of Joy*, 62.

A near-fine first edition,
uncommon inscribed.



THE VERY HUNGRY CATERPILLAR

by Eric Carle

For BEE THORPE

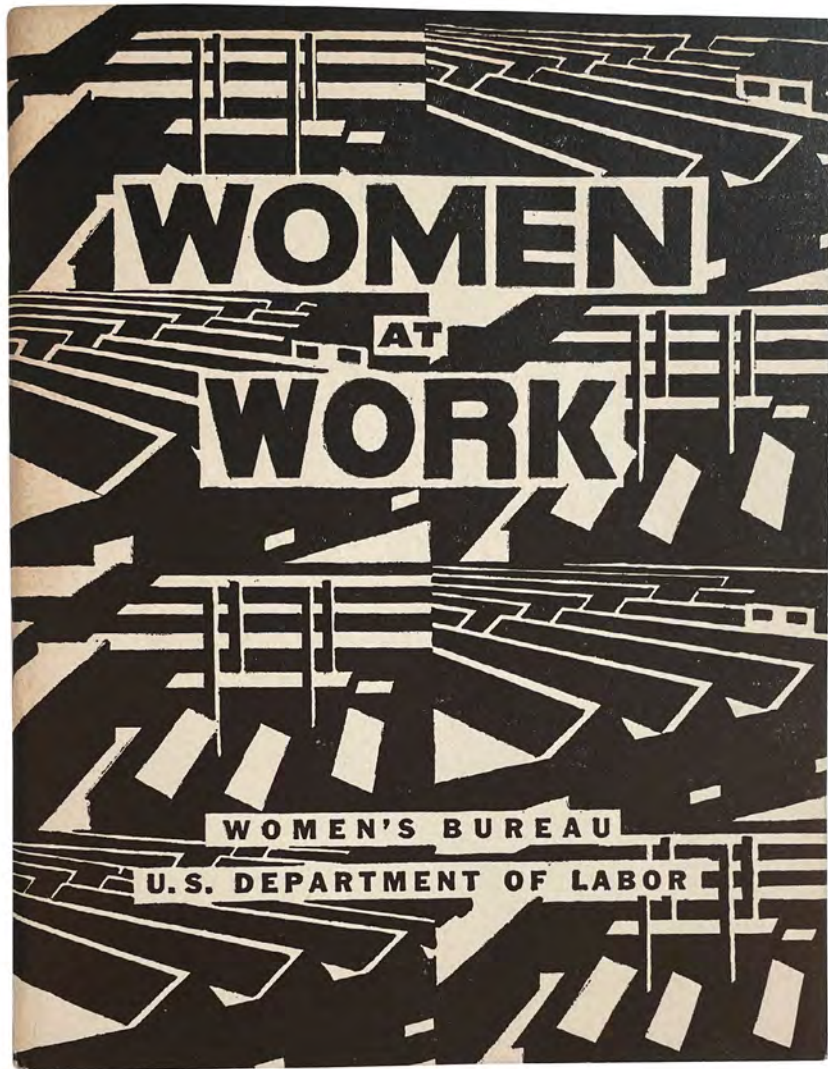


The World Publishing Company / New York and Cleveland

Oblong volume, measuring 8.25 x 11.25 inches: [24]. Original glossy color pictorial boards, color-patterned endpapers, original color pictorial dust jacket clipped at upper corner of front flap, priced at \$3.91 at lower corner. Color illustrations and pictorial cut-outs throughout text.

Inscribed with a sketch: "For Bee Thorpe / Eric Carle" on title page. Slightly shaken, lightest shelfwear.





**WOMEN AT WORK:
A CENTURY OF INDUSTRIAL CHANGE**

**15. United States Department of Labor,
Women's Bureau; Eleanor Nelson;
Jean W. Hill (illustrator).**

Women at Work: A Century of Industrial Change.
Washington, DC: U.S. Government Printing Office, 1933.

\$350.

First edition of this informative history of working women in the United States, issued during the Depression by the Women's Bureau of the United States Department of Labor: "Women have always worked. . . it is new and characteristic of this century that the individuality of women's work, once expressed in delicately fashioned quilts, smoothly woven clothes, and well-baked food, is lost in industry in the machine labor of making standardized products."

Chapters deal with the pervasive wage disparity between men and women, women's entrance into the American workforce during the Civil War and World War I, the impact of women on the professions and the labor movement, and the experience of African-American and immigrant women workers.

A fine copy of a surprisingly striking government publication, illustrated throughout text.

Side-stapled booklet, measuring 7 x 5.5 inches: [iv], 50, [2]. Original black and white graphic screenprinted wrappers, black and white illustrations throughout text. Spine ends lightly rubbed.





**DELUXE SIGNED LIMITED EDITION
OF EUDORA WELTY'S PHOTOGRAPHS,
WITH ORIGINAL GELATIN SILVER PRINT**

**16. Eudora Welty; Reynolds Price (foreword).
Photographs.**

Jackson and London: UP of Mississippi, (1989).

\$5000.

Deluxe signed limited first edition, copy WW of 52 copies lettered A-ZZ, accompanied by a gelatin silver print from Welty's original negative, "At Bowen's Court, County Cork, Ireland."

The collection includes 226 photographs taken from the 1930s to the 1950s, with an emphasis on Depression-era images of Welty's native Mississippi, as well as an interview revealing her approach to photography: "I wasn't trying to say anything about myself in the pictures of people. I was trying to say everything about *them*." The original photograph, which appears as image 184 in the book, depicts the Irish country house of Welty's fellow novelist Elizabeth Bowen; Bowen's Court would be demolished in 1961.

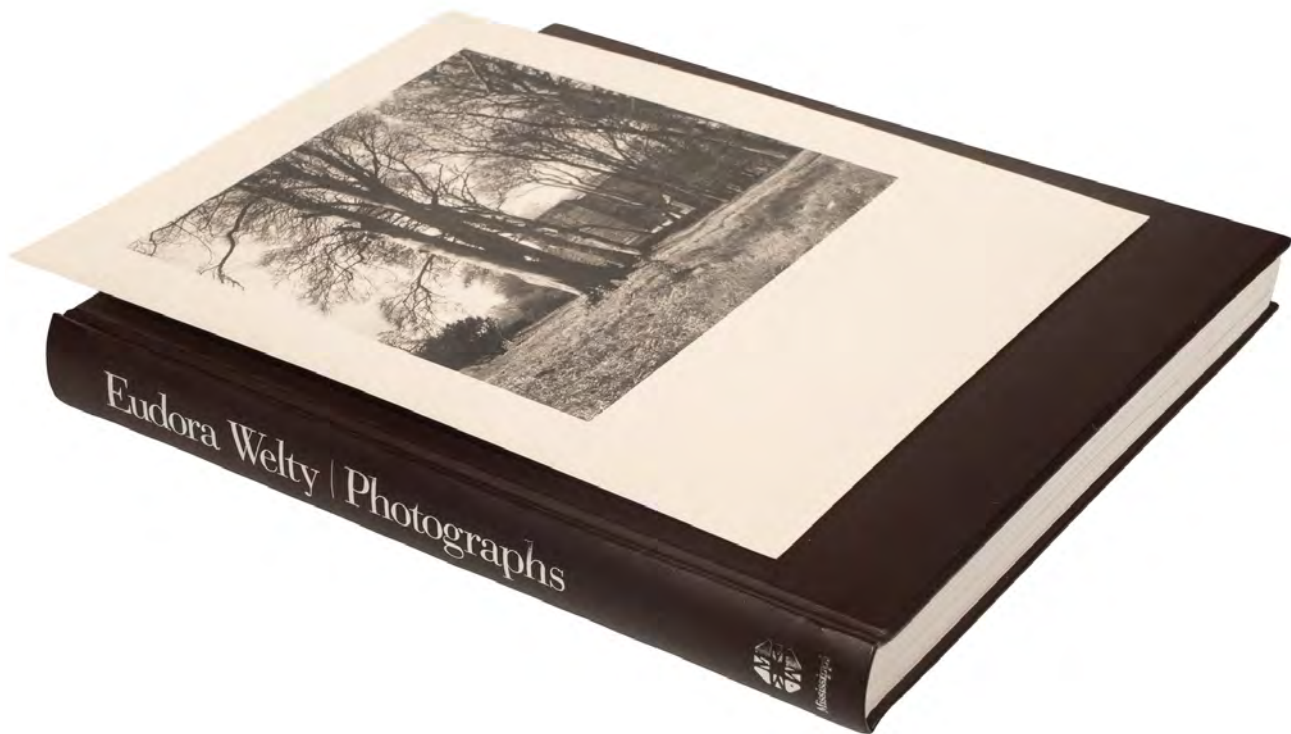


A fine signed copy, complete with original photograph bearing Welty's stamp.

Quarto, measuring 10 x 8.75 inches: xxviii, [178]. Original dark plum cloth titled in silver, black-and-white photographs throughout text. Signed and lettered by Welty at colophon.

With: laid-in gelatin silver print, measuring 10 x 8 inches, with Welty's inkstamp on verso, housed in protective sleeve with limitation leaf, loose as issued. Book and print housed together in publisher's plum silk case with mounted photograph ("A woman of the 'thirties") and bone closures, titled in silver on spine.

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