

Pryor-Johnson Rare Books

Brooklyn
Antiquarian
Book Fair

7–8 September 2019

Maurice Sendak
& *Other Books for Adults*

In 2012, Maurice Sendak became internet-famous. He was, of course, already in-real-life-famous; from the publication of *Where the Wild Things Are* in 1963, he was known as one of the great author-illustrators, in the tradition of Edward Lear and setting the stage for Eric Carle. Yet it wasn't until an interview with Stephen Colbert, the *alter ego* of Stephen Colbert on *The Colbert Report* (cole-BARE ruh-PORE) that adults who had perhaps forgotten the great man remembered him again.

Colbert, needling Sendak in his Connecticut home, asks him: "Why write for children?" Sendak volleys back:

I don't write for children.

[You don't?]

No. I write. And somebody says: "that's for children!"

With these words, Sendak sets to rights a silly niggling distinction in books "for children" and those that are not. The hand-wringing breeds terms such as "graphic novel" to make illustrated books "acceptable" for adults to read. Sendak asks us — always in his quiet way subverting — why the fuss?

With this catalogue we celebrate Sendak's work and the perfect good sense he made so much of the time. The first half spans nearly the entirety of his career, from *A Hole Is To Dig* (with Ruth Krauss, 1952) through to his first and only pop-up book *Mommy?* in 2006. Along the way we have an exceptionally rare page-proof of *Where the Wild Things Are*, a large dossier of publication and advertising materials for *Outside Over There* (which Sendak considered his finest work) and his two major retrospectives, edited by Selma Lanes (1980) and by Tony Kushner (2003).

The second half of the catalogue is a simple celebration: illustrated books are for adults! We don't have to read words all the time! The themes of these "picture-books for adults" run the gamut: cocktails, the bible, hatred for a celebrated lexicographer, hard drugs. Much good illustration came from the Beats: Lawrence Ferlinghetti, Gregory Corso, Ralph Steadman (if we extend the label so far). R. Crumb is a rich vein; we begin with his absolutely magnificent *Sad Book* and follow his career through his sketchbooks from the 1960's, the aforementioned illustration of *Genesis* (so dirty!) and the development of his daughter Sophie's individual style. Beyond that we find the first appearance of the *Star Wars* story, illustrated *Frankensteins* and the macabre Charles Addams (of Family fame) and Edward Gorey up through Charles Burns's *X'ed Out*, which we'd call a "graphic novel" if we hadn't learned our lesson.

As the summer draws to its close, beach reads unfinished and bookmarked with sand, remember that back-to-school applies to everyone of every age, and that means you get to look at pictures with no guilt or shame (except the dirty ones).

David Johnson, proprietor
Jonah Rosenberg, senior cataloguer



But the wild things
we'll eat you up—
And Max said, "No!"

The wild things roared their terrible roars and gnashed their terrible teeth
and rolled their terrible eyes and showed their terrible claws
but Max stepped into his private boat and waved good-bye



and into the night of his very own room
where he found his supper waiting for him

That very night in Max's room a forest grew

and another

WHERE THE WILD THINGS ARE

STORY AND PICTURES BY MAURICE SENDAK

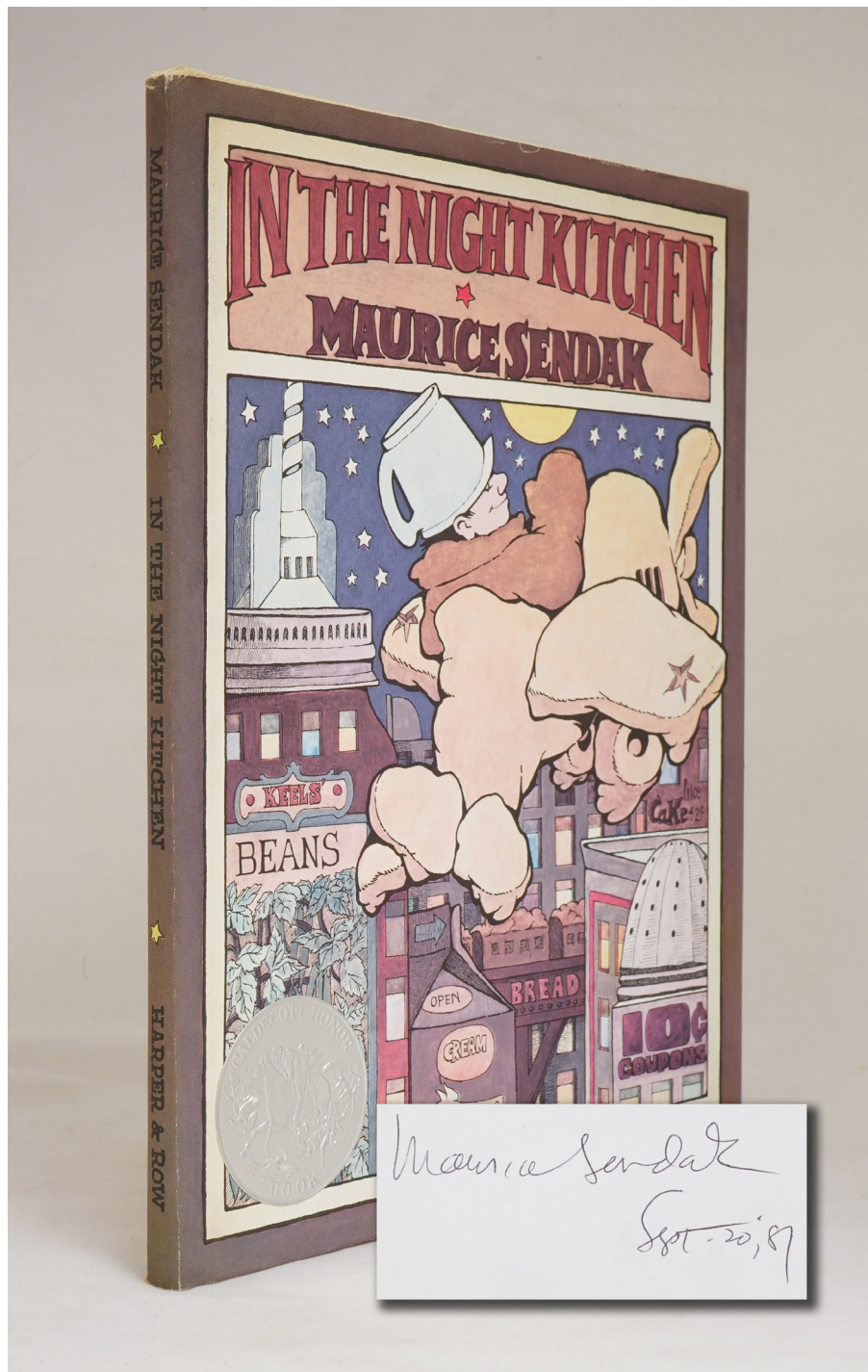
HARPER & ROW, PUBLISHERS



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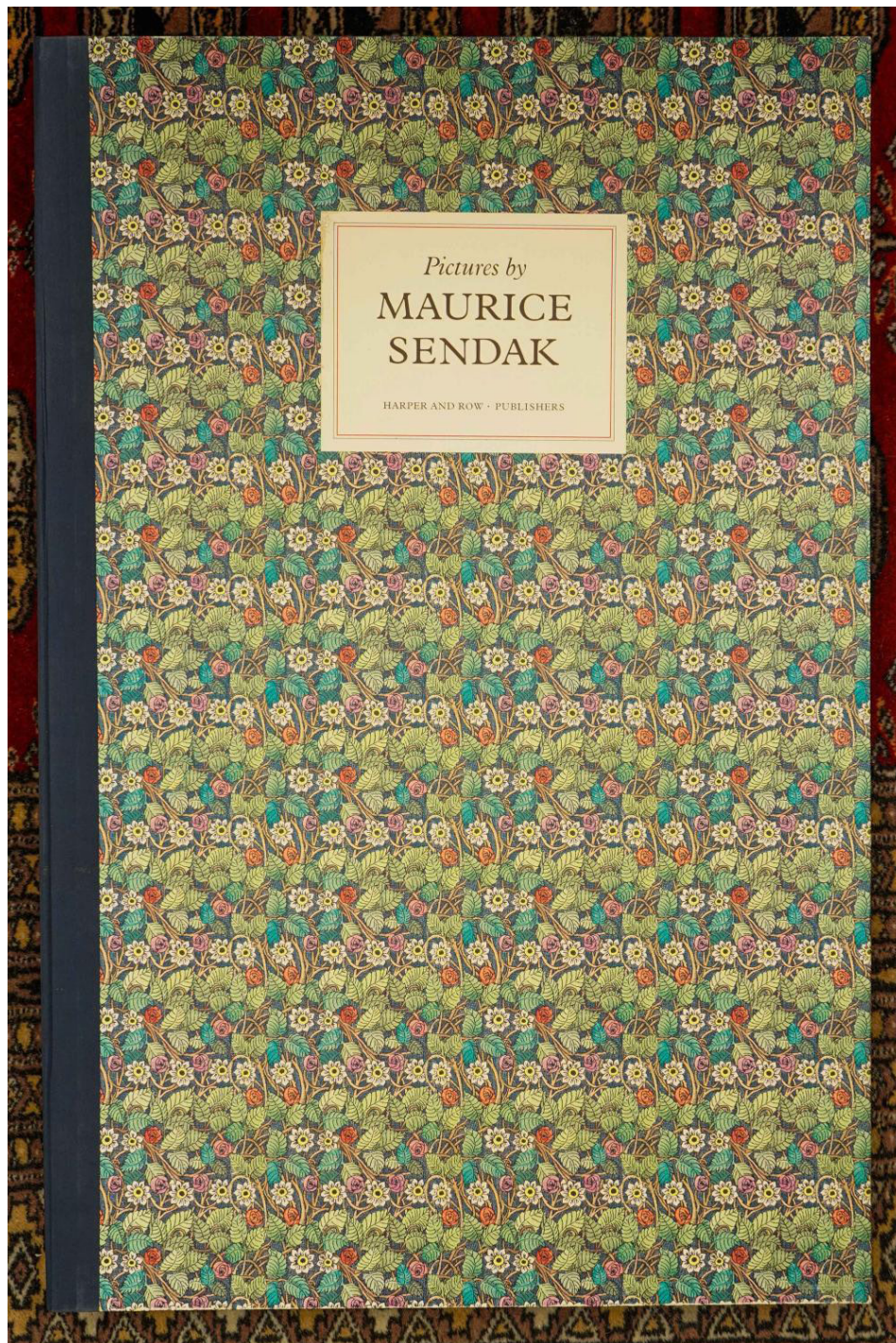
Maurice Sendak

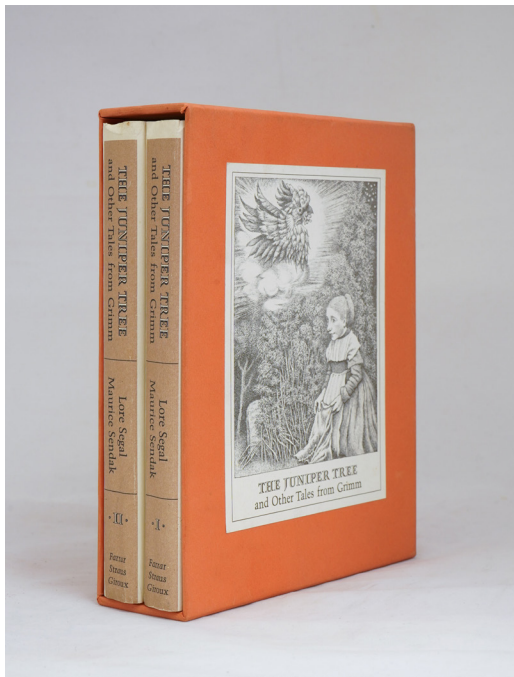
1. Sendak, Maurice (illust.) and Ruth Krauss. *A Hole is to Dig. A book of first definitions*. [New York]: Harper & Brothers, 1952. First edition, later issue (points: a medium bluish buckram used for the spine, “Grr-r-r” on p. [23], dust-wrapper with \$1.50 price, code 30-70). Small octavo; pictorial boards, identical to the dust-wrapper. Very slight wear to the extremities of the dust wrapper; a lovely copy. Signed by Sendak on the title-page. Printed in two colors (black and ochre), a fine example of Sendak’s “early style.” Hanrahan A4a.1. \$750.
2. Sendak, Maurice (illust.) and Beatrice Schenk de Regniers. *The Giant Story*. New York: The Junior Literary Guild/Harper & Brothers, 1953. First edition (Junior Literary Guild). Dust-wrapper lightly toned with some little tears and spots of wear; very good. Quarto; blue cloth with title and illustration printed in yellow under the dust-wrapper (unclipped, with price of \$2.00). Hanrahan (A9) writes: “the Rosenbach copy is a Junior Literary Guild copy which I assume was issued at the same time” as the trade first. Printed in two colors (black and blue or black and goldenrod) in a unique style. Quite scarce in the dust-wrapper. \$750.
3. Sendak, Maurice. *Where the Wild Things Are*. [New York]: Harper & Row, 1963. A page proof of the first edition (lacking Library of Congress number, as one had not yet been assigned). With faint scattered creases to the edges, else fine — quite a lovely and rare thing. The entirety of the book was printed on a single sheet, recto and verso, about 58” x 42”. These proofs were a late-stage juncture at which to correct or to change any aspect of the book. Printers’ marks along the edges indicate the registration of the various ink runs (CMYK). There were registration problems through the whole of the first printing; the book was not properly printed until April 1964. The present copy exhibits no such problems of registration. We know of two other copies: one that had been at the Rosenbach but is now back with the Maurice Sendak Foundation, and the other on the market. *Where the Wild Things Are* would go on to win the Caldecott Medal in 1964. Purchased from the Riverrun Bookshop in Hastings-on-Hudson, which was then owned by Frank Scioscia, sales executive for junior books at Harper. Sendak has described this as the middle in a trilogy of child development, preceded by *In the Night Kitchen* and followed by *Outside Over There*. Hanrahan A58 (although she does not mention this state). Surpassingly rare, and therefore not in any bibliographies or catalogues. \$19,500.
4. Sendak, Maurice (illust.) and Jan Wahl. *The Pleasant Fieldmouse*. New York: Harper & Row, 1964. First edition with HarperCrest (library binding) gold foil sticker wrapped around the spine (“with a price-clipped dust-wrapper which is identical in every other respect to the first”: Hanrahan A62.1). Quarto; pictorial cloth identical to the dust-wrapper. Fine in fine dust-wrapper, with “0564/ 50 up” at the foot of the front flap. Signed by Sendak on the title-page. Wahl’s first book, and the beginning of a long and prolific career that ended with his death early in 2019. \$675.
5. Sendak, Maurice (illust.) and George MacDonald. *The Light Princess*. New York: Farrar, Straus and Giroux, 1969. First edition, stated first printing. Small octavo; bound in elaborate gilt cloth. With a light even sunning to the spine of the dust-wrapper (price: \$3.95), with a couple of tiny nicks to the head-piece. Else fine. Signed by Sendak on the half-title-page. MacDonald’s *Light Princess* was published in 1864; it tells the story of a girl unable to touch the ground till she is brought down with love. Recently turned into a musical by Tori Amos. Hanrahan A71. \$375.



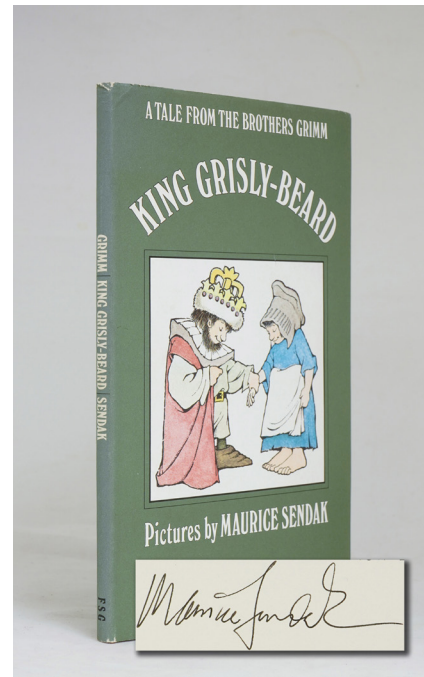
6. Sendak, Maurice. *In the Night Kitchen*. [New York]: Harper & Row, 1970. Quarto; bound in linen, with a pictorial roundel, identical to the half-title-page. First edition, collated identical with Hanrahan (with the silver Caldecott honor medal, seven titles listed on the rear flap, 10/70 (i.e., October, 1970) code on the front flap). Price-clipped, with some very slight scuffing to the extremities of the dust-wrapper. Else fine. Signed and dated (Sept. 20 '81) by Sendak on the half-title-page. The presence of the Caldecott sticker — the American Library Association announces its awards, including the Caldecotts, in January of the year following — does not necessarily determine state or issue. Doubtless, copies of the first edition remaining in stock were given the sticker. A psychedelic dream book, and perhaps Sendak's most popular after *Where the Wild Things Are*. Sendak has described this as the first in a trilogy of child development, followed by *Where the Wild Things Are* and *Outside Over There*. Hanrahan A75. \$1,250.

7. Sendak, Maurice. *Pictures by Maurice Sendak*. [New York]: Harper & Row, 1971. First edition, limited; 484 of a special edition of 500. A large folio clam-shell box (26 1/4" x 17 1/4" x 1 7/8"), beautifully papered in a floral print. Twenty plates: one an unpublished drawing of Sendak's dog Jennie, signed by Sendak, and nineteen reproductions, sixteen in color and three grayscale. Essentially as new: with a small mark to the inside of the front of the elaborately-papered oversized pictorial clam-shell box, and a small puncture to the inside of the rear of the box, both of which are perhaps publisher's faults. The corners of one or two drawings are bumped. With the original folded prospectus, finely printed on watermarked paper in which Sendak explains: "they are some of the pictures I like best." The plates, contained in nine folders, also fine and watermarked, vary in size, some two feet long. Each is identified on its verso. In publisher's carton, printed with author, title, publisher and limitation. Purchased from the Riverrun Bookshop in Hastings-on-Hudson, which was then owned by Frank Scioscia, sales executive for junior books at Harper. Hanrahan A78. \$2,500.





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8. Sendak, Maurice. *Where the Wild Things Are*. New York: Scholastic Book Services, 1972. Third (Scholastic; the first was in 1969) printing, November 1972. Ownership stamp to the front cover. A 2.25" split at the bottom of the spine, with the title-page loose. Good. Signed by Sendak on the title-page. Priced at 95¢ with catalogue number TJ 1427. Interestingly, there is no mention of the Caldecott Medal, which the book won in 1964. Hanrahan A58 (although she does not mention this edition). \$150.
9. Sendak, Maurice (illust.), Wilhelm Grimm and Lore Segal (trans.). *The Juniper Tree and Other Tales from Grimm*. New York: Farrar, Straus and Giroux, 1973. Proof copy. Loose quires in wraps (in the French manner; these match the publication dust-wrappers, including the trade-edition price). Two volumes in publisher's box (with small scrape and a 3mm vertical hole at the corner). Some wrinkling to the spines of the wraps, and a few faint smudges at the fore-edges of the first pages of the first volume. Else fine. Hanrahan A82, although she does not mention this issue. Quite rare. \$950.
10. Sendak, Maurice (illust.), Wilhelm Grimm and Edgar Taylor (trans.). *King Grisly-Beard*. New York: Farrar, Straus and Giroux, 1973. First edition. Octavo; maroon cloth with a single blind fillet border; spine gilt. Some slight scuffs to the extremities of the dust-wrapper, and a bump to the head-piece. Else fine. A variant state with an unpriced unclipped dust-wrapper, the flaps unprinted except for the publisher's name and address to the rear flap. Signed by Sendak on the title-page. The text is taken from the lovely and lyrical 1823 Taylor translation. Hanrahan A84, although this state is not noted. \$595.
11. Sendak, Maurice (illust.), Wilhelm Grimm [and Edgar Taylor (trans.)]. *King Grisly-Beard*. [New York]: [Farrar, Straus and Giroux], [1973]. A "pre-first" edition; an insert from the August 1973 edition of Family Circle Magazine; the book was published in September. Printed in two colors (brown for the text, black only for the illustrations) on acidic paper, unfortunately. With some gaps to the spine-edge from where the pamphlet was pulled from the magazine. Very good. The text is taken from the lovely and lyrical 1823 Taylor translation. Hanrahan A84.2. \$40.

12. Sendak, Maurice. *Where the Wild Things Are* (Gift Record). Weston, CT: Weston Woods, [1973?]. A flexible 33 1/3 rpm gift recording of *Where the Wild Things Are*, taken from the sound filmstrip produced by Weston Woods, directed by Gene Deitch. Printed in green and black, the sleeve bears on its cover a black-and-white excerpt from the book; it is pierced through the middle to align with the hole for the spindle. On the inside, there is a rear flap with a business reply card. It was reissued with narration and music by Peter Schickele (best known as PDQ Bach). With tape along most of the joints and "no book" written in ballpoint on the front of the sleeve. The sleeve is signed by Sendak. Not in Hanrahan. \$750.
13. Sendak, Maurice and Carole King. *Maurice Sendak's Really Rosie starring the Nutshell Kids*. New York: Harper & Row, 1975. Proof copy of the stated first edition. Oblong quarto. Quires laid loose into pictorial card wraps (in the French manner; the book was only ever issued in wraps). A little light toning at the edges, and some faint rubbing to the spine. Else fine. Signed by Sendak on the title-page. Taken from the television program with music by Carole King, the book is a collection of illustrated lyrics and sheet music. Hanrahan A91, although she does not mention this issue. \$475.
14. Sendak, Maurice. *Seven Little Monsters*. New York: Harper & Row, 1977. Stated first American edition and first English-language edition (originally issued in German in Germany). Oblong duodecimo; bound in off-white pictorial boards, identical to the dust-wrapper. Fine in fine dust-wrapper (all copies have the bottom edge of the front flap clipped. Signed by Sendak on the title-page. Essentially, a counting book done in a light and lovely style. Hanrahan A93a.2 & A101. \$375.



15. Sendak, Maurice. *Seven Little Monsters*. New York: Harper & Row, 1977. Proof copy of the first American edition. The gathering is stapled and laid loose in card wraps. A very little toning and some minor bumps to the edges of the wraps; else fine. Signed by Sendak on the title-page. Without a price to the upper edge of the front flap (unfolded, as is the rear flap) and not clipped at the bottom, as all published copies have been. In all other respects, identical to the trade edition. Essentially, a counting book done in a light and lovely style. Hanrahan A93a.2, although she does not mention this issue. \$750.

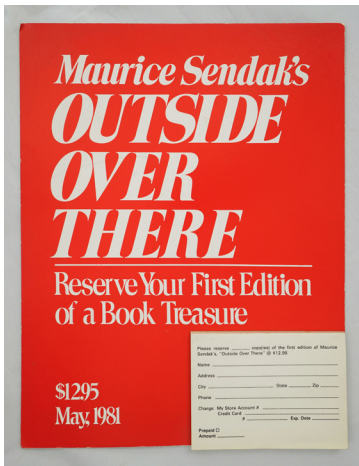
16. Sendak, Maurice (illust.) and Selma G. Lanes. *The Art of Maurice Sendak*. New York: Harry N. Abrams, 1980. Oblong quarto; bound in pictorial cloth. First edition. Some little bumps to the printed glassine dust-wrapper; else fine. Signed by Sendak on the recto of the title-spread. With 261 illustrations, including 94 in full color. The first survey of Sendak's artwork from the first half (it would turn out) of his career; this volume is complemented by Kushner's survey in 2003 (q.v.). Lanes contributes to the sense that Sendak was not "just a children's book illustrator" but an artist of major importance. The book is an excellent reference; the reproductions in this first edition are far superior to those in subsequent editions, which do not contain, as this does: the red riding hood moveable pop-up (p. 37), the facsimile initial dummy of *Where the Wild Things Are* (p. 81) and three folding plates. Hanrahan A107. \$495.

17. Sendak, Maurice. *Outside Over There* [With a suite of 10 prepublication and advertising items]. New York: Harper & Row, 1981. First edition, with a \$12.95 price to the dust-wrapper (Hanrahan notes a copy with a "2" to the copyright page, presumably a second printing). Oblong quarto; bound in gilt-lettered red cloth. With some minor rubbing to the extremities of the dust-wrapper and some spotting to its rear. Else fine. Signed by Sendak on the title-page. Sendak considered this to be his best work.

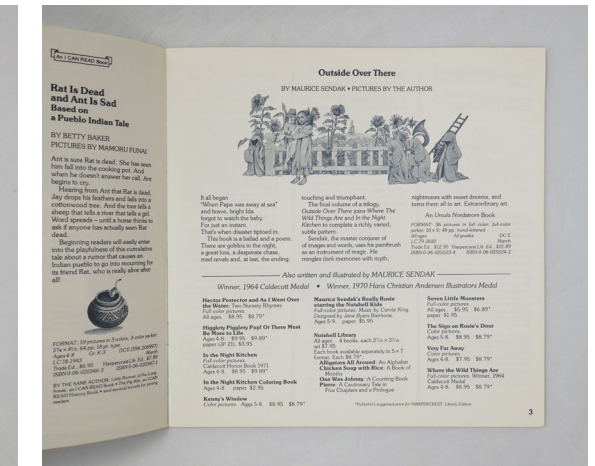
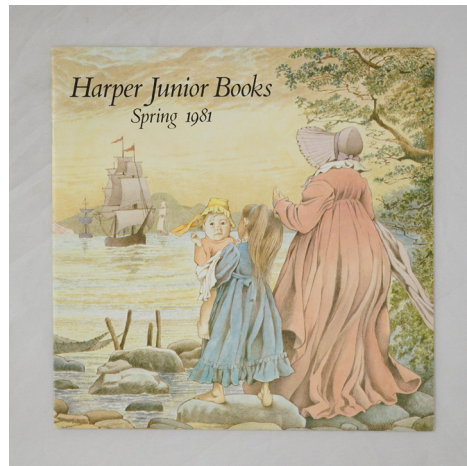
Accompanying this, a suite of ten items related to the production and sale of *Outside Over There*:

- (1) A standing board, 13" x 10", with a glue-bound stack of reserve slips mounted.
- (2) The Spring 1981 Harper Junior Books catalogue, with an image from *OOT* on the cover.
- (3) A proof copy, loose quires laid in to the dust-wrapper (in the French manner), identical to the published form.
- (4) A mock-up of the book without text, stapled together and laid loose in the dust-wrapper.
- (5) A stapled three-leaf xerox of the projected text, which were handed out at the sales conference.
- (6) The sales-conference folder printed with an image from *OOT* (with the illustration "when papa was away at sea" on the cover.
- (7) An octavo-folded single sheet (the first quire of the book) with registration marks at the peripheries.
- (8) A dummy with just the front of the dust-wrapper taped to a cancelled copy of Sandra Boynton's *Hester in the Wild*.
- (9-10) Two dummies of the boards, neither of which is the same as that finally used: one with a gilt spine and large gilt printed (but not embossed) beveled rectangle with the title reserved on the front and then blind-embossed upside down at the back; the other with a small blind-embossed beveled rectangle (the final state would have the same size and position but gilt and not embossed) on the front board.

A nonpareil dossier of the development of one of Sendak's most celebrated books, winner of the National Book Award for Children's Books and an Honor Book of the Caldecott Medal. Sendak has described this as the third in a trilogy of child development, preceded by *In the Night Kitchen* and *Where the Wild Things Are*. Purchased from the Riverrun Bookshop in Hastings-on-Hudson, which was then owned by Frank Scioscia, sales executive for junior books at Harper. Hanrahan A110. \$2,500.



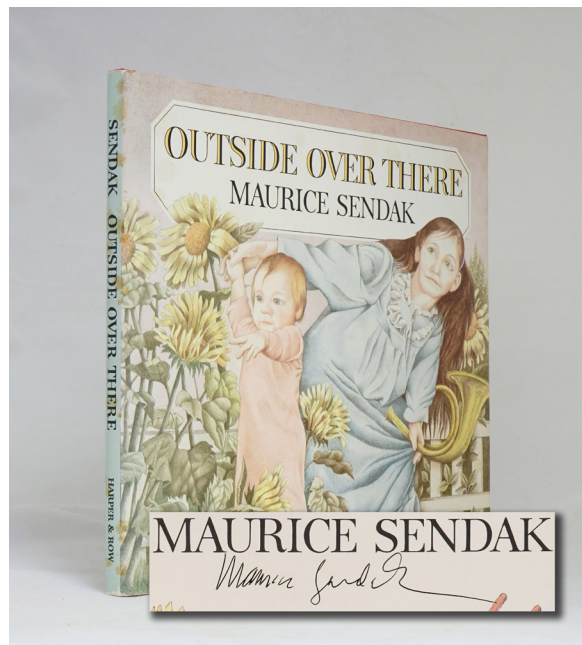
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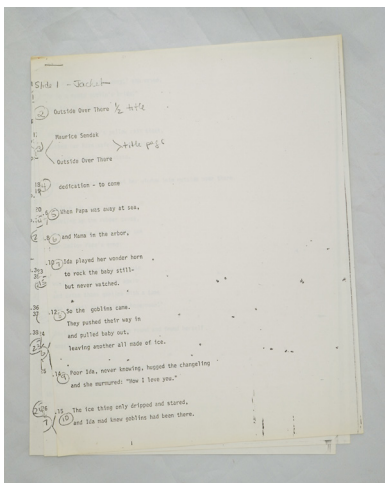
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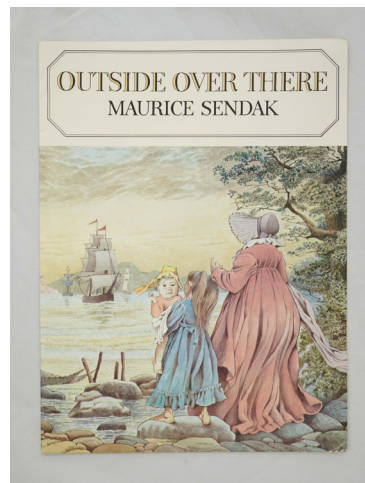
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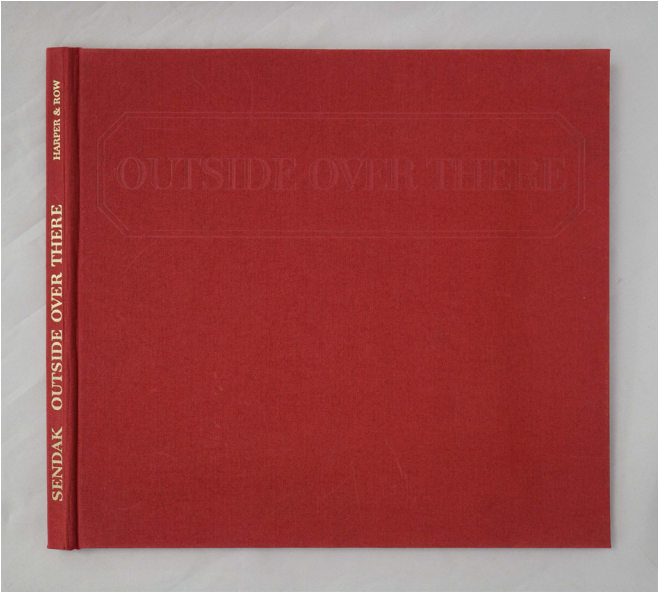
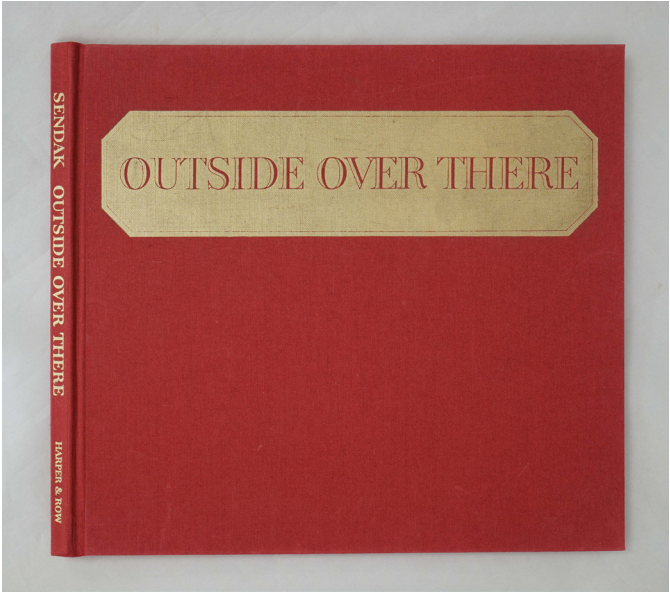
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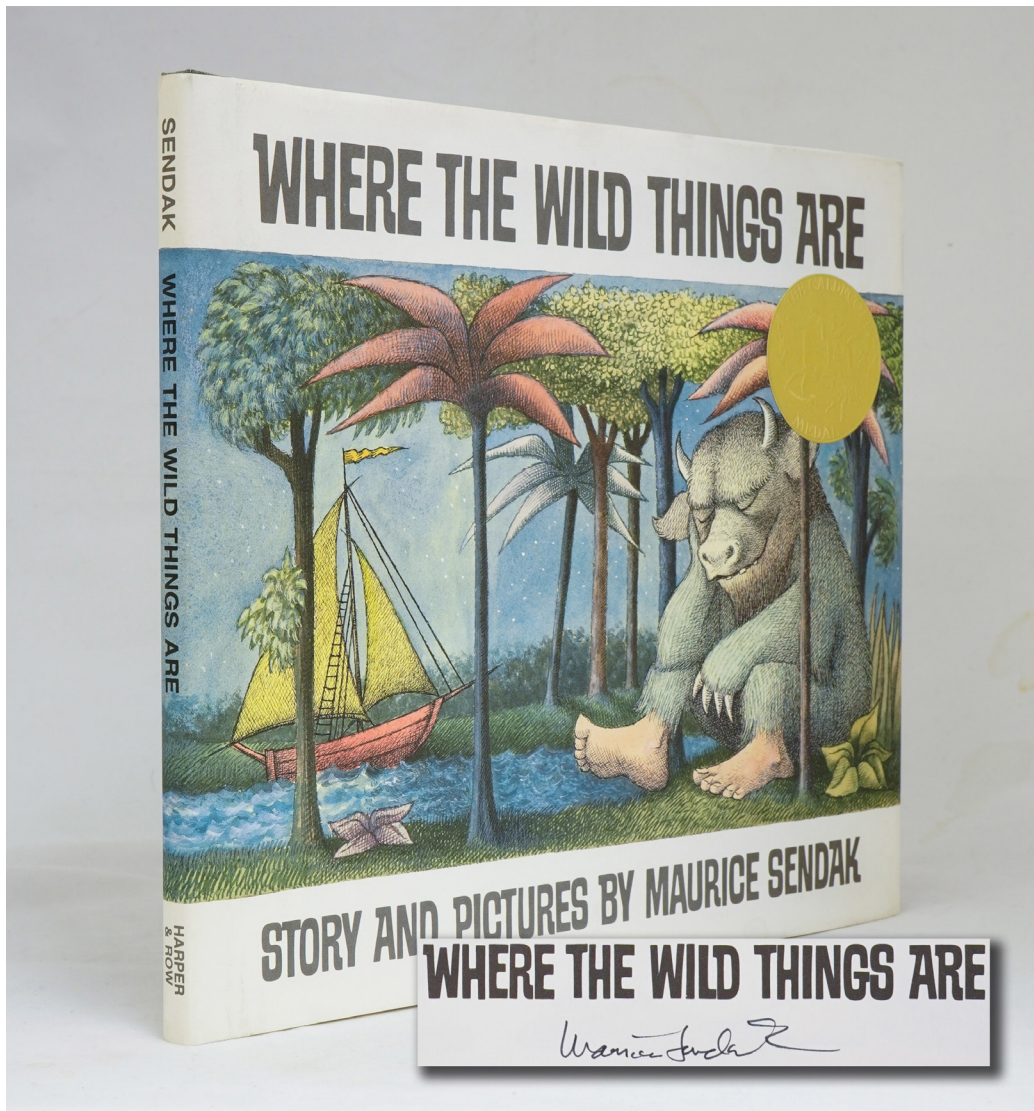


18. Sendak, Maurice (illust.) and Frank Corsaro. *The Love for Three Oranges*. The Glyndebourne Version. New York: Farrar, Straus and Giroux, 1984. First American edition (Hanrahan: “identical in appearance to the Bodley Head” edition). Small chip to the lower front fore-corner of the glassine dust-wrapper (with FSG price-sticker to front flap, as called for); else fine indeed. A record of a very illustrious set of collaborations. Prokofiev’s opera *L’Amour des Trois Oranges* was translated by Tom Stoppard for the Glyndebourne Touring Opera. Sendak designed the stage and costumes, and his sketches are reproduced at life size. The book is larded with a conversation between Corsaro and Sendak. Hanrahan A117.1. \$75.



19. Sendak, Maurice (illust.), Wilhelm Grimm and Ralph Manheim (trans.). *Dear Mili*. New York: Michael di Capua/Farrar, Straus and Giroux, 1988. Unrevised uncorrected color proofs of the first edition. Dated in ink “October 1988”, and with a tentative price of \$16.95. Quires — including the pink end-papers — laid loose into card wraps (in the French manner; these match the published dust-wrapper without the flaps). Some faint bumps to the head and tail of the wraps; else fine. A child is sent into the forest at the onset of a battle and is taken in by St. Joseph. Hanrahan A130, although she does not mention this issue. \$275.
20. Sendak, Maurice (illust.), Wilhelm Grimm and Ralph Manheim (trans.). *Dear Mili*. New York: Michael di Capua/Farrar, Straus and Giroux, 1988. Stated first edition. Fine in fine dust-wrapper. Signed by Sendak on the half-title-page. A child is sent into the forest at the onset of a battle and is taken in by St. Joseph. Hanrahan A130. \$150.

21. Sendak, Maurice (illust.), Peter and Iona Opie. *Tail Feathers from Mother Goose. The Opie Rhyme Book*. Boston: Little, Brown, 1988. Stated first edition. Square quarto; red boards with an inset pictorial label at front. Fine in fine dust-wrapper. Signed by Sendak and by on the title page. Sendak along with a variety of other illustrators — Janet Ahlberg, Anne Dalton, Clive Scruton, Elizabeth Wood among many others — put together this book to raise funds for the Bodleian to purchase Peter and Iona Opie's vast collection of children's books. A lovely miscellany. A variant state (perhaps a library edition?) without price on an unclipped dust-wrapper; otherwise collated perfect with Hanrahan A131, with a number-line 10-1. \$225.



22. Sendak, Maurice. *Where the Wild Things Are*. [New York]: Harper & Row, 1988. Twenty-fifth anniversary edition. With a faint quarter-inch stain to the front dust-wrapper, which is clipped at the bottom of the front flap but retaining the price of \$12.95 at the top. A bump to the fore-edge of the rear board. Else fine. With the Caldecott Medal affixed to the front of the dust-wrapper. Signed by Sendak on the title-page. This edition was printed from new engravings of the original drawings by Sendak, and so has its own freshness. Other copies listed (a great many, including auction records and Hanrahan A58.3) show, impossibly, a HarperCollins imprint; HarperCollins did not come into existence until 1989/1990. Our copy's imprint is identical to the signed limited edition (issued simultaneously), with "Copyright © 1963 by Maurice Sendak • Printed in the United States of America • All rights reserved • 25th Anniversary Edition 1" at the bottom of the title-page. Among the most celebrated children's books of the twentieth century, and winner of the Caldecott Medal in 1964. Sendak has described this as the middle in a trilogy of child development, preceded by *In the Night Kitchen* and followed by *Outside Over There*. Hanrahan A58.3. \$1,450.

23. Sendak, Maurice (illust.), Peter and Iona Opie (eds.). *I Saw Esau*. London: Walker Books, 1992. Limited edition, preceding the US edition. Numbered 280 of 300 copies signed by Sendak and by Iona Opie. Fine in publisher's unopened paper wrapping with original price-sticker; unseen, the book is bound in dark cloth and presented in a slip-case. The Opies published the story in 1947; this is a new collaboration with Sendak; Peter had died in 1982. The Opies' collection of children's literature, the largest in the world, was donated to the Bodleian Library. Hanrahan A136. \$300.

24. Sendak, Maurice (illust.), Peter and Iona Opie (eds.). *I Saw Esau*. London: Walker Books, 1992. First trade edition, preceding the US edition. Octavo; bound in dark green boards with gilt lettering to the spine. Very slight scuffs to the extremities of the dust-wrapper. A tiny dent to the upper edge of the front board. Else fine. Signed by Sendak and by Iona Opie on the half-title page. The Opies published the story in 1947; this is a new collaboration with Sendak; Peter had died in 1982. The Opies' collection of children's literature, the largest in the world, was donated to the Bodleian Library. Not in Hanrahan (limited edition A136). \$250.

25. Sendak, Maurice. *We Are All in the Dumps with Jack and Guy*. New York: Michael di Capua/HarperCollins, 1993. First edition (stated on the last printed page). Small oblong quarto; plain tan boards with title printed on the spine. Fine in fine dust-wrapper, with price \$20.00. Signed by Sendak on the title-page. A rich and complex illustrated book that can hardly be said to be "for children" as Sendak insisted they were not. Perhaps Sendak's darkest work, it takes on violence and homelessness and hunger. Hanrahan [A]138. \$225.

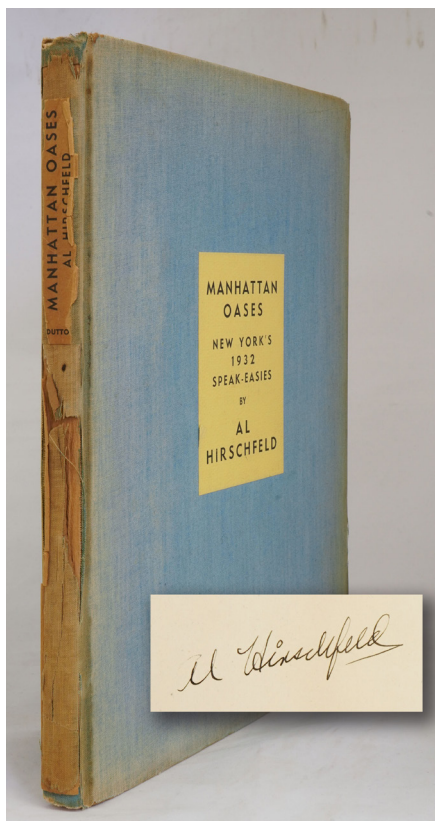
26. Sendak, Maurice (illust.) and Tony Kushner. *Brundibar*. [New York]: Michael di Capua/Hyperion Books for Children, 2003. Stated first edition. A small oblong quarto; bound in brown cloth, title gilt to spine, Brundibar in script printed black on the front cover. Fine in fine dust-wrapper. Signed by Sendak on the half-title-page. Based on the opera composed by Hans Krása and with a libretto by Adolf Hoffmeister, and famous for its performance by Jews inside the Terezín (Theresienstadt) concentration camp in 1943. After the book, Kushner adapted the libretto and Sendak designed and directed the production at Chicago Opera Theater. Both for its plot and for its production history, the story is deeply poignant and affecting. \$150.

27. Sendak, Maurice (illust.) and Tony Kushner. *The Art of Maurice Sendak 1980 to the Present*. New York: Harry N. Abrams, 2003. First edition, with number-line 10-1. Fine in fine dust-wrapper. Oblong quarto; bound in blue cloth, title gilt to spine. Signed by Sendak on the title-page. A survey of Sendak's artwork in the second half, more or less, of his career; it follows the 1980 survey by Selma Lanes (q.v.). Kushner and Sendak in the same year published *Brundibar* (q.v.) together. Kushner puts Sendak's work in its proper context; not, as Sendak insisted, as "children's books" or "illustration," but an art that shied from no topic and evolved radically over the course of a fifty-year career. \$350.

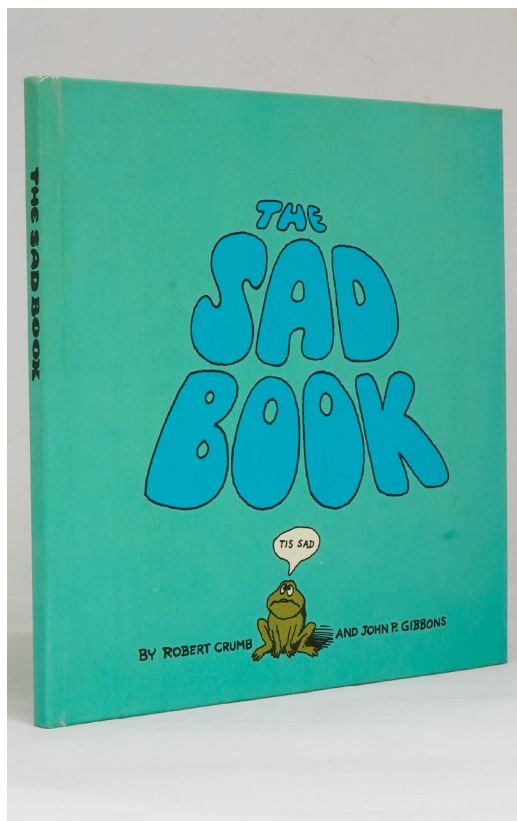
28. Sendak, Maurice and Roger Sutton. *An Afternoon with Maurice Sendak. Interviewed by Roger Sutton October 8, 2004* [Audio CD]. [New York]: Michael di Capua/HarperCollins, 2004. Roger Sutton, editor-in-chief of *The Horn Book*, sat down to interview Sendak (clocking in at 76 minutes) - and as ever with Sendak, the conversation is wide-ranging and revealing. With a printed label in a clear crystal case. \$15.

29. Sendak, Maurice (illust.), Arthur Yorinks and Matthew Reinhart (paper engineering). *Mommy?* [New York]: Michael di Capua/Scholastic, 2006. First edition. Fine in pictorial boards, in publisher's cellophane wrapper and with the one-page advertisement. Signed by Reinhart (the paper engineer) on the first recto with a doodle. Sendak's first and only pop-up book follows a fearless kid through the land of monsters. Sendak and Yorinks also collaborated on the recently-published *Presto & Zesto in Limboland*. \$95.

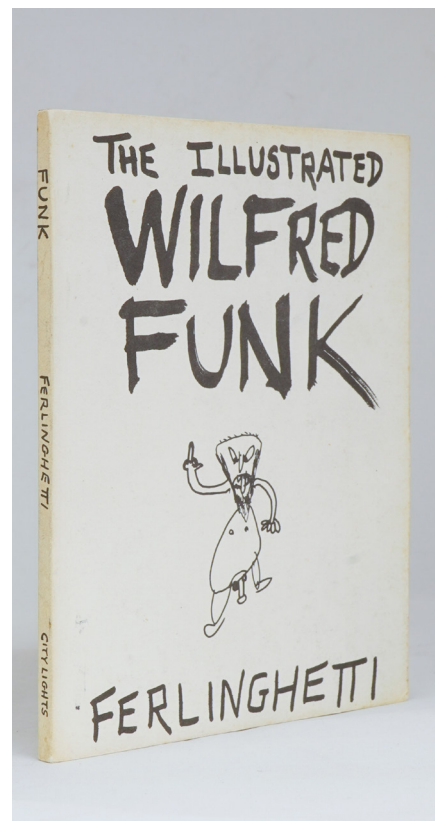
& Other Books for Adults



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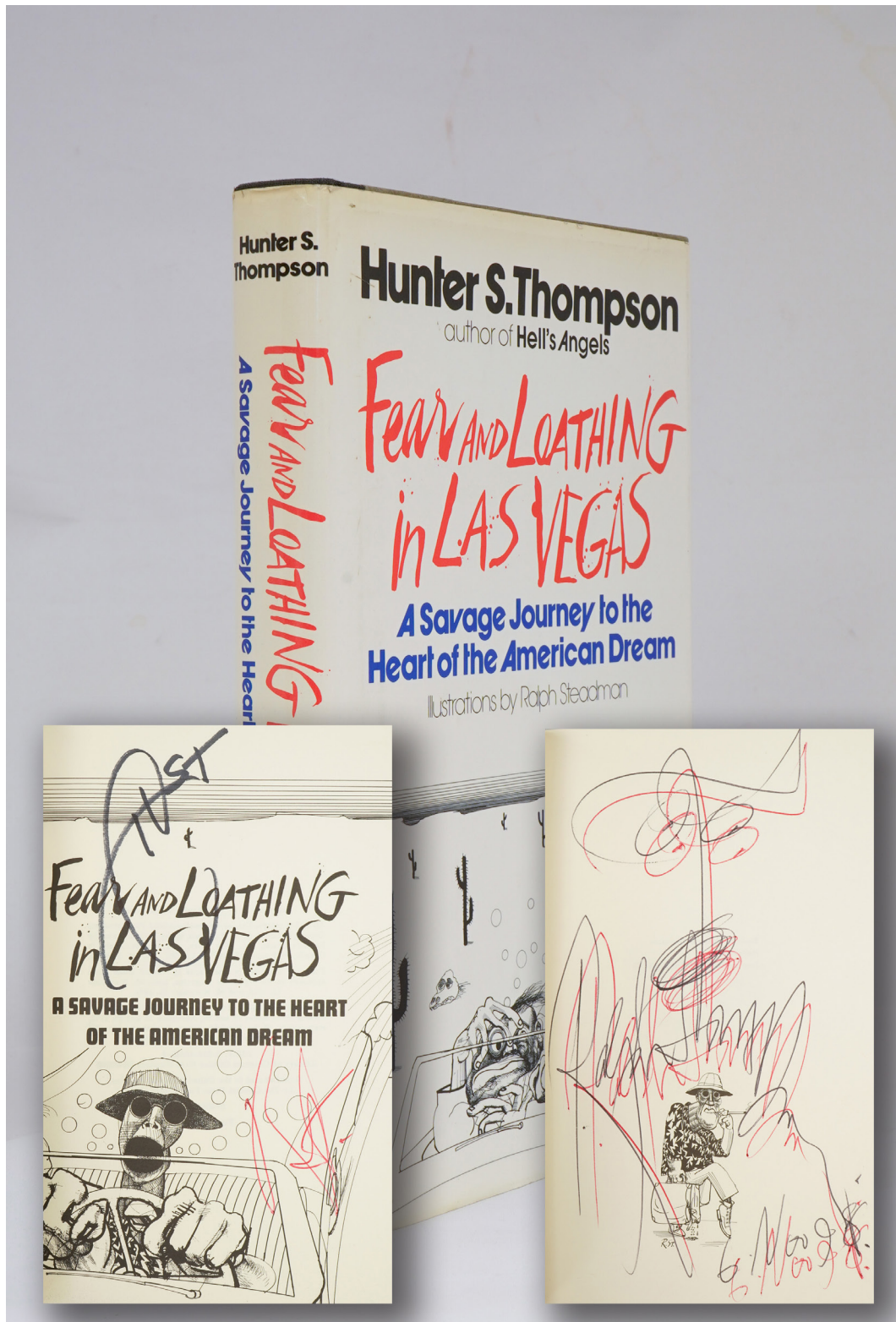
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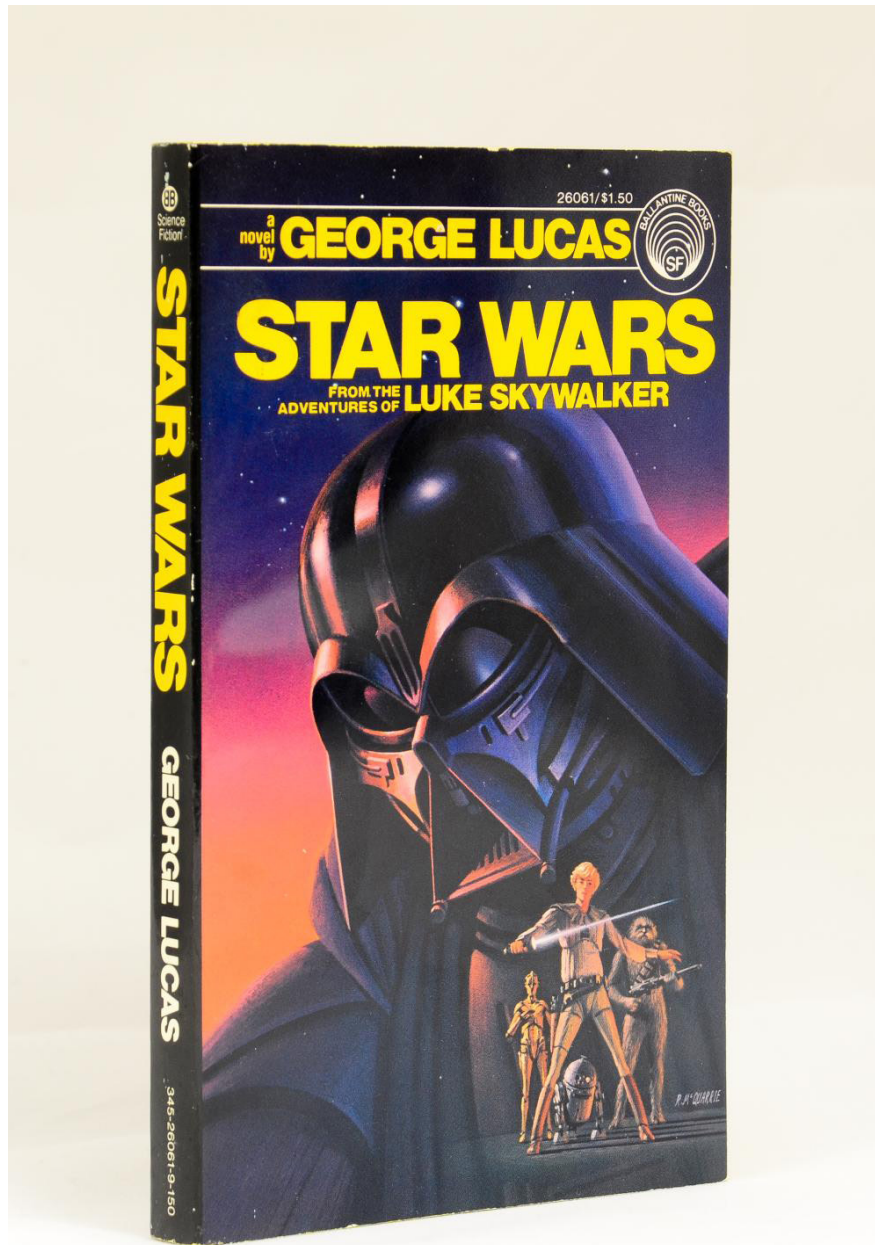
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30. Hirschfeld, Al, Gordon Kahn, introd. Heywood Broun. *Manhattan Oases. New York's 1932 Speak-Easies with A Gentleman's Guide to Bars and Beverages*. New York: E.P. Dutton, 1923. First edition of Hirschfeld's first book. Without dust-wrapper. A fair copy, with some wear and toning; the front label is quite bright, though the spine is somewhat distraught, with label still readable. The text-block is bright. Signed by Hirschfeld on the first free end-paper. With a laid-in program from an event honoring the return to the New-York stage of Ingrid Bergman, with a drawing of her by Hirschfeld. A hurrah from the end of Prohibition, filled with witty observations of the New York bar and club scene. \$750.
31. Crumb, Robert and John P. Gibbons. *The Sad Book*. Cleveland: American Greetings Corp., 1967. First edition of Crumb's first book (along with *Zap Comix No. 1*). Fine in green glazed pictorial boards with code 125 HB 5131 to the rear board (without dust-wrapper, as issued). A wry, offbeat and ultimately very sweet book. \$450.
32. Ferlinghetti, Lawrence, illust. Lorenzo [Ferlinghetti?]. *The Illustrated Wilfred Funk*. San Francisco: City Lights, 1971. First edition. Paperback; priced \$1.50 on the rear wrap. Covers a little toned and foxed; else fine. A long vituperative jeremiad against Wilfred Funk, best known as the president of the reference publisher Funk & Wagnalls. The illustrations are by Lorenzo, presumably the poet's son. The drawings are scribbled and raw, often depicting the protagonist Funking himself or others. \$65.

33. Thompson, Hunter S., illust. Ralph Steadman. *Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. New York: Random House, 1971. First edition (stated). Octavo; black cloth spine with title silver embossed over gray boards with blind-stamped image of HST. With a little toning, a couple of tiny marks and a very slight bump or two to the extremities of the dust-wrapper, priced \$5.95. A bump to the lower edge of the front board. A trace of sunning to the extremities (RS) of the boards. Text-block without foxing. Signed by Thompson (HST) and by Steadman on the title-page. Additionally signed and dated "6. Nov 98:" with a doodle (covering the whole of the third free end-paper) by Steadman in red and black multipen. The seminal Gonzo novel, adapted into the cult classic film starring Johnny Depp and Benicio del Toro. \$7,950.



34. Corso, Gregory. *Earth Egg*. New York: Unmuzzled Ox, 1974. First edition, limited. Numbered 54 of 100 copies, signed by Corso. Fine in the publisher's box (stamped on the inside of the rear half: "Perturbations?/ Well, I always despair./ Despaired twice yesterday." as well as the publisher's contact details); slight soiling to the rear box. Comprising a single accordion-fold book, a stapled pamphlet and a single-leaf, all three with facsimiles of Corso's hand-writing. An eschatological musing run through with Greek mythology and ripe allusion. \$175.



35. Lucas, George [Alan Dean Foster], cover art Ralph McQuarrie. *Star Wars From the Adventures of Luke Skywalker*. New York: Ballantine, [1976]. First edition (stated): December, 1976. A lovely copy, near fine. This is the first appearance of the *Star Wars* story. Lucas gave the script to Alan Dean Foster and asked him to write a novel based on it. That novel, the present item, came out in December 1976, some six months before the first film (25 May 1977) debuted. McQuarrie worked hand-in-hand with Lucas to design Darth Vader, C-3PO, R2-D2 and countless other aspects of the design of the film and its publicity. Our item includes a card, now, through correspondence with Skywalker Ranch on behalf of Lucas, confirmed a forgery, from "George Lucas" addressed to "Alan". An exceptionally nice copy, and quite scarce thus. \$750.

36. Addams, Charles (Chas). *Creature Comforts*. New York: Simon & Schuster, 1981. First edition. A trace of rubbing to the fore-corners of the dust-wrapper; price-clipped. Else fine. Inscribed by Addams on the second free end-paper. A collection of Addams's cartoons - not the Addams Family, but still dark, macabre and sinisterly funny. Many appeared in the *New Yorker*. \$225.

37. Gorey, Edward, paper engineering by Ib Penick. *The Dwindling Party*. New York: Random House, 1982. First edition, number-line 1-0: "A Pop-Up Book by Random House." Very slight rubbing to the extremities. Else fine in glazed pictorial boards (without dust-wrapper, as issued), with fine pop-ups, complete and operational. Signed by Gorey under the flap on the first recto. A wickedly funny take on the haunted house. \$525.

38. Shelley, Mary Wollstonecraft, illust. Berni Wrightson, introd. Stephen King. *Frankenstein or The Modern Prometheus*. New York: Dodd, Mead & Company, 1983. First trade edition (preceded by a signed limited edition of 500 copies). Quarto; green boards over a red spine, gilt. Some little chips to the upper edge of the dust-wrapper and some light rubbing to its extremities. Very good. Preceded by a revealing introduction by Stephen King, Shelley's Gothic tale is given fresh vigor with Wrightson's fine-lined illustrations. This trade edition is unusually scarce. \$125.

39. Ferlinghetti, Lawrence, introd. Mendes Monsanto. *Leaves of Life (First Series). Fifty Drawings from the Model*. San Francisco: City Lights, 1983. First edition. Quarto; unpaginated. The upper fore-corner is bent and creased along the top. Very good in pictorial wraps. Signed by Ferlinghetti on the first free end-paper. Monsanto is a descendent of Pissarro, and places Ferlinghetti's drawing in the context of his writing and of the larger arc of drawing from a model. Reproductions in black and white of Ferlinghetti's life drawing from 1981-1983, in a variety of media, nearly always with rich and evocative washes. \$115.

40. Shelley, Mary, illust. Barry Moser, afterword Joyce Carol Oates. *Frankenstein; or, The Modern Prometheus*. Berkeley: University of California Press, 1984. First edition, first printing — taken from the text of the 1983 Pennyroyal Press edition in three volumes. Quarto; black cloth, printed in red. With a little wear to the extremities; else fine. With the blind library-stamp of Charles Kolataze to the first free end-paper. Signed by Moser and by Oates on the title-page. A lovely way to access the rare and expensive Pennyroyal text edition, most uncommon signed. \$250.

41. Hockney, David, ed. Stephen Spender. *Hockney's Alphabet*. London: Faber and Faber for the Aids Crisis Trust, 1991. First edition, limited. Numbered 223 of an edition of 250 of a total edition of 300, signed by (most of) the contributors. Fine in acetate dust-wrapper in publisher's slip-case. Signed by Hockney, Spender and 22 of the 28 further contributors. This copy signed by Paul Theroux, whose signature was not in the book as issued. The list of contributors is staggering (in alphabetical order of "subject;" those with a † against their names had not signed the book before its issue; all others had): Stephen Spender, Joyce Carol Oates, Iris Murdoch, †Paul Theroux, †Gore Vidal, Norman Mailer, Seamus Heaney, Martin Amis, Erica Jong, Ian McEwan, Nigel Nicolson, Margaret Drabble, Craig Raine, William Boyd, V.S. Pritchett, Doris Lessing, William Golding, Arthur Miller, †Ted Hughes, Kazuo Ishiguro, Julian Barnes, John Updike, Susan Sontag, †Anthony Burgess, Douglas Adams, Patrick Leigh Fermor; additionally: †T.S. Eliot (&), †C.C. Bombaugh ("Alphabetical Alliteration") and John Julius Norwich (chose Bombaugh's contribution). \$2,250.

42. Crumb, Robert. *The Complete Crumb Comics. Volume 8: The Death of Fritz the Cat*. Seattle: Fantagraphics, 1992. First edition, limited. Numbered 216 of an edition of 400 copies signed by the author on a bookplate pasted onto the front paste-down. Fine in glazed pictorial boards (without dust-wrapper, as issued). Fritz is a longtime protagonist of Crumb's, fast-talking and promiscuous. Meow! \$150.

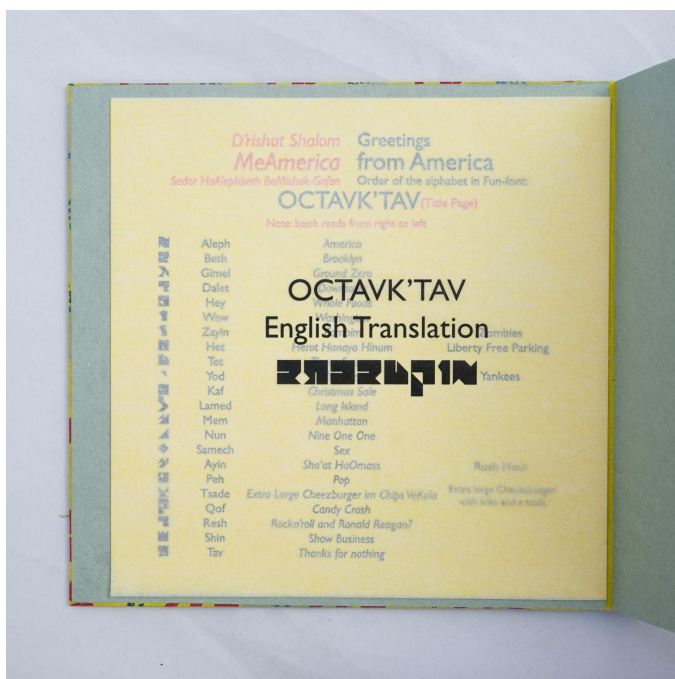
43. Crumb, R. *Sketchbook, volume 1*. Seattle: Fantagraphics, 1992. The first volume of the publication of Crumb's sketchbooks, this volume covering 1964 to mid-1965. Limited edition, numbered 246 of 400, signed by Crumb on a bookplate affixed to the front paste-down. Fine in pictorial boards over a black spine, gilt. \$185.
44. Crumb, R. *Sketchbook, volume 2*. Seattle: Fantagraphics, 1992. The second volume of the publication of Crumb's sketchbooks, this volume covering mid-1965 to early-1966. Limited edition, numbered 161 of 400, signed by Crumb on a bookplate affixed to the front paste-down. Fine in pictorial boards over a black spine, gilt. \$165.
45. Crumb, R. *Sketchbook, volume 3*. Seattle: Fantagraphics, 1993. The third volume of the publication of Crumb's sketchbooks, this volume completing 1966. Limited edition, numbered 37 of 400, signed by Crumb on a bookplate affixed to the front paste-down. Fine in pictorial boards over a black spine, gilt. \$165.
46. Steadman, Ralph. *The Book of Jones*. New York: Harcourt Brace, 1997. An uncorrected proof in cream wraps of the first American edition (first published in the UK as *Jones of Colorado*; London: Ebury Press, 1995). Signed by Steadman on the half-title-page, with a doodle in black and red. With the publicity sticker of Dori Weintraub on the front cover (publication date: November, 1997), with some residue of additional stickers. A very good copy. Steadman's paean to his cat Jones, interwoven with illustration in an assortment of styles. \$150.
47. Gilliam, Terry and Tony Grisoni, illust. Terry Gilliam. *NOT The Screenplay to Fear & Loathing in Las Vegas*. New York: Applause, 1997. First edition. Near fine in pictorial wraps. Signed by Gilliam (with a doodle of a pencil), Grisoni and Leila Nabulsi (a producer of the film, with the comment "Wise up!") on the half-title page, and by Johnny Depp (a star of the film, along with Benicio del Toro) on the inside of the front cover. With all of Gilliam's storyboards alongside the script. The authoring of the screenplay was deeply controversial. Alex Cox and Tod Davies wrote a script that was thrown out; Gilliam and Grisoni rewrote the script shortly before filming. The matter led to Gilliam burning his Writers' Guild card at a signing in New York. The "NOT" of the title, therefore, is a reference to this kerfuffle. \$295.
48. Thompson, Hunter S., illust. Ralph Steadman. *Fear and Loathing in Las Vegas and Other American Stories*. New York: The Modern Library, 1998. First Modern Library edition (originally New York: Random House, 1971). Fine in fine dust-wrapper. Signed by Thompson, Steadman (red and black multipen), Terry Gilliam (principal writer of the screenplay), Johnny Depp (star of the film alongside Benicio del Toro) and Laila Nabulsi (producer of the film) on the verso of the first free end-paper, the half-title-page and the title-page. Event announcement at the New York Virgin Megastore laid in. The other stories (which did not appear in the 1971 edition) are *Jacket Copy for Fear & Loathing*, *Strange Rumbblings in Aztlan* and *The Kentucky Derby Is Decadent and Depraved*. \$2,750.
49. Vonnegut, Kurt, illust. Barry Hoffman. *Slaughterhouse-five or the Children's Crusade: a duty dance with death*. Cleveland: Hamilton Press/Delacorte/Seymour Lawrence, 2001. Limited edition, and the first with Hoffman's 24 engravings. Numbered 22 of an edition of 100, signed by Hoffman. Fine without dust-wrapper, as issued. Vonnegut's deeply anti-war surrealist book from 1969 is brought up to the very brink of the 9/11 era (copies were distributed in 2002) with engravings in a rich variety of styles. Printed on Rives acid-free paper. With the prospectus laid in. \$575.
50. Steadman, Ralph, foreword by Kurt Vonnegut. *The Joke's Over. Bruised Memories: Gonzo, Hunter S. Thompson, and me*. Orlando: Harcourt, 2006. First edition (stated First U.S. Edition, preceding first British). Fine in fine dust-wrapper. Bookplate with Steadman's signature affixed to the half-title-page (signed and laid in by Steadman in my presence). With the event program laid in. Steadman, nominally the "illustrator" in the Gonzo pair, tells of his three-decade relationship with Thompson. \$195.



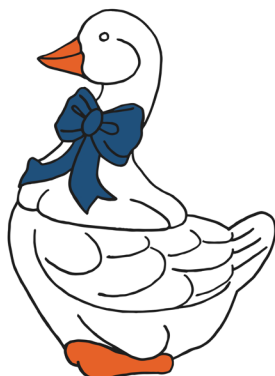
51. Crumb, R. *The Book of Genesis Illustrated*. New York: W. W. Norton, 2009. First edition, with number-line 1-0. Fine in fine dust-wrapper (with Border's Bookstore price-sticker on the rear). Quarto; bound in black leatherette, gilt-stamped. Signed and dated (N.Y.C., '09) by Crumb on the title-page. And the crooked shall be made straight: Crumb took the book of Genesis in all its procreative and onanistic splendor and made it into a comic strip. Splendid. \$250.
52. Crumb, Sophie and Aline & R. Crumb, eds. *Sophie Crumb: Evolution of a Crazy Artist*. New York: W. W. Norton, 2011. Stated first edition (there was also a limited edition; the copyright page reads 2011 but the signatures are dated 2010), with a number-line 1-0. Quarto; black boards printed in red and white. Fine in fine dust-wrapper (albeit with a production fault: the final two pages are incompletely separated). Signed and dated as Sophie and R[obert] (though both were done by Sophie) with the event program (November 2010) laid in. A survey of Sophie Crumb's work, which has some of her father's irreverence but is ultimately idiosyncratic. Her drawings featured in the vastly underappreciated film *Ghost World*. \$150.
53. Burns, Charles. *X'ed Out*. New York: Pantheon Books, 2010. First edition. Fine in pictorial boards (without dust-wrapper, as issued). Tall quarto; a red cloth spine printed in white. Signed by Burns on the title-page. A dark, even sinister postapocalyptic tale of a man with a traumatic brain injury. \$45.
54. Reed, Lou, illust. Lorenzo Mattotti. *The Raven*. Seattle: Fantagraphics, 2011. First Fantagraphics edition. A few bumps to the extremities of the dust-wrapper; else fine. Signed by Reed on the title-page. A dramatic reimaging of Edgar Allan Poe's *Raven*, illustrated in Mattotti's wide range of styles, from line-drawings to psychedelic washes. \$250.
55. Cidor, Uriel. *D'rishat Shalom MeAmerica [Greetings from America]*. New York: Uriel Cidor, Center for Book Arts, 2018. Limited edition; this copy "nun" (i.e., 14) of 22. Cidor has designed what he calls a "fun-font:" a "playful solution" for an entirely geometric rendering of the Hebrew alphabet. He calls the font "Octavk'tav," a reference to the maximum of eight cuts to a square block - made of high-density foam - printed to make a letter. The book, which reads right-to-left, consists principally in openings with the letter printed large on the right (i.e., recto or the Hebrew verso) and a word or phrase that begins with that letter on the left - all to do with America in general and with New York in particular: dalet for downtown, yot for Yankees (Yankiz) etc. Printed by hand on a Vandercook press on two-color Yatsuo paper, drum-leaf bound (i.e., each fore-edge is a fold). Laid in is a pamphlet explaining in Hebrew and English the letters and their companion words or phrases. Bound in hand-printed Yatsuo paper-covered boards with the title hand-stamped on the spine. All presented in a slip-case - with each part made by hand by Cidor. In short, this is that very rarest of things: a wholly analog, hand-made book. Cidor is an Israeli-born printer-binder in residence at the Center for Book Arts, just a block or so away from our Broadway shop. 24 leaves, pp. 48. Sheets 7 1/16" x 7 5/16", 180mm x 187mm. \$898.



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