

Rare Books, Manuscripts, Maps, & Albums
about
The Best City Ever

presented by
Sanctuary Books

April 2016



- Lower Manhattan Skyline -
from ferry deck - '08

Sanctuary Books

790 Madison Avenue
Suite 604
New York, NY 10065
(Please make an appointment.)

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sanctuaryrarebooks@gmail.com
www.sanctuaryrarebooks.com



We love our city, and are pleased to present this list of 68 rare or one-of-a-kind items about New York.

front cover image, "View from the Best Borough" (this cataloguer's title), from item #23

Please visit our website to join our mailing list — we promise not to inundate your inbox.

You're welcome, while you're there, to peruse and share our previous catalogues.

In fact, we'd love it if you did.

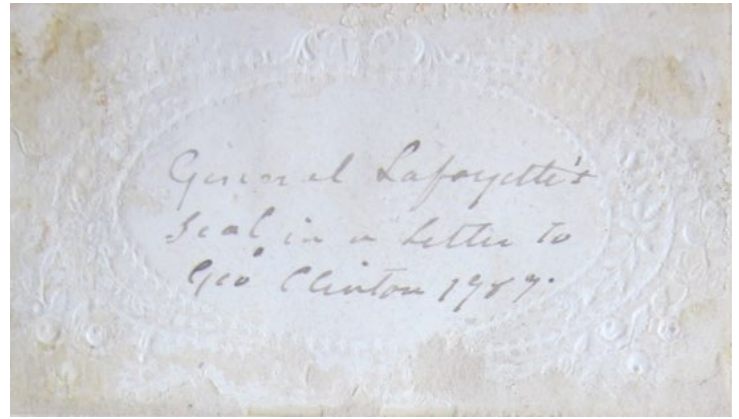
We'll be exhibiting at the New York Antiquarian Book Fair, April 7-10, at the Park Avenue Armory.

Come visit us in booth #D5!

For more information about the fair, go to nyantiquarianbookfair.com.

You can also find us on social media.





1. **Wax Seal of Lafayette.** Two mounted wax seals, one possibly being the seal of Lafayette. Both seals (one red, one black) a little chipped, but display nicely, mounted to larger album leaf.

\$125

2. [letters patent]. **Grant for patent to William Edward Blake of New York City for the improvement of firearms, by Queen Victoria of the United Kingdom and Ireland.**

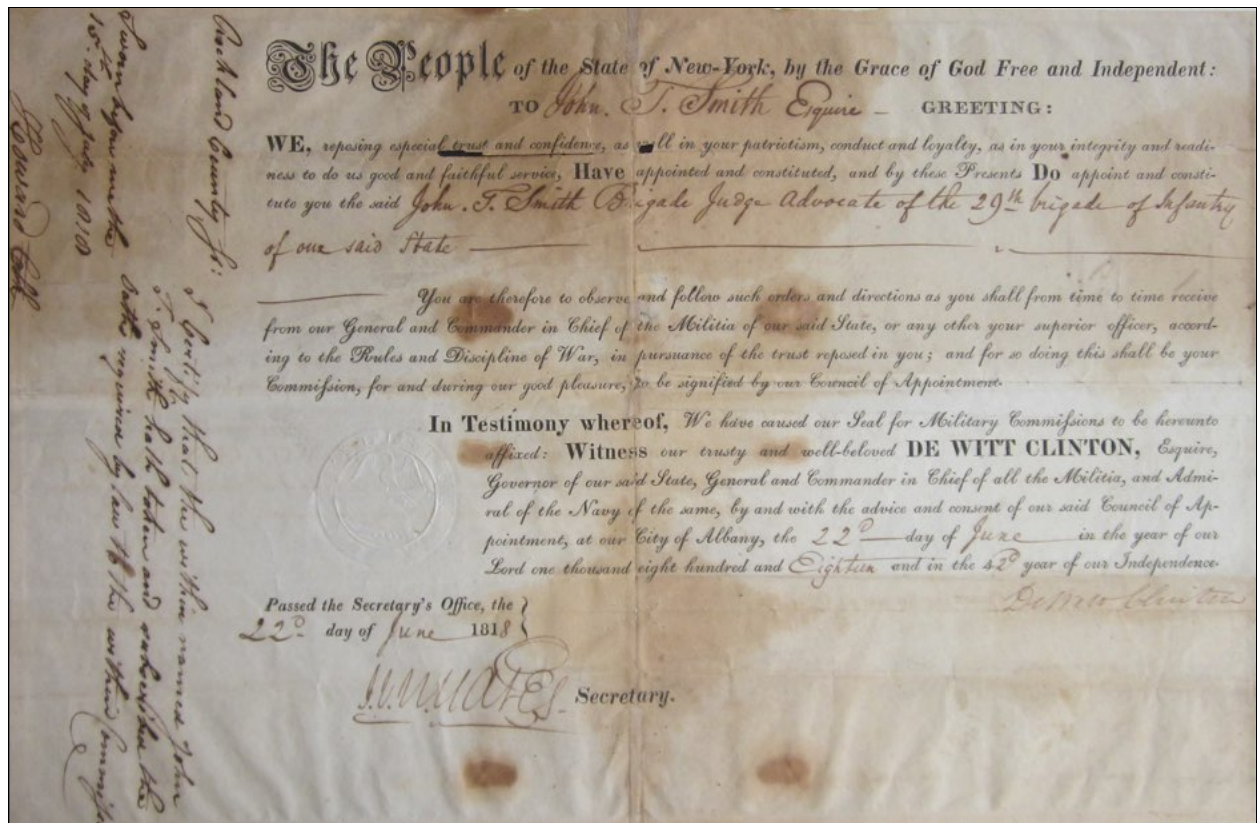
Large sheet of parchment (about 30x20 inches, opened), printed in ornate and cursive lettering with manuscript entries, Royal Coat of Arms of the United Kingdom at the top (a lion and a unicorn entwined

in the motto "Honi soit qui mal y pense"); bound with rope ("pendent") to a thick two-sided wax seal, about 6 inches in diameter. Some age-toning; a few small chips along folds; a few thin cracks in the seal; otherwise in excellent condition.

Though this particular document doesn't give details about the improvements to firearms that Blake invented, but in an 1873 grant he states: "The object of my invention is to construct and provide a gun with the stock so constructed that the butt of the same can be used as a shovel or spade, when so required; also to give the small or wrist of the stock between the said butt and the barrel such a bend or twist that it will be easier to fire and take aim with than the present-used straight wrist, and will serve the purpose of a spade or shovel better than a straight wrist."

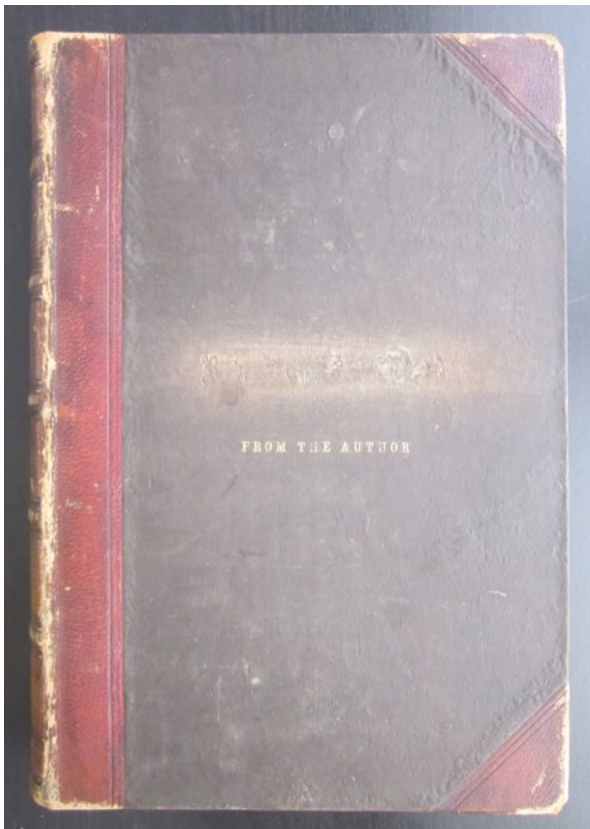
\$750





3. [Clinton, DeWitt]. **Document Signed by DeWitt Clinton.** New York, 22 June 1818. Partially printed document with manuscript additions (240 x 370 mm, inlaid to larger album sheet), appointing John Smith the Brigade Judge Advocate of the 29th Brigade of New York Infantry; signed by DeWitt Clinton, then Governor of New York, member of the Erie Canal Commission, and Grand Master of the Freemason's Grand Lodge of New York. Some browning and small closed tears.

\$250



4. De Voe, Thomas F. **The Market Book, Containing a Historical Account of the Public Markets in the Cities of New York, Boston, Philadelphia, and Brooklyn. With a Brief Description of Every Article of Human Food Sold Therein. The Introduction of Cattle in America, and Notices of Many Remarkable Specimens.** New York: Printed for the Author, 1862. First Edition.

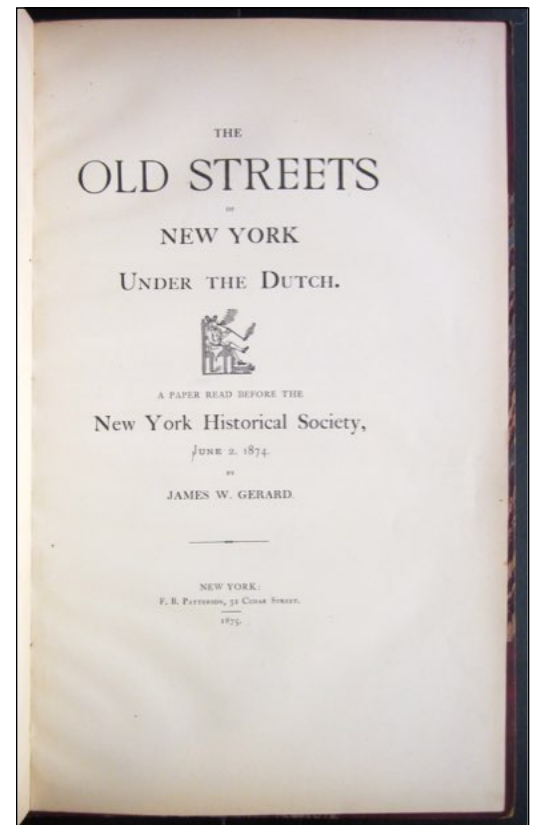
Contemporary half morocco and cloth, gilt-stamped lettering on upper board and spine; 8vo; pp. [i]-xiv, [15]-621. Presentation copy, "From the Author" stamped in gilt on upper board (the recipient's name, stamped in gilt above, has been roughly rubbed away). Though the title-page indicates a two-volume work, library records suggest that only one was published. Spine a bit sunned; light scuffing along joints and edges of boards. Internally clean and unmarked.

\$1,000

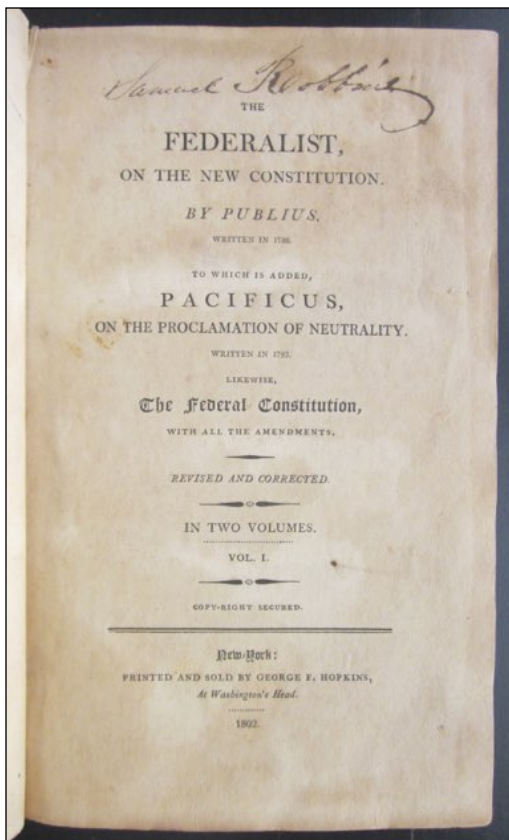
5. Gerard, James W. **The Old Streets of New York Under the Dutch. A Paper Read Before The New York Historical Society, June 2, 1874.** New York: F. B. Patterson, 1875.

Half red morocco and marbled paper, gilt-stamped lettering and detail on spine; pp. 52. A little light scuffing along joints and edges of boards; small library sticker on upper board. An excellent copy -- clean and tight.

\$100



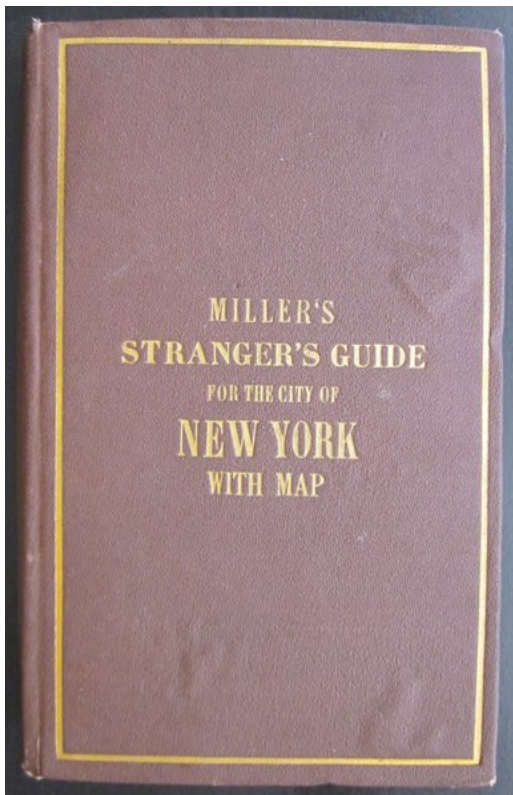
6. [Hamilton, Alexander; Madison, James; Jay, John]. **The Federalist, on the New Constitution. By Publius. Written in 1788. To Which is Added, Pacificus, on the Proclamation of Neutrality. Written in 1793. Likewise, the Federal Constitution, with All the Amendments. (Vol. I-II).** New York: George F. Hopkins, 1802. Revised and Corrected [Second Edition].



Contemporary tree calf, spine lettered and ornately ruled in gilt; complete set of 2 volumes, 8vo; pp. viii, 317, [1] (erratum); v, [3] (blank, ad, blank), 351. Some light scuffing along joints and edges of boards; some (repaired) chipping at spine tips and along joints; boards a little scuffed and scratched. Some browning and foxing, more pronounced on first and last few leaves (as usual); contemporary ownership signatures (Samuel Robbins, Francis Saltus) on FFEP, top margin of title-p., top margin of preface.

The first edition was published in March and May of 1788 as a two-volume set, comprised of essays originally published under the collective pseudonym "Publius" in New York newspapers from October 1787 to June 1788. (Most scholars suggest that 51 of the essays were written by Hamilton, 29 by Madison, and 5 by Jay.) This landmark second edition was the last edition published during Hamilton's lifetime, revised and corrected by George Hopkins, with Hamilton's permission. (Hamilton died in 1804.) Published 14 years after the ratification of the U.S. Constitution, and including the text of the Constitution with the first 11 amendments.

\$9,500



7. Miller, James. **Miller's New York As It Is; or, Stranger's Guide-Book to the Cities of New York, Brooklyn and Adjacent Places: Comprising Notices of Every Object of Interest to Strangers; Including Public Buildings, Churches, Hotels, Places of Amusement, Literary Institutions, Etc.** New York: James Miller, 1866.

Brown cloth, gilt-stamped lettering on upper board; 16mo (153x95mm); pp. [10] (ads), 141, [1], 15 (directory), [30] (ads), plus frontis., 25 plates (some folding), illustrations in text, folding map of Central Park, folding map of the Hudson River. Hinges cracked and binding shaken, but a nice, clean copy, worthy of repair. Illustrations and ads are a highlight, showing horse-and-buggies in a remarkably uncrowded New York; and also advertising pianos, sewing machines, guns. ('Merica!)

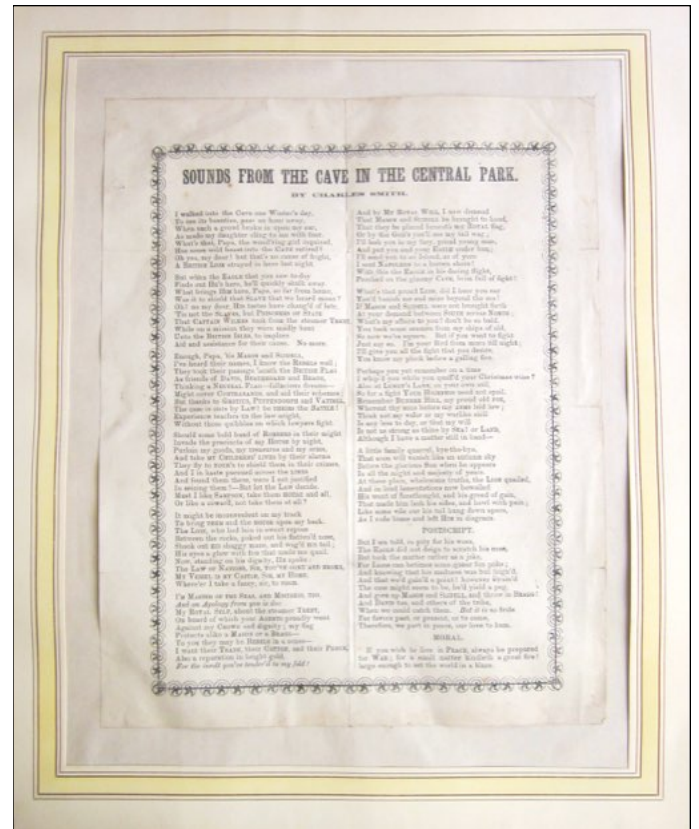
\$250

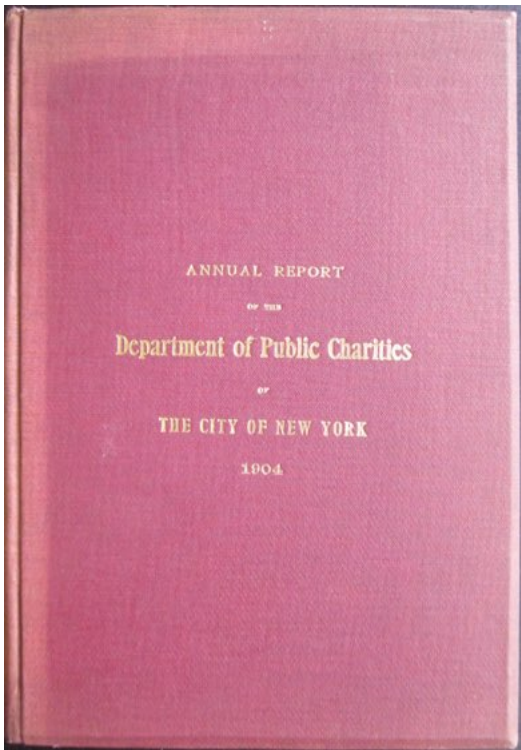
8. Smith, Charles; [American Civil War]; [The Trent Affair]. **Sounds from the Cave in Central Park.** n.p.: n.p., n.d..

Broadside; 300x239mm; an 11 stanza poem, plus the moral, printed (recto only) in two columns within a decorative border; mounted to plain paper over cardboard. N.d., likely early 20th century. Flattened crease down the middle, from folding; a few small closed tears along the edges; a few small specks of soiling.

A poem about an encounter with a British lion in New York's Central Park, referencing the American Revolutionary War -- specifically, the Trent Affair. Captain Charles Wilkes is mentioned by name, as are Mason, Slidell, and others, plus other well-known events (such as Bunker Hill). Wilkes (1798-1877) was an American naval officer and explorer. He led the United States Exploring Expedition, 1838-1842 and commanded the ship in the Trent Affair during the American Civil War (1861-1865), where he attacked a Royal Mail Ship, almost leading to war between the U.S. and the UK. The moral of the poem is "If you wish to live in PEACE, always be prepared for War; for a small matter kindleth a great fire! Large enough to set the world ablaze!" Very scarce, none found on OCLC, nor in the holdings of the NY Historical Society.

\$750





9. (New York). **Annual Report of the Department of Public Charities of the City of New York for 1904.** New York, 1905. Among the topics are the steamboat fire "General Slocum" disaster. This is a fine copy in the original cloth, made more interesting by a business card laid in: Chas. Dersch. President of Organization of the Gen'l Slocum Survivors. Fine.

\$100

10. [New York]. **The Key to New York City, Under Mayor John V. Lindsay.** New York, 1965-1973. Black leather case, lined in velvet and containing a gold key to the city, "Facsimile of Key Made in 1812 for the Door of City Hall, New York" in a gold plaque on the top of the case.

Republican John Vliet Lindsay inherited a city with serious fiscal and economic problems -- left by outgoing Democratic Mayor Robert F. Wagner, Jr. -- and turned it over to his successor Abraham Beame in even worse condition. His legacy is controversial. It was a dramatic time in the United States, and his tenure as Mayor of one of the nation's greatest cities was plagued by the racial and civil unrest that marked the era. He also endured strikes, riots, and a blizzard that killed 14 people on the first day alone. Applauded by many for this opposition to Vietnam, and his championing of women's and minorities' rights, he also bumbled his way through some of the city's great moments of crisis. His most famous gaffe is perhaps the most telling. During an icy 1966 winter, in which New Yorkers endured a 12-day strike affecting all the subways and buses, Lindsay quipped: "I still think it's a fun city."

\$600



11.

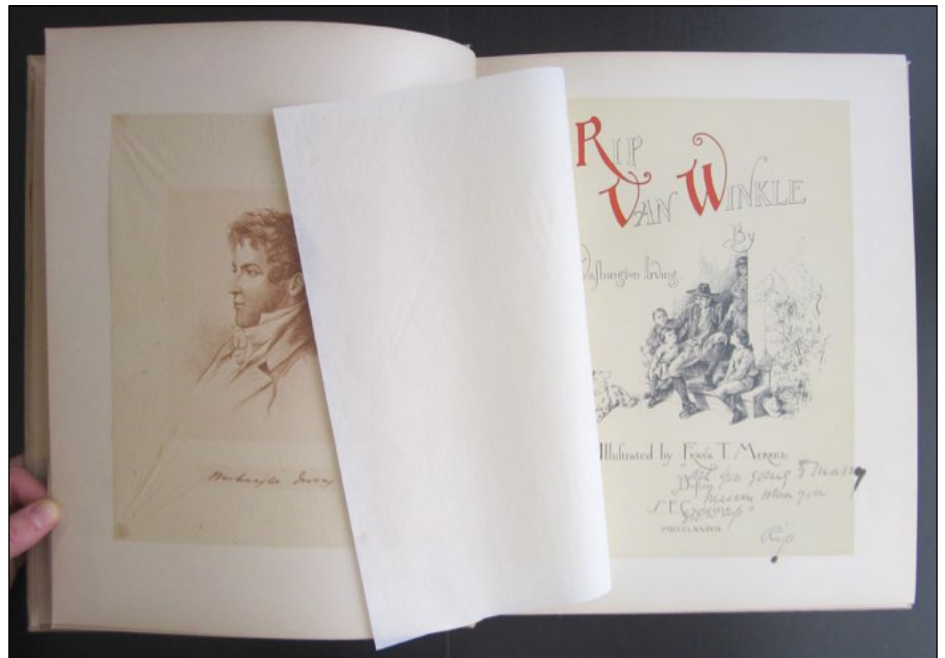
Irving, Washington;
Merrill, Frank T. (illus.);
[Leslie, Elsie];
[Jefferson, Joseph].

Rip Van Winkle.

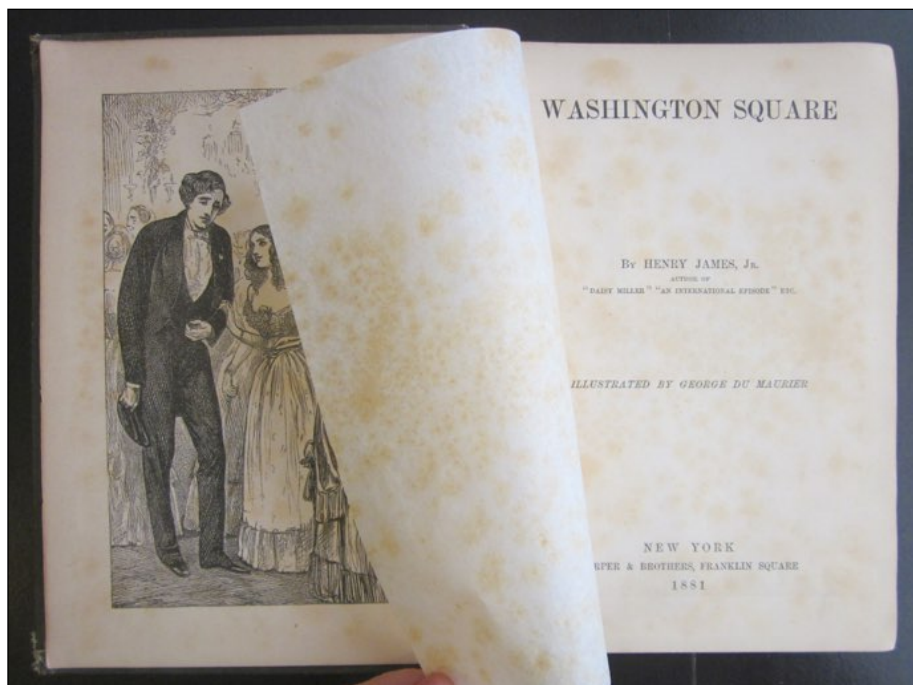
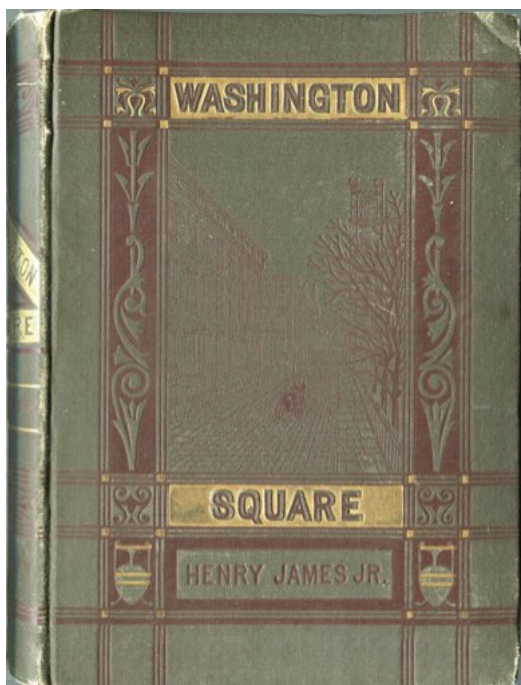
Boston: S. E. Cassino, 1888.

Original pictorial cloth over bevelled boards, gilt-stamped lettering on upper board, a.e.g.; 4to; pp. 49, with numerous illustrations in text, and tissue-guarded plates.

A rich association copy, from the library of American actress Elsie Leslie (1881-1966), America's first child star and one of the best paid actresses of her era. With her ownership signature on the FFEP, and inscribed to her on the half-title page by Joseph Jefferson (1829-1905), "To Elsie Leslie, with the affectionate bequest of J. Jefferson / 1893." Jefferson was a famous actor and comedian, well-known for his frequent portrayal of Rip in America and abroad. He gave Elsie her first role in 1884, as Little Meenie, in Rip. Signed on the title-page, "Are you going to marry Meenie when you grow up / Rip;" again signed "Rip" in the bottom margin of p. 20; "Something must scare this Dog / Rip" along the bottom of the illustration facing p. 20; "Soon the dogs back at me / J.J." along the bottom of the illustration facing p. 34; "What I woke up this morning I was mad / J.J." along the bottom of the illustration facing p. 46. Boards a bit soiled and stained; spine tips and corners a little rubbed and frayed. Internally nice and clean.



\$500



12. James, Henry; du Maurier, George (illus.). **Washington Square**. New York: Harper & Brothers, 1881. First Edition.

Publisher's gilt-stamped pictorial green cloth; 8vo; pp. 266, 6 (ads). Cloth a bit frayed at spine tips and corners; rear board scratched. Bookplate of Charles King Barry and ownership signatures on front endpapers; frontispiece and title-page lightly foxed; otherwise internally nice and clean. BAL [10551], Edel and Laurence [A15a].

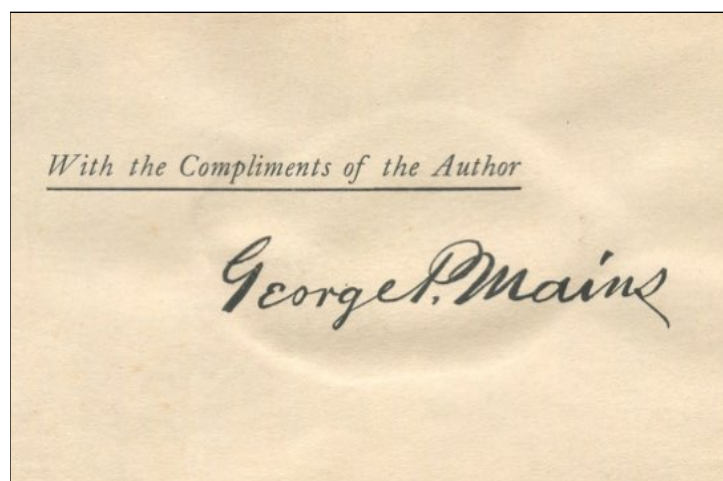
\$450

13. Mains, George P.; Goodsell, Bishop Daniel A. (intro.). **Francis Asbury**. New York / Cincinnati: Eaton & Mains / Jennings & Graham, 1909.

Publisher's embossed cloth, gilt-stamped lettering on upper board and spine; 16mo (86 x 158 mm); pp. 128, plus frontispiece portrait. Presentation copy, signed by Mains in a printed label ("With the Compliments of the Author...") tipped to the FFEP. Some very light scuffing and a little fraying at extremities; a few discreet library markings on the first and last few leaves. A nice, very gently worn copy, and uncommon signed.

Francis Asbury (1745-1816) was one of the first two bishops of the Methodist Episcopal Church, now The United Methodist Church in the United States.

\$75



14. The New-York Packet. Tuesday, November 17, 1789. No. 987. New York: Samuel Loudon, 1789. Single leaf, folded once; 297 x 475 mm, closed; mounted to larger album leaf. Some browning, marginal closed tears, and flattened creases; but perfectly legible.

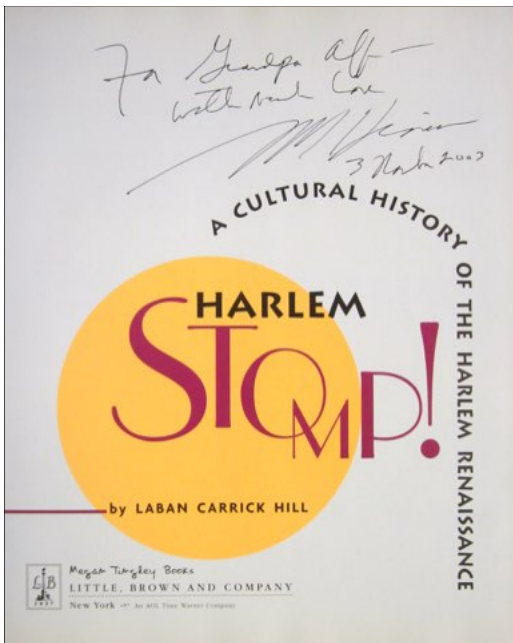
\$175



15. Holt, John (ed.). The New-York Journal; or, The General Advertiser: Thursday, May 14, 1772, Numb. 1532. New York: John Holt, 1772. Single folded leaf; 250 x 400 mm, closed; mounted to larger album sheet, with all pages legible. In near fine condition, SOLD WITH a single leaf of number 1561 (undated), inlaid to larger album sheet, and with a paper repair to one (of three) columns, eliminating a portion of the text.

\$225





16. Hill, Laban Carrick; Giovanni, Nikki (foreword). **Harlem Stomp! A Cultural History of the Harlem Renaissance.** New York: Little, Brown and Company, 2003. First Edition.

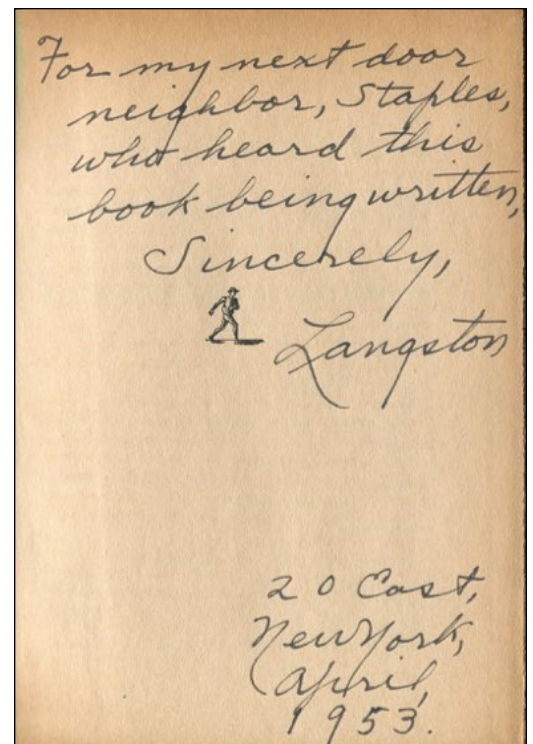
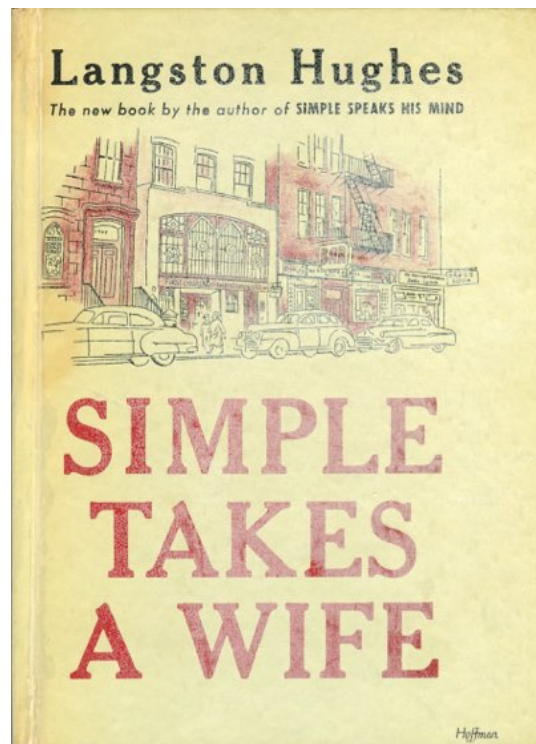
Full-color illustrated paper over boards; in matching dust jacket; 4to; pp. 151, richly illustrated in b/w and full-color throughout. Inscribed by the poet Nikki Giovanni on the title-page: "For Grandpa Alf -- with much love, Nikki Giovanni / 3 November 2003" and with a typed, signed letter from her to Alf, mentioning the Miami Game ("We were beautiful") and an upcoming CAT scan.

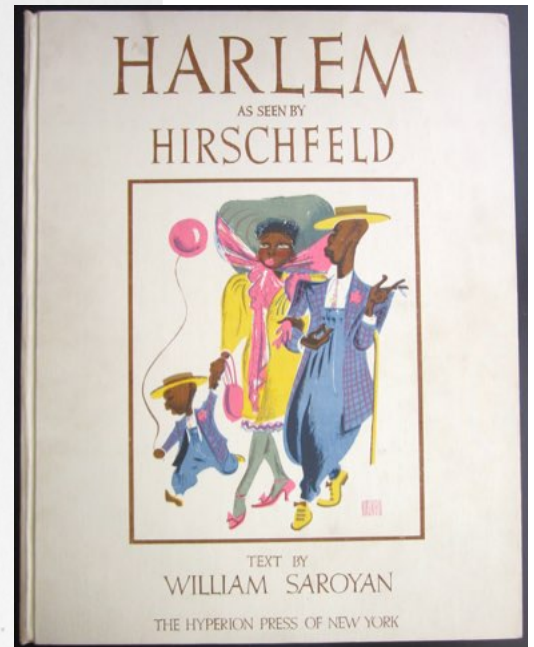
Spine tips and corners lightly rubbed, otherwise book is fine, in lightly rubbed dust jacket. A colorful and boldly designed look at the Harlem Renaissance, including the great migration, social and political history, music and dance, theater, visual arts, and the Harlem Riots. With a bibliography and index.

\$75

17. Hughes, Langston. **Simple Takes a Wife.** New York: Simon & Schuster, 1953. First Edition. Inscribed by Hughes in the year of publication: "For My Next Door Neighbor, Staples, who heard this book being written. 20 East New York, April 1953." An amusing inscription — New Yorkers can relate. Original pictorial boards, a bit fragile, as usual, with cheap paper browned, as always.

\$1,500



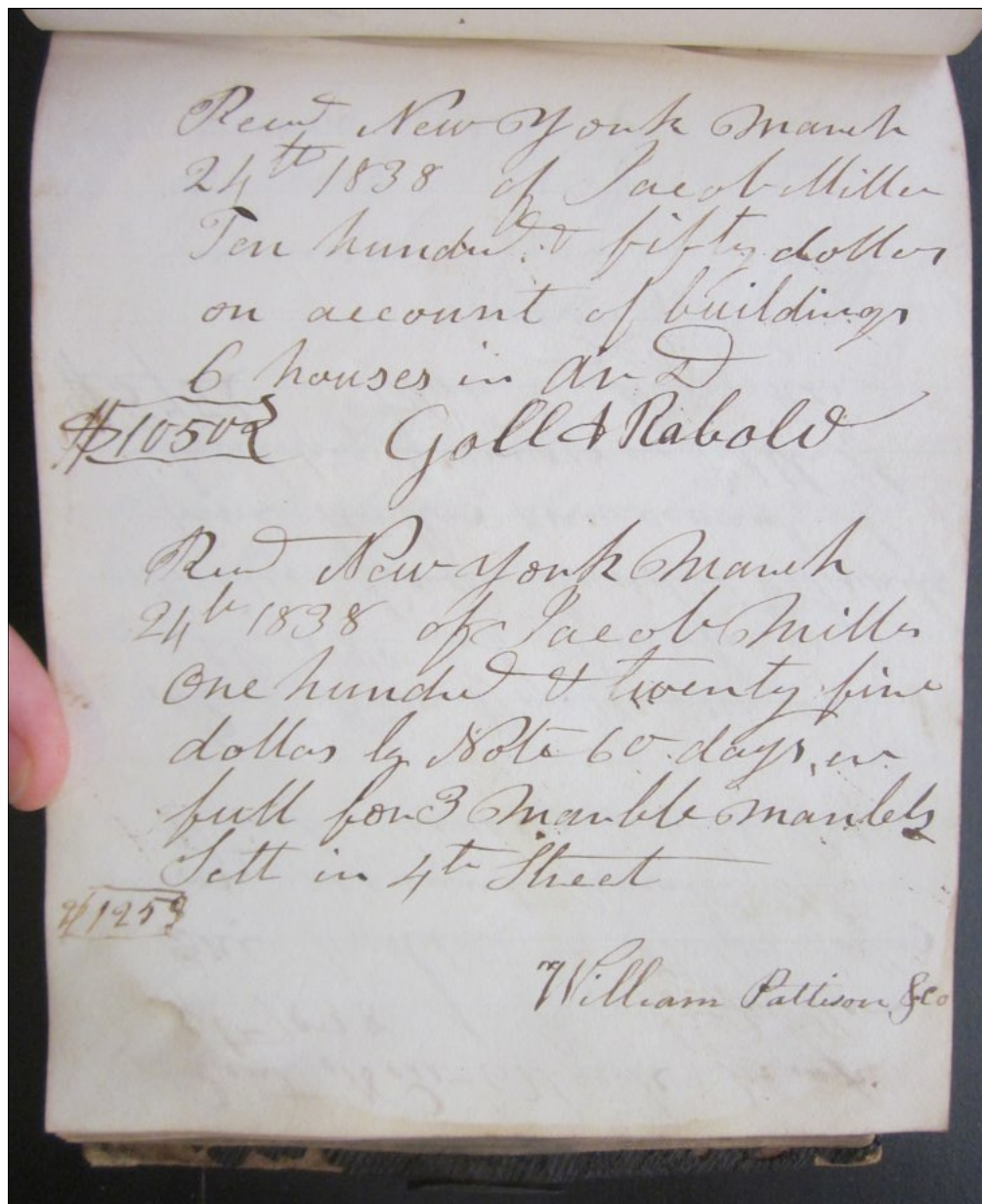


18. Hirschfeld, Al; Saroyan, William. **Harlem, As Seen by Hirschfeld.** New York: Hyperion, 1941. Limited Edition.

White cloth, hand-colored illustrated on upper board; contains 24 original lithographs. Number 348 from a limited edition of 1000 copies. Boards, spine tips, and corners very lightly rubbed; thin split in the cloth at head of spine; internally bright and beautiful. In publisher's slipcase.

\$3,500





19. [Manuscript, New York Real Estate]; Jacob Miller. **New York, Building Planner's Account Book, 1833-1843.**

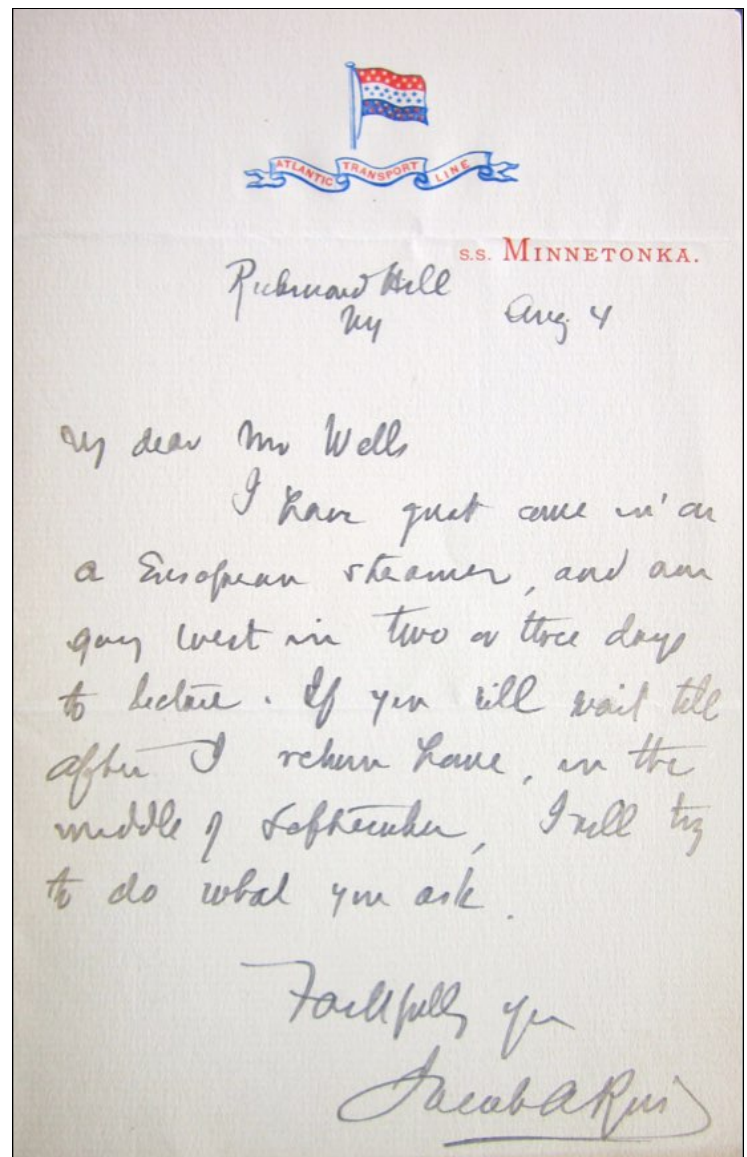
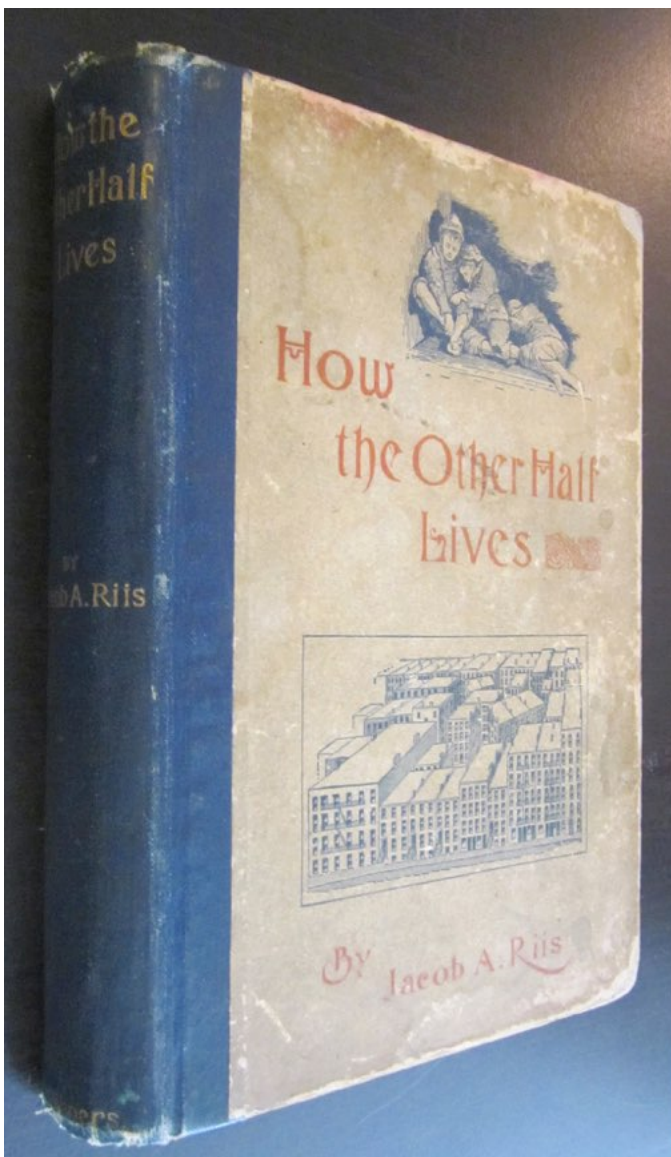
Thick 4to (130 x 160mm). Manuscript on paper, in English. Written in brown ink in at least a dozen hands, approximately half-full. Reverse calf, stamped in blind, single metal clasp (front board loose, some slight dampstaining). A diverse account book containing over 300 transactions, each individually signed and dated, detailing the amount received or dispersed by the bookkeeper in this early 19th century building practice. The records display receipt and exchange of money over items ranging from painting a house to completing a roof. Several well-known New York streets are named, Avenues C and D, 2nd and 4th, and streets Christie, Columbia, Broome and Allen, among some. Jacob Miller, who must certainly be affiliated with this building practice appears consistently in transactions either paying or receiving payment, "Quens L.I./ August 11, 1843/ Recid from Jacob Miller- twenty dollars in full for two months wages." Three transactions recorded at rear by Christopher Hibbins, detail a relatively large payment by Miller, totaling \$2224.58 for the account of building a Church corner on Avenue C and 4th, dated October 23 and November 6, 1841 and March 1842.

20. Riis, Jacob A. **How the Other Half Lives: Studies Among the Tenements of New York.** New York: Charles Scribner's Sons, 1890. First Edition.

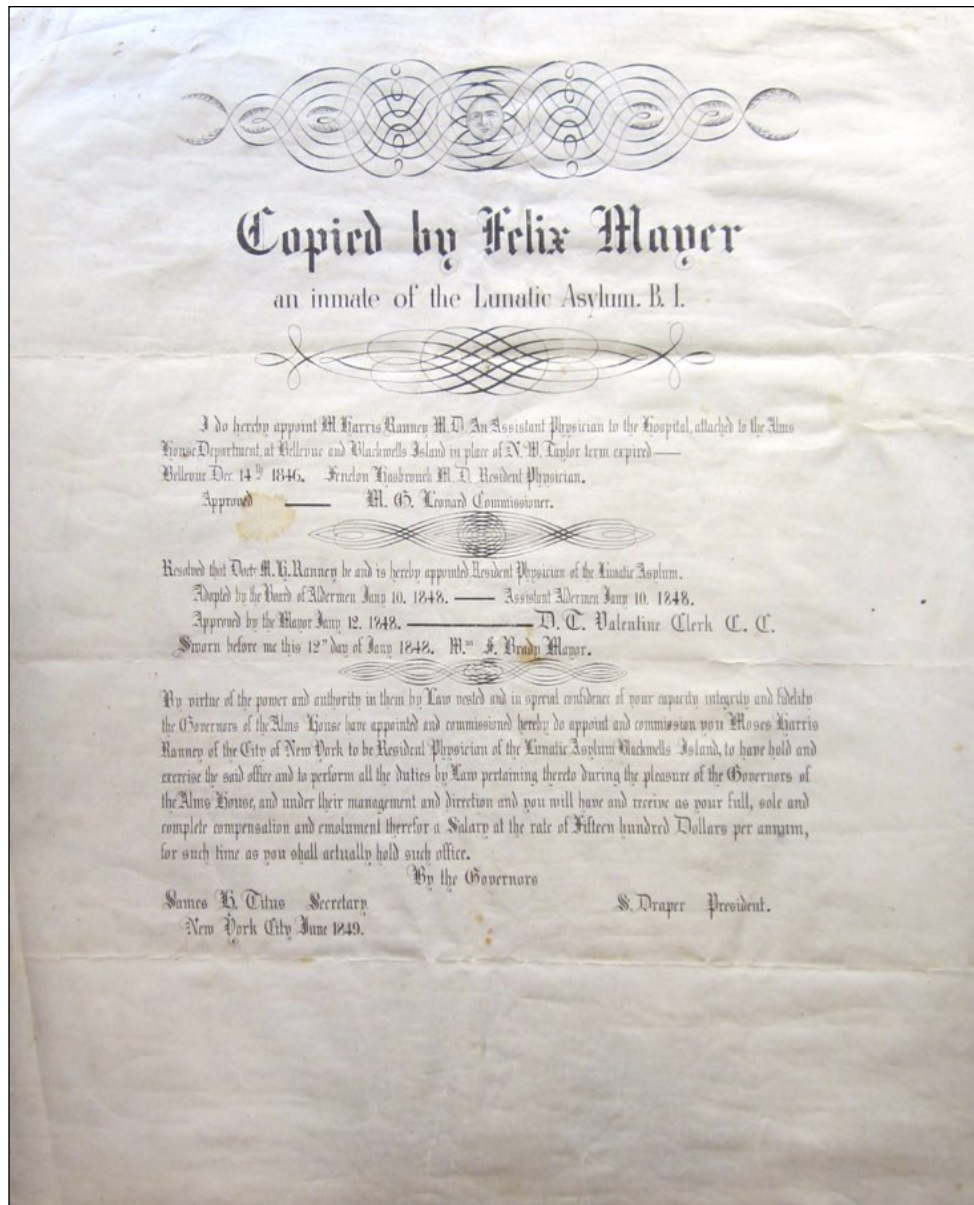
Cloth-backed illustrated paper over boards, gilt-stamped lettering on spine; with frontispiece and 42 illustrations. With laid-in letter, handwritten and signed by Riis. Scuffed at spine tips and along edges of boards; a few light water-spots and some soiling on upper board. Very Good.

A ground-breaking work for the social reformer and journalist, this volume is not just important for its subject matter, but also for its presentation of that subject. Riis was an early experimenter with flash photography, which allowed him to capture the dark alleys and hidden rooms of New York City's most desperate slums. By rendering Riis's photographs as line drawings, "How the Other Half Lives" represents the first extensive use of photographic reproduction for a book. Riis became one of the most important political figures in America -- a model of the Danish immigrant made good, with personal access to Theodore Roosevelt and the middle classes and upper echelons of New York City. A complex character, his concerns about poverty stemmed less from romantic philanthropism, and more from his pragmatic opinions on the importance of environment, that "squalid homes make squalid people."

\$2,500



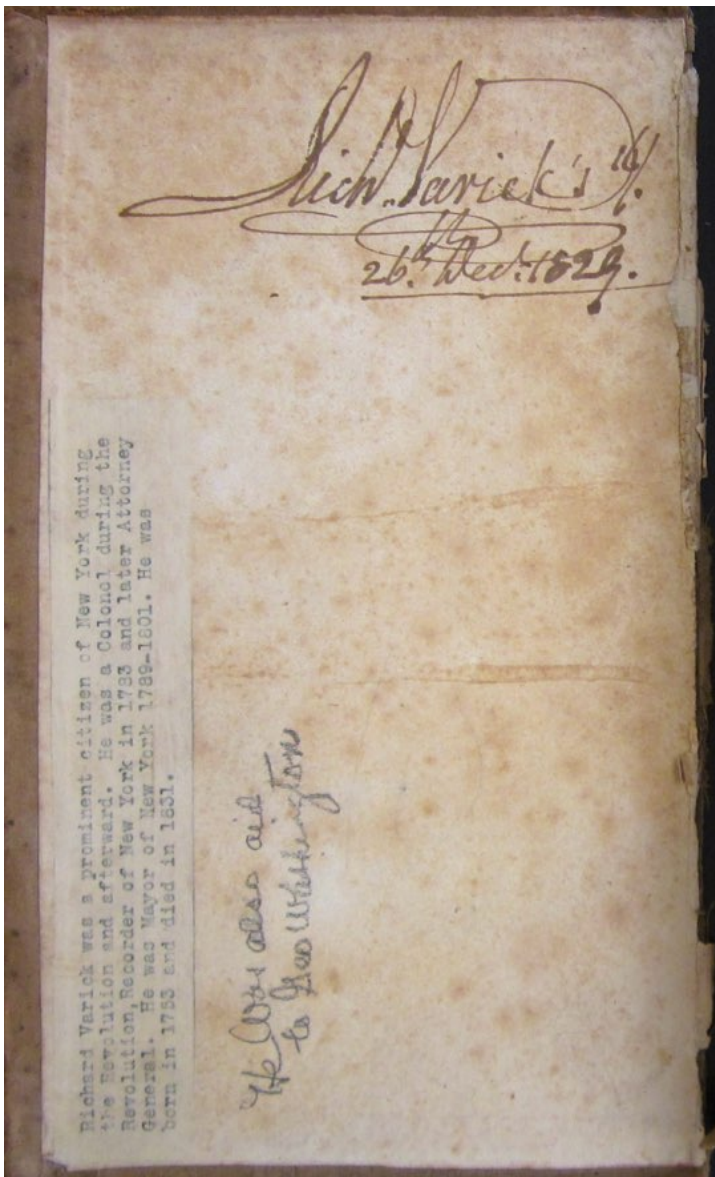
21. [manuscript broadside; calligraphy]. **Copied by Felix Mayer, an inmate of the Lunatic Asylum. B.I. I do hereby appoint M. Harris Ranney M.D. An Assistant Physician to the Hospital...** [New York], [1840s].



Large manuscript broadside; 600x500mm; pen and ink on vellum. A little wrinkled, with a few small, faint spots of staining.

Document tracing the career of M. Harris Ranney within the Bellevue Hospital system attached to the Alms House, from Assistant Physician (1846), to Resident Physician of the Lunatic Asylum on Blackwell's Island (1848), for which he received "a Salary at the rate of Fifteen hundred Dollars per annum." Moses Harris Ranney (1814-1864) held his position at the asylum for nearly 20 years. He was a member of the Pathological Society and a Fellow of the New York Academy of Medicine.

\$650



22.

Stanford, Rev. John; [Varick, Richard].
**The Aged Christian's Cabinet, Containing a
 Variety of Essays, Conversations, and
 Discourses, Adapted to the Improvement,
 Consolation, and Animation, of Aged
 Christians of Every Denomination.**
 New York: T. and J. Swords, 1829.
 First Edition.

Publisher's cloth; 8vo; pp. [i]-viii, [9]-451. Spine torn and boards detached, but with an interesting provenance -- ownership signature of Richard Varick (see below) on the front paste-down. Moderately foxed throughout; short bio (typed) of Varick affixed to front paste-down, not infringing upon his signature.

Richard Varick (1753-1831) was an American lawyer and politician. During the American Revolutionary War, he was appointed captain of the 1st New York Regiment, serving under General Philip Schuyler in various posts until after the Battle of Saratoga, when he was appointed inspector-general of West Point, where he became an aide to General Benedict Arnold. After Arnold defected to the British, Varick served as General George Washington's private secretary. Varick was Recorder of New York from 1784 to 1789, and New York State Attorney General from 1788 to 1789. He was Mayor of New York City from 1789 to 1801. He was a member of the New York State Assembly from New York County from 1786 to 1788, and he was Speaker during the sessions of 1787 and 1788 -- all while serving as colonel in the state militia, and serving as a bank officer. He was a founder and later president (succeeding John Jay) of the American Bible Society.

\$175



23.
**Pratt Institute,
 Art Student's Notebook.**
 New York, 1909.

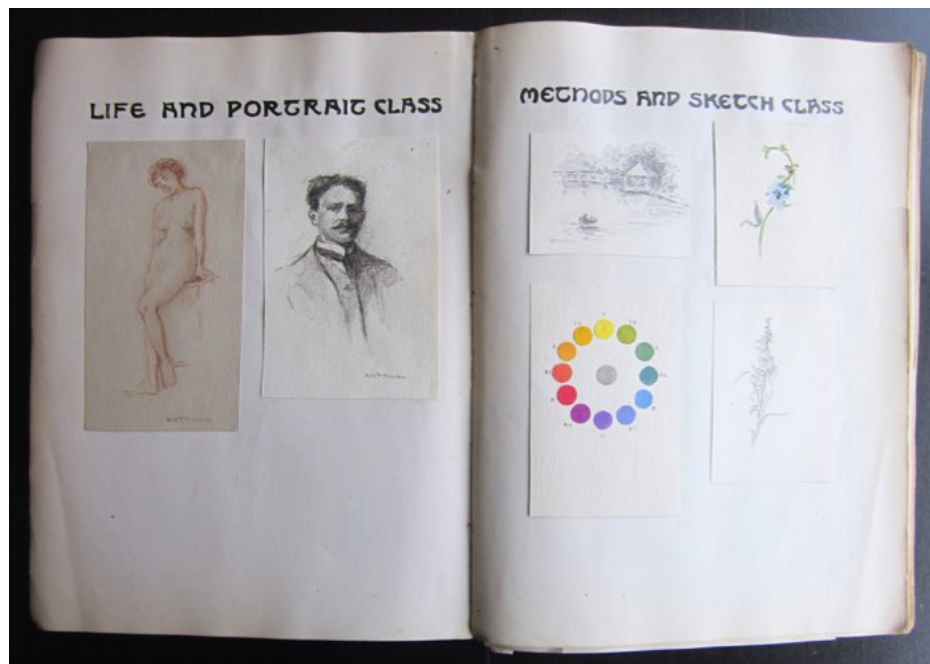
Marbled paper over boards, with paper label on front board, black cloth backstrip; 4to (7.5 by 10 inches); approx. pp. 150, illustrated throughout with original drawings in b/w and color, and plenty of tipped-in ephemera (drawings, photographs, school bulletins, and more). Boards scuffed; binding shaken.

An art student's journal, filled with illustrations, photographs, and notes related to classes taken at Brooklyn's renowned Pratt Institute during the year

1909. Includes watercolors and drawings for Normal Art, Life and Portrait, Methods and Sketch, Mechanical Drawing, Composition, Applied Art, and Perspective. Memorabilia and photographs mounted to the pages document buildings on the Fort Greene campus, class pictures identify students and faculty, and several pages contain classmate autographs. Laid-in materials include programs for campus events and commencement ceremonies, ticket stubs, playbills, as well as snapshots from an outing on Henrick Hudson. By turns public and personal, it also includes a photograph of a boy in Prospect Park, with the handwritten caption, "From the morning we played hookey," and a photograph of her bedroom, with the sunlight shining on her teddy bear and neatly made bed.

\$1,450

NAME	HOME CITY, TOWN, OR P.O. ADDRESS
1. Lena Rand	Shipping Park, Pa.
2. Bill Williams	190 East 11th Ave. - Columbus, Ohio
3. Stella Aiche	68 Russ Street Hartford, Conn.
4. J. Earl Buffett	15 Elm St. Cortland, New York
5. Sue R. Crawford	Saranac, Tonia Co., Mich.
6. Wabelle G. King	238 E. Hull St. Watonous, Minnesota
7. Mary Tringale Lutz	260 West Park Ave. Anna, Ill.
8. Al Bruce Cutler	76 Mill St. Springfield Mass.
9. Gerallins Castle	76 Central Ave. Ashland, Wisconsin
10. Frank M. Gallagher	320
11. Paul W. Cloud	Binghamton, N.Y.
12. Dorothy Adams Ross	627 West 139th St. New York
13. Frances Taylor	557 Putnam Ave. Brooklyn
14. Edith R. Hughes	Fort Wayne Ind.



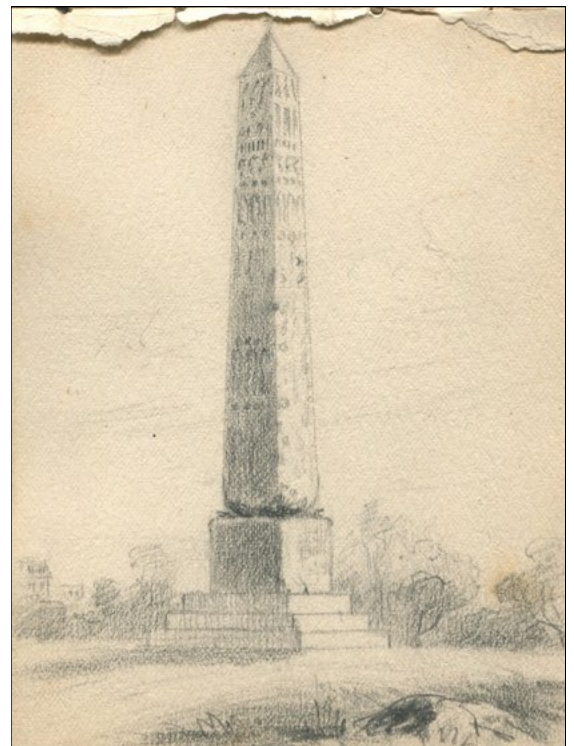


24. [sketchbook]; [Nichols, Harley DeWitt]. **Artist's Sketchbooks from the Brooklyn Sketch Club, Mostly Figures. New York, 1884-1885.**

Three volumes. (1) Mottled blue cloth, black calf backstrip; oblong, 250 x 173 mm; contains 22 nicely accomplished pencil drawings of men, women, a boy. Most appear on the recto only (as such, removable, suitable for display), most are dated and specify the Brooklyn Sketch Club, some include the name of the subject. A nice look at the costume of the period, as well as some charming New York characters. Binding shaken. (2) Green cloth over boards, "Cook's Tourist Ticket" stamped in gilt on upper board; oblong 145 x 104 mm; contains a few leaves of hasty sketches of a cat, a man standing, and faces. Boards a bit rubbed, else fine. (3) Dark grey cloth, black calf backstrip; oblong, 124 x 95 mm; contains 22 pencil sketches. Rich in variety, including studies of trees, rocks, and flowers; portraits of men, women, and children; landscapes and scenes. A sketch of Cleopatra's Needle suggests Central Park in New York City. Spine perished and boards loose.

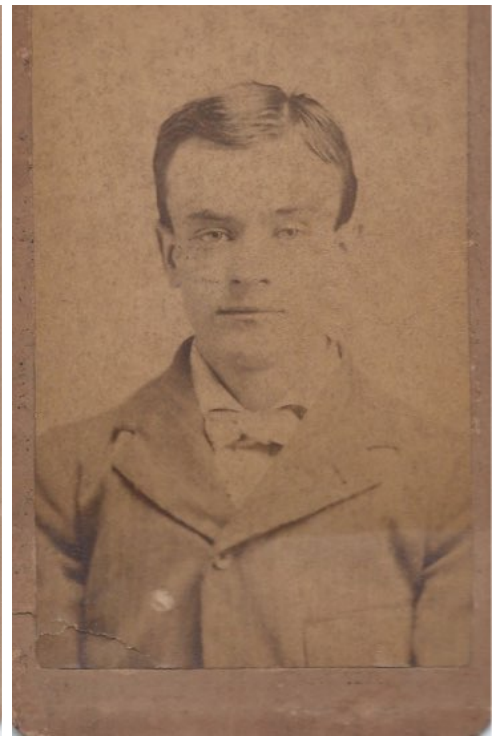
and training to use came in the form of an apprenticeship with the Milwaukee firm Marr & Richards, where he stayed for 3 years, drawing and engraving on wood. The subsequent years included many moves, from Milwaukee to Chicago, and later to New York, where he studied at ASL and was encouraged by Professor Packard to pursue a career as an illustrator at a European school. Nichols left for Munich in October 1885 to attend the Royal Academy, where he studied under Heckel, became a member of the American Club, and socialized with Carl von Marr, the club's president. He went to London for a little while, and worked as an illustrator. By 1893 he'd returned to New York, working mostly in advertising, and illustrating for Harper's Weekly and Century magazines. He helped organize the New York Water Color Club. Nichols didn't curb his parapatetic lifestyle until he moved to Laguna Beach, California, in 1894. The art community in Los Angeles was in its infancy, but he got a teaching job at the Echo Mountain summer school, and he was inspired by the scenery of Yosemite, Monterey, San Juan Capistrano, and other locations in southern California. He stayed in Laguna Beach until his death in 1939.

\$2,000





JAMES SMITH.
ALIAS, FAIR
CRIME BURGLARY
 (WINDOW SMASHER)
 Residence, 15 Spring St.
 Age, 19, Color, White
 Nativity, New York City
 Occupation, Blacksmith
 Read, Yes, Write, Yes
 Married, No, Build, Slim
 Height 5.6½, Weight, 114
 Hair, D'k Brown, Eyes, D'k Blue
 Nose, Thin, Face, Thin
 Complexion, Medium
 Date of Arrest, June 4, 1896
 Where Arrested, New York City
 Serg't E. S. Walling and Rounds-
 man P. B. Lane.
REMARKS:
 Eyebrows meet; small mole outside left
 forearm, near elbow.



25. **Collection of Late-19th Century Mugshots on Printed Cards.** New York City, 1896. Group of approximately 100 mugshots from 1896 New York City, showing men arrested for theft, burglary, swindling, forgery, pick-pocketing, and other non-violent crimes. Albumen prints mounted on cards (2 x 3.5 inches) all but 4 printed on the verso with the offender's identification number, name, alias, crime, age, date, residency, marital status, literacy level (reading/writing), physical description, occupation, where they're from, and remarks (usually listing tattoos or other special characteristics). Most also include the arresting officer's name, and most of them supply as much information as possible, rarely leaving a field blank. Condition varies. All are fragile, though some have stayed nicely intact, while others have tape repairs or heavily chipped photographs. A very rare format for mugshots.

\$7,500



4705
3952
JAMES MURPHY.
ALIAS,
CRIME, ROBBERY
 Residence, Refused
 Age, 28, Color, White
 Nativity, New York City
 Occupation, Fireman
 Read, Yes, Write, Yes
 Married, No, Build, Slim
 Height, 5.4½, Weight, 132
 Hair, D'k Brown, Eyes, D'k Blue
 Nose, Thick, Face, Reg
 Complexion, Dark
 Date of Arrest, Sept. 30, 1896
 Where Arrested, New York City
 Controlman Pat. Quinn, 11th Prec't
REMARKS:
 Dark brown moustache; small scar left
 cheek; scar below left eyebrow, outside corner
 eyebrows meet; several indistinct ink
 outside left hand and forearm.



26. [New York City Fire Department; NYFD]; Nelmes, Henry E. (artist, penman). **Manuscript Presentation Volume from the New York City Fire Department to Vaudeville Manager Percy G. Williams.** New York, 1903.



Original full morocco, the recipient's name stamped in gilt on upper board; oblong 4to (about 8.5 by 12 inches); contains 6 leaves of calligraphy with watercolor and silver embellishments (carried out by Henry Nelmes of 415 Fulman Street, Brooklyn), each matted in heavy board, all edges gilt. Expertly re-backed; some of the boards tanned along the edges, but calligraphic leaves are bright and clean. The recipient, vaudeville manager Percy Williams (1857-1923), had put on an event for the department's Widows and Orphans Fund, in the wake of a series of fires. Near Fine.

\$1,000



27.

[New York, Port of]; [Cleveland, Grover].
**Large Presentation Album of Illuminations
 for the Surveyor of the Port of New York
 (Customs), with Signed Appointment by
 President Grover Cleveland.**

New York, c. 1900-1910.

Original green leather with engraved metal (brass?) centerpiece, ornate metal monogrammed initials, and ornate metal cornerpieces on upper board, moire endpapers, a.e.g.; large, thick folio (420x380x150mm); containing 22 leaves inset to thick mounts. Titled on the first leaf "To the Honorable John C. McGuire upon his Retirement from the Office of Surveyor of the Port of New York," and followed by remarkably accomplished manuscript leaves heightened with gold, an original portrait of McGuire, a few nautical themed watercolors, several leaves of facsimile signatures, and McGuire's original 1894 appointment to the post of Surveyor of Customs, signed by President Grover Cleveland. Some light scuffing along joints and spine; gutter cracked in two places.

\$3,750



[Rendering of Proposed Penn Station / Madison Square Garden Complex.]

Theater, Hotel & Exhibition Center and Office Building -- Pennsylvania Station -- New York City, N. Y.
R. H. McGraw & Company Developers-Constructors -- Charles DuBose Architect.

Rendering of proposed Penn Station / Madison Square Garden complex. Mixed media on board, image measures 23.75x32.5 inches; board measures 29.75x37.5 inches; caption on paper label below image with loose matte board over both. Signed "Rudolph Asiou Jr." (?) in image. Light spotting to image and mild staining from glue along bottom edge. Near Fine.

One of the creative submissions for the second incarnation of Pennsylvania Station, after the original railroad landmark was demolished in 1963. The design features a brightly colored, modernistic circular structure with parking decks, offices, and with a central interior top floor landscaped lounge area -- by Charles DuBose, FAIA, noted for his design of Constitution Plaza in Hartford. It was acclaimed in the 1960's as one of the first urban developments to effectively separate pedestrian movement from vehicular traffic with a series of raised landscaped terraces. The commission for Penn/Madison, however, was awarded to Charles Luckman's model in 1968, and that is the structure that still stands today, that we've all come to know and loathe. The controversy over the demolition of the original building became the main catalyst for the current landmarks preservation movement in New York City.

\$750





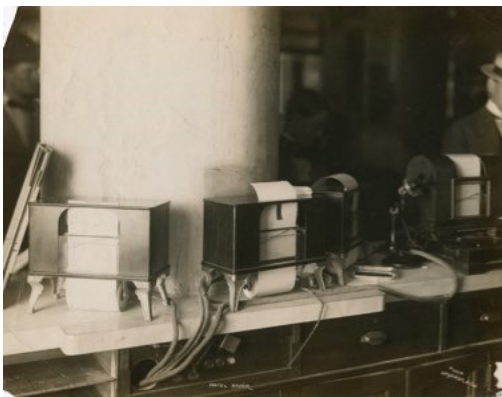
29. **Large Collection of Professional Photographs of the Astor Hotel in Times Square.** New York, 1904-c.1950s.

Collection of 182 b/w or sepia photographs (silver prints); ranging in size from about 7x9 to 11x14 inches; mounted in two albums, or loose, sometimes with heavy cardstock mount or paper backing (from having been removed from an album, see below); offers exteriors views of the hotel from construction to completion, and interior views of private and public rooms in the hotel, from its construction in 1904 to a later remodel in perhaps 1935 (the hotel was remodeled again in 1949, but these images don't seem to extend that late -- there are just a few images showing the Sheraton-Astor, when it was briefly bought and renamed in 1954). The collection breaks down as follows: Large album of 42 mounted photographs from around the newly-opened hotel, circa 1904, almost all credited in mount and negative to Joseph Byron of New York, a few to Drucker & Co. (half morocco oblong folio; lacking front board, several photographs removed); Large album of 33 later Hotel Astor photographs, c. 1933, linen-backed, signed in the negative by "Byron Co."; 12 large Byron photographs of the hotel, about 11x14 inches, most mounted, most worn and/or faded; disbound album of 28 Drucker & Co. photographs of the hotel, some showing second-phase construction, 1908 and undated; group of 67 8 x 10 inch photographs of the hotel, some of them after being renamed the Sheraton-Astor in 1954, by William F. Howland (20), Empire Photographers (10), and miscellaneous or unknown photographers (37), circa 1920s-1950s.



Built at a cost of \$7,000,000 on land leased from William Waldorf Astor (great-grandson of John Jacob Astor, the fur trader), the 11-story, 35,000-square-foot Hotel Astor was designed in the French Renaissance "Beaux Arts" style by architects Charles W. Clinton and William H. Russell, who imitated many features from the old Waldorf-Astoria on 34th Street. The Hotel Astor opened in September 1904, dazzling guests with its enormous public rooms, most decorated with themes. A year later the elaborate roof garden was opened. The former site of the hotel, the block bounded by Broadway, Astor Plaza, West 44th Street, and West 45th Street, is now occupied by the high-rise 54-story office tower One Astor Plaza.

\$2,850



Drinks Party - 4th 1 December, 1980

~~Douglas Fairbanks Jr.~~
Lillian Gish

Lillian Gish:

Ernie Borah
Pat Borah

John F. Hart
Sylvia Maurer Goodwin
Tom Cruise - Brown

Edith Piaf

Happy and Otto

James H. Harris

Walter Horning

Theo White

Brooke Astor

Happy Rockefeller

Frankie Vanderbik

Leona + Harry Helmsley
Philip Aul + Virginia Aul

Sam Taylor

Tony Taylor

Dr. Mrs. John Stein

Christopher G. Gower

Walter Hays

Samuel de la Rochefort and

Hay Melman

Leona Helmsley

Betty Comden

Frederick Melman

30.

**Guest Book, 1977-1990,
of Douglas Fairbanks, Jr.**

Faux brown leather, with Douglas Fairbanks Jr.'s address in gilt on upper board, "575 Park Avenue, New York, New York." Contains the signatures of hundreds of soiree attendees, including his family members (some really cute ones from his granddaughter, you can watch her penmanship grow up), a few Vanderbilts, Dickie Olivier, Solly Zuckerman, Lillian Gish, Theo White, Jan Morris, Brooke Astor, Milton Goldman (a prominent theatrical agent), Happy Rockefeller, Betty Comden, Elaine Steinbeck, Pat Silver[-Lasky], Sam Spiegel (a. k. a. "S. P. Eagle"), Charles Coburn, Art Buchwald, and more. A rich collection of autographs -- and an interesting group of A-list friends, from performers to authors to royal and political figures of (some) scandal -- the debonair Mr. Fairbanks embraced them all.

Includes some nice laid-in material: a card with Douglas Fairbanks Jr.'s autograph, and two signed b/w photographs of him (each about 4" x 6").

Douglas Fairbanks, Jr. (1909-2000), was an iconic American actor from Hollywood's Golden Era (his credits include "Gunga Din"), and a highly decorated naval officer of World War II. He has two stars on the Hollywood Walk of Fame, one for motion pictures at 6318 Hollywood Boulevard, and one for television at 6665 Hollywood Boulevard.

\$1,500



31.

Lax, Eric.

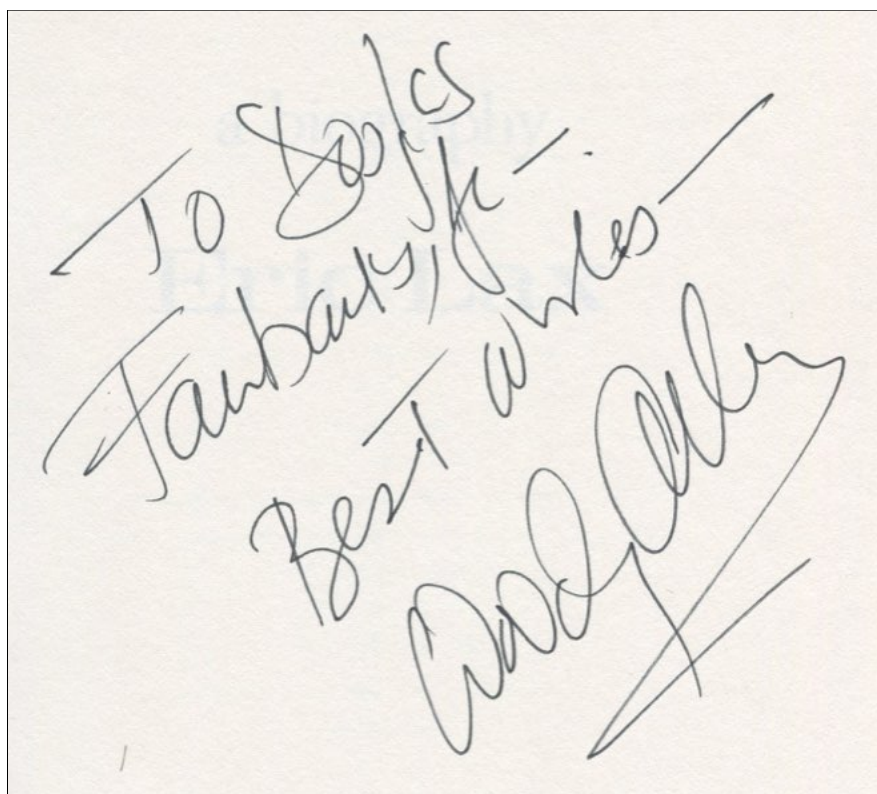
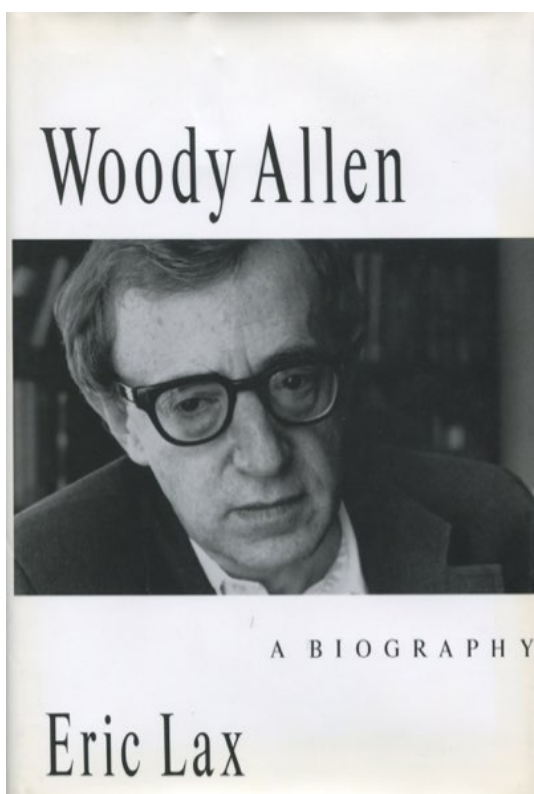
Woody Allen: A Biography.

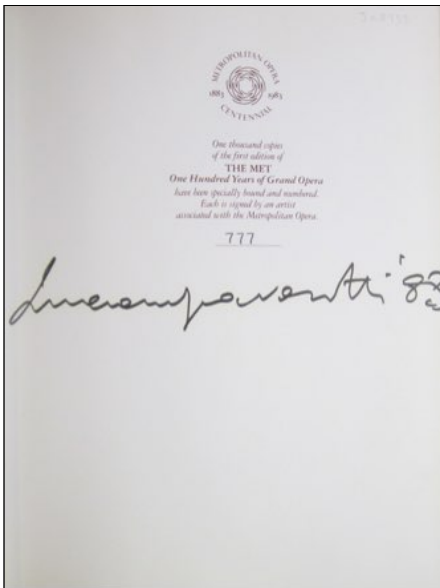
New York: Alfred A. Knopf, 1991.

First Edition.

Cloth-backed paper over boards; photo-illustrated dust jacket. Inscribed on the half-title page, "To Douglas Fairbanks, Jr. -- Best Wishes -- Woody Allen." An interesting association copy, linking two icons of American film.

\$750





32. Mayer, Martin; Fitzgerald, Gerald (picture ed.); [Pavarotti, Luciano]. **The Met: One Hundred Years of Grand Opera.** New York: Simon & Schuster, The Metropolitan Opera Guild, 1983. First Edition, First Printing, with complete number line.

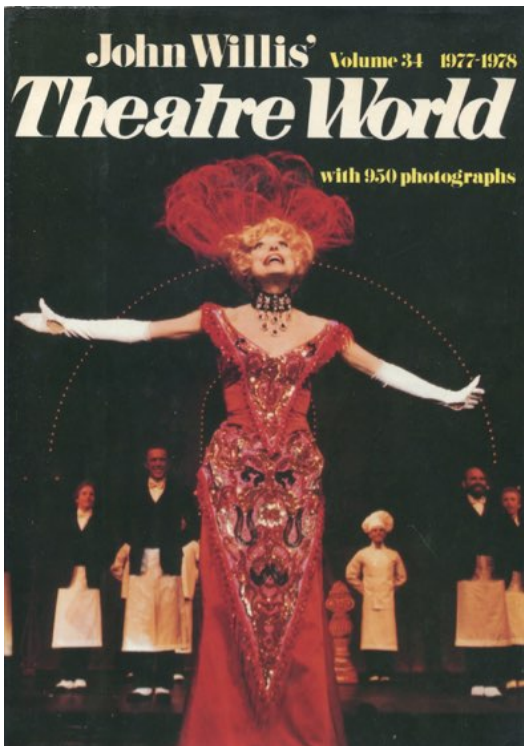
Maroon faux leather, lettered in gilt on spine, a. e. g., moire endpapers; 4to; pp. 368, illustrated. Number 777 from a limited edition of 1000 copies, signed by Luciano Pavarotti on the limitation page. Corners very lightly bumped; stamp of the Heckscher Foundation on title-page; otherwise book is fine. While not a small limitation, it's uncommon signed by Pavarotti.

\$375

33. [Nureyev, Rudolf]. **Signed, Framed Photograph of Rudolf Nureyev in "Giselle."**

Black and white photograph, 11x14 inches, in matte and black frame, signed by Nureyev in the bottom margin of the photograph. Shows him in costume in front of a closed curtain, accepting applause for his performance in "Giselle" with the Royal Ballet at the Metropolitan Opera House. Photograph by Wm. J. Reily.

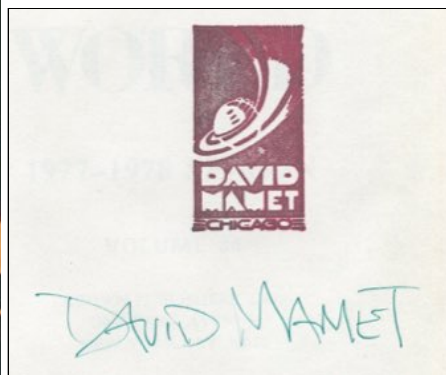
\$450

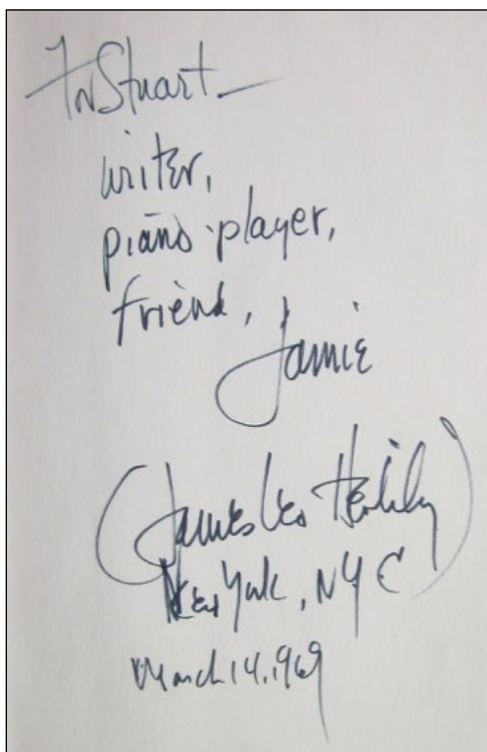
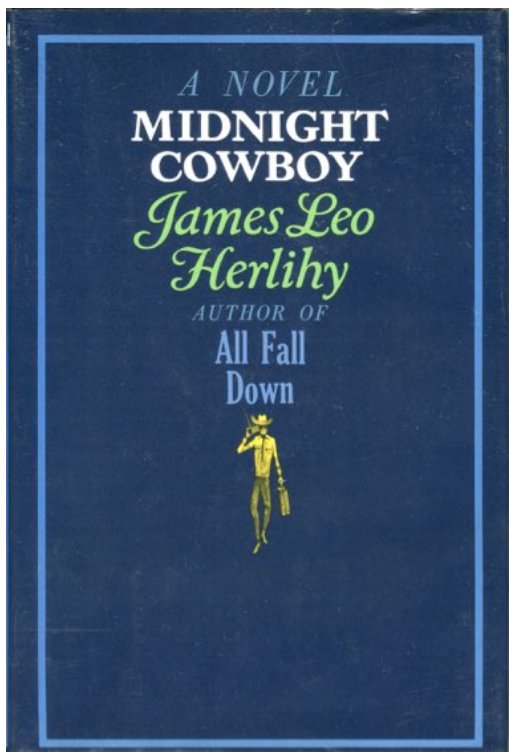


34. Willis, John; [Mamet, David]. **John Willis'**

Theatre World, 1977-1978 Season, Volume 34. New York: Crown Publishers, 1979. Gilt-stamped black faux leather, backed in red cloth; full-color photo-illustrated dust jacket; 8vo; pp. 288, with b/w photo-illustrations throughout. David Mamet's copy, with his stamp and signature on FFEP; it includes his plays, "The Water Engine and Mr. Happiness," "A Life in the Theatre," "The Duck Variations." Spine tips lightly rubbed, otherwise book is fine, in lightly rubbed dust jacket.

\$125





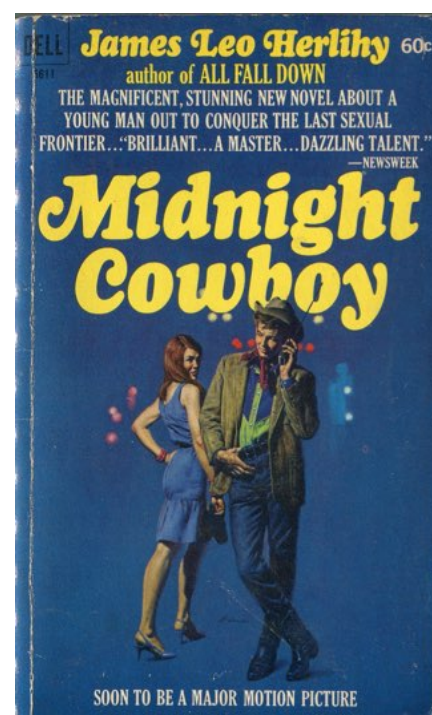
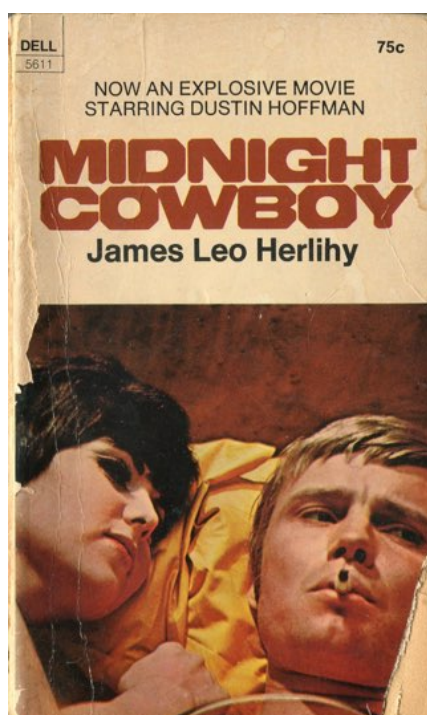
35.

Herlihy, James Leo.
Midnight Cowboy.
 New York:
 Simon & Schuster, 1965.

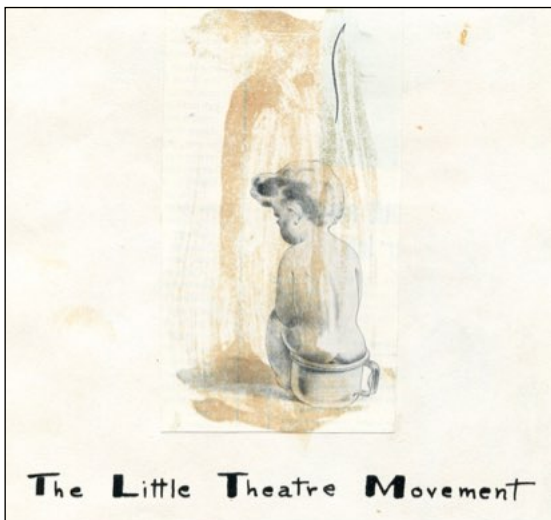
First Edition,
 First Printing Stated.

Cloth; dust jacket; 8vo; pp. 253. Inscribed by the author on the FFEF: "For Stuart -- / writer, / piano player, / friend, / Jamie / (James Leo Herlihy) / New York, NYC / March 14, 1969." Spine tips and corners gently rubbed; faint spot of soiling at fore-edge of FFEF. Tiny scuff mark on joint of front panel of dust jacket, else fine. Herlihy's novel was turned into one of the most iconic films of the sixties. A quintessential New York film with many memorable scenes, "Midnight Cowboy" was also the first X-rated film to win an Academy Award (its rating has since been changed to R). This copy of the book is inscribed the year the film came out, not long before its release. The author is addressing Stuart Oderman, a piano accompanist and composer for silent films. Offered with two paperback editions, one prior to the film's release, and one after.

\$750



A Faintly Unpleasant History of the Theatre, for the Delectation and Edification of Ruth Ford., who, with the connivance of Gertz van Eyck, the French Hospital, and God knows whatall has thrust screaming into the world another (probably dumb but inescapably beautiful) actress.



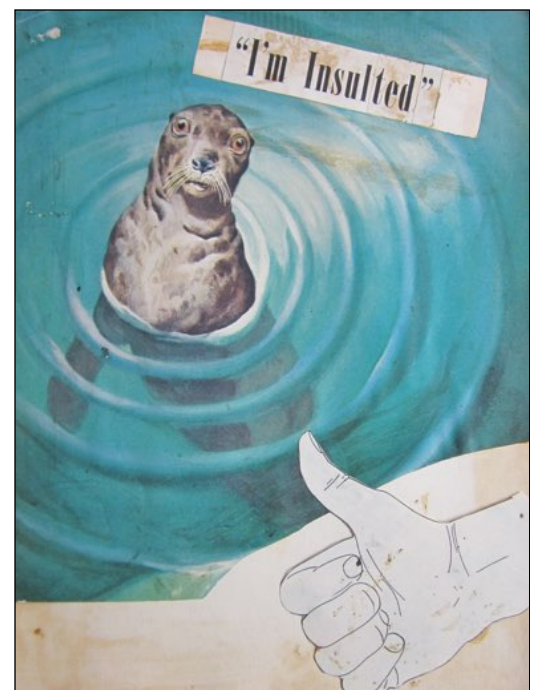
Spiral-bound hand-crafted cardstock boards, covered with "gold" leaf; unpaginated, (approx. pp. 50), illustrated throughout with original collages and handwritten text. Front board scuffed and detached; first 5 leaves detached and laid-in; adhesive stains throughout, though inoffensive -- collages still nice and bright. Handwritten by the author on inside rear board: "Edition limited to one copy on pure gold leaf, 24 K, of which this is No. 1. 'A little learning is a dangerous thing / Too much of it's too much.'"

Ruth Ford was quoted as saying, "My life has been too exciting, too wonderful, to let anything else, and that includes acting, come first." It appears that her only child, daughter Shelley Scott, agreed, especially where she was concerned. Shipped off to boarding school and only living at the family's palatial Dakota apartment during the holidays, Scott had a famously fractious relationship with her mother, that resulted in her (and her

children) being written out of Ford's will. This bubbling animosity, which began when Scott was young, is amply reflected in the pages of this rather remarkable, and barely restrained, matriarchal broadside. Model actress, muse, and hostess, Ruth Ford's gregarious appetite for life saw her pose for some of the most important photographers of her era, act in plays written by the leading playwrights of her generation, inspire the attachment of avant-garde figures of the day, and establish a salon in her own

home that was the talk of the town. She called Cecil Beaton, Tennessee Williams, Truman Capote, and Andy Warhol her friends, and counted Edward James, Orson Welles, Joseph Cotten, and Zachary Scott (her second husband) among her romantic conquests. Attractive and self-advertising, she and her younger brother, the poet Charles Henri Ford, were among the most socially active members of the New York avant-garde art world. Written ostensibly as a "history of the theater," this unique volume -- handmade by Scott, and dedicated to Ruth Ford on the opening page -- is actually a bitterly critical assessment of both Ford's theatrical life and their familial relationship. The first half of the book includes pointed references to Orson Welles and John Houseman (Ford had acted in Welles and Houseman's Mercury Theatre), as well as critical assessments of the theater in general, various types of actors and performing styles, and where certain actors chose to socialize. In the second half, Scott branches into an acidic account of possibly imagined -- and quite possibly recalled -- conversation(s) with her mother, which begins with Scott asking what it would take for her to be an actress. Ford's supposed answer ranges from pithy phrases such as "charm, schnitzel, schnaps [sic];" ideal body parts, for "all in all, anatomy pays;" the need to "suffer, Suffer! SUFFER!;" and that, in addition to tears, one must also have "pretty scenery, hot baths, and round trips to Bermuda." These are interspersed with other more personal phrases, including "Oh! For goodness sakes, stop asking silly questions," and "Now, dear, don't ask any more questions or PAPA SPANK," which provide a telling glimpse into Scott's view of their association. Peppered throughout with what can be inferred as tightly held inside references, known primarily to Scott and Ford, and copiously and ingeniously illustrated with collaged images from magazines and books, this raucous project provides an almost voyeuristic look into a tempestuous bond, whose final and lasting breakage was exemplified by Scott's answer to a reporter after her mother's death in 2010: "I can't even imagine why you would write about [my mother]. She was 98 years old, so who wants to read about an old woman?"

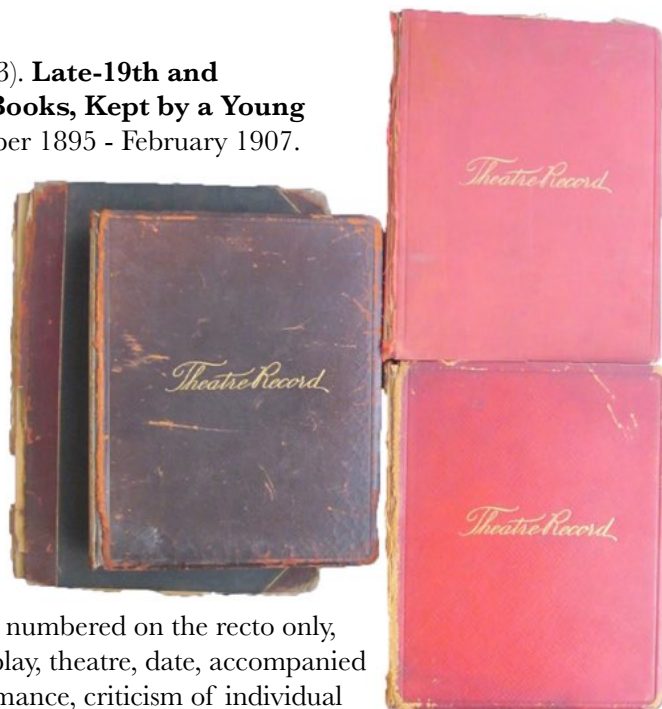
\$1,250



37. [theater]; Luther, Phoebe Andrews (b. 30 April 1883). **Late-19th and Early-20th Century Theatre Records and Scrap Books, Kept by a Young Woman in Brooklyn, New York.** New York, November 1895 - February 1907.

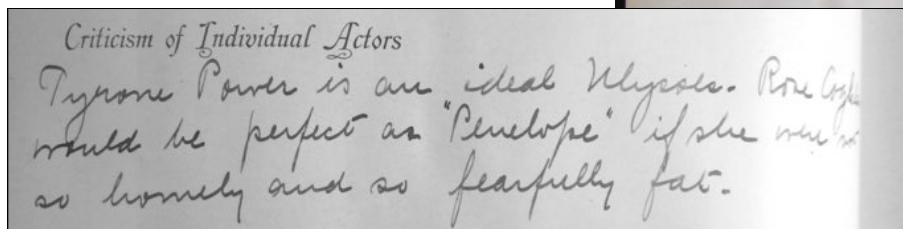
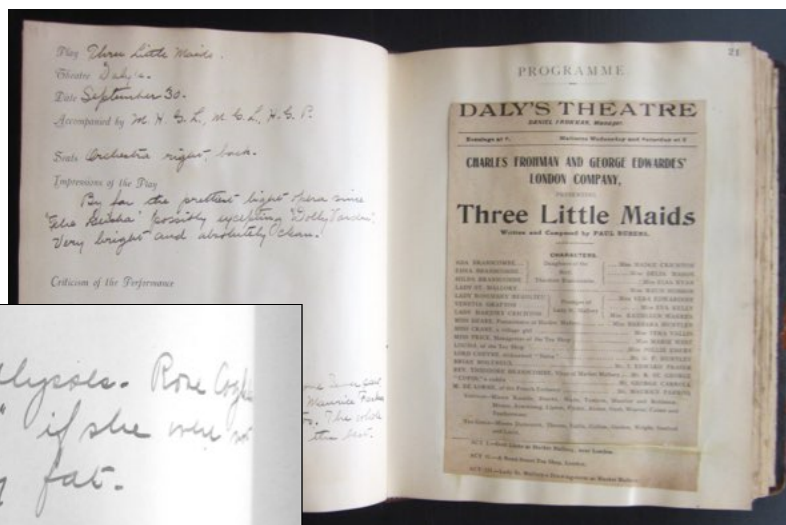
Four volumes, containing the compiler's handwritten notes, as well as tipped-on theatre ephemera (programmes, portraits of the actors). **VOLUME 1:** Mottled black cloth over boards; 287x216mm; 30 blank cardstock leaves, full, recto and verso, with tipped-on programmes, alongside Luther's handwritten notes (usually the name of the theatre, the date, and who accompanied her). Boards detached, and numerous leaves loose; leaves brittle, and lightly chipped and torn along the edges. ///

The remaining volumes are uniform in format (tho not binding material); boards, "Theatre Record" stamped in gilt on upper board; 229x180mm; 81 leaves, numbered on the recto only, with printed headings (programme, picture) and fields (play, theatre, date, accompanied by, seats, impressions of the play, criticism of the performance, criticism of individual actors), filled in by the compiler in a tidy, cursive hand, with tipped-on programmes and portraits of the actors. Nearly every heading has a piece of ephemera; nearly every field has an entry. /// (Condition, briefly.) **VOLUME 2:** Red morocco. Scuffed along joints and edges. **VOLUME 3:** Brown morocco. Backstrip perished; boards scuffed along the edges. **VOLUME 4:** Red cloth. Joints frayed; binding shaken and a few leaves loose.

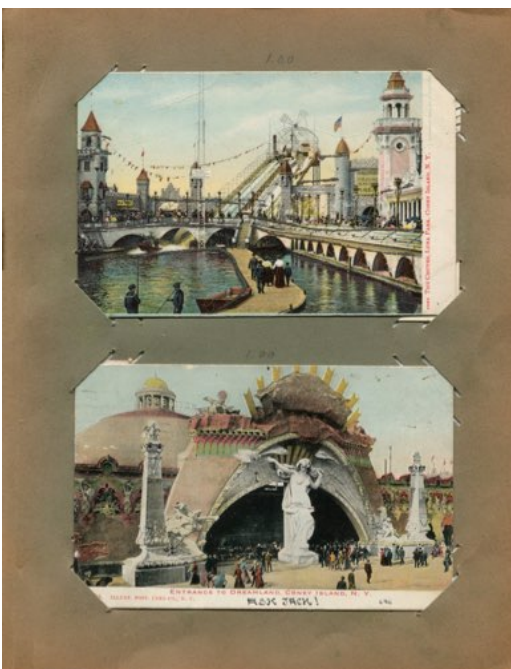


Clearly the work of a devoted fan of the theatre, a treasure trove of hundreds of programmes and images, enhanced by the observations of the compiler, Phoebe Andrews Luther of Carroll Street, in Brooklyn. Luther visits theatres all over the New York City area, including the Brooklyn Academy of Music, Montauk Theatre, Garrick Theatre (Manhattan), Daly's Theatre (Manhattan), Empire Theatre, Knickerbocker, Lyceum, Broadway Theatre (41 St., Manhattan), Belasco Theatre, Metropolitan Opera House, and others. She sees and (observes) Wagner's "Lohengrin" (Mme. Nordica, Mme. Schumann-Heink and Mr. Bispham left nothing to be desired either as to their singing or as to their acting. Mr. Dippel has a beautiful voice but is nothing of an actor, though he looked Lohengrin to perfection); Shakespeare's "Midsummer Night's Dream" (Helen Burns as Bottom was irresistibly funny); "If I Were King" (One of the best plays I've seen); "Rip Van Winkle" (Joseph Jefferson was as fine as ever, though he does look very old now); and many, many others. Actors include John Drew, Ethel Barrymore, Maude Adams, Viola Allen, Richard Edeson, William Faversham, Francis Hodgson Burnett, Lawrance d'Orsay, Eleanor Robson, among others.

\$750



Collection of Coney Island Postcards.

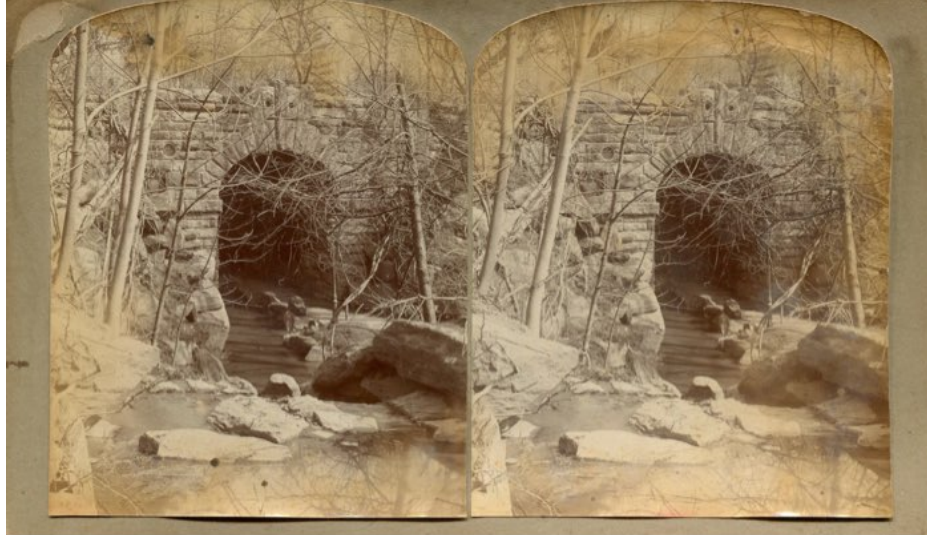


Red cloth, "Post-Cards" stamped in gilt on upper board; 7.75 x 9.75 inches; contains 24 grey leaves, each with 4 postcards (2 on recto, 2 on verso) mounted to the page via corner slits (and, as such, easily removable); 96 postcards in all. Binding broken, with many leaves loose; and brittle, with the occasional broken corner slit. Postcards, however, are in excellent condition, bright and clean -- just a few with marigal handwritten notes, most handwritten on the verso, with the original stamp and postmark.

A wonderful turn-of-the-century collection of postcards, featuring images in b/w and full-color, illustrated or photographic, offering numerous views of Coney Island during the day or at night, empty or peopled, aerial or up-close, interiors, exteriors, its architecture, and landmarks. Just a few images repeat -- the swing at Luna Park, for example, is shown once in b/w, and again in color. Sights include Surf Avenue, The Bowery, the Entrance and The Tower at Dreamland, Steeplechase Pier, the Chutes, Culver Depot, Feltmans, the Flip-Flap, and more. Many of the landmarks captured here are no longer with us today, due to fire (Luna Park appears throughout the album, before it was heavily damaged by fire in 1944) and the "development" of Coney Island by Fred Trump (who invited investors to throw stones through the stained glass windows of the dance pavilion before he demolished it -- an interior of the pavilion is included) and a string of NYC officials.

\$650

**Collection of Early-19th Century Images of
New York City's Central Park.**



A collection of sepia and b/w photographs (albumen and silver gelatin prints) and negatives, plus postcards in b/w and full-color, this host of images is from the renowned collection (much of it now residing at the Metropolitan Museum of Art) of Columbia Librarian Herbert Mitchell.

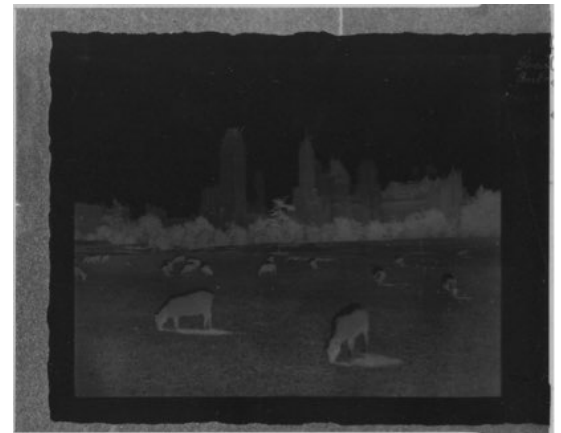
It includes:

- 1 stereoscope view
- 49 postcards, average size about 3.5x5.5 inches, in b/w and color – tho each card is unique, some views repeat. Quite a few are handwritten and postmarked, circa 1910
- 4 sepia albumen prints, on captioned mounts, 2.5x4 inches, circa 1870



- 5 sepia albumen prints, mounted, 4.5x6.75 inches
- 2 sepia albumen prints, mounted, with handwritten captions on the negative, 6.5x8.5 inches
- Photo album, containing 47 sepia albumen prints, about 4x4 inches, (32 images of Central Park, 7 of New York, 8 other) mounted direct to recto and verso of every page. Most have handwritten captions in pencil. Late 1800s. Some fading and over-exposure
- 38 b/w silver gelatin prints, ranging in size from 1.5x1.75 to 6.5x8.25 inches, with most in the mid-range. Some are on loose photo album pages mounted with photo corners (removable), many have hand-written captions or notes on the verso. Early 1900s. Just a few duplicates or repeating images. / 57 b/w silver gelatin prints, 8x10 inches (usually with wide margins), modern printings (on RC paper) of early photographs
- 50 negatives, about 4x5 inch stereoscope views, "in mono," each in its own paper sleeve
- 12 negatives, about 4x5 inch stereoscope views, in stereo! Each side about 2x2 inches. (Plus, 4 more negatives of NYC architecture.)
- "Description of the Restored Skeleton of the Great Herbivorous Lizard, Hadrosaurus," pp. 139-144, extracted from an unknown source, and including an illustrated plate, heightened in white, "Palaeozoic Museum, Showing the Rehabilitated Forms of Ancient Animal Life in America, Now Being Constructed in Central Park."
- 4 printed leaves, extracted from an unknown source, each with a tipped-on albumen print – showing The Children's Cottage, Berceau Walk, a statue by Robert Thompson, and children in a carriage pulled by goats
- Typed, signed letter from Susan Welchman, Illustrations Editor for National Geographic Magazine, dated April 22, 1993. She thanks Herbert Mitchell for the use of his negatives for a story on Central Park.

\$2,000

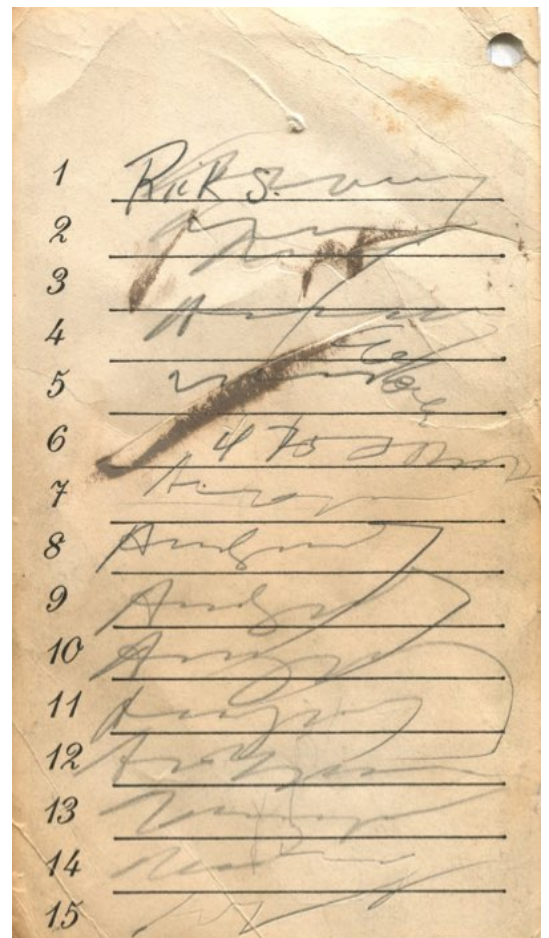


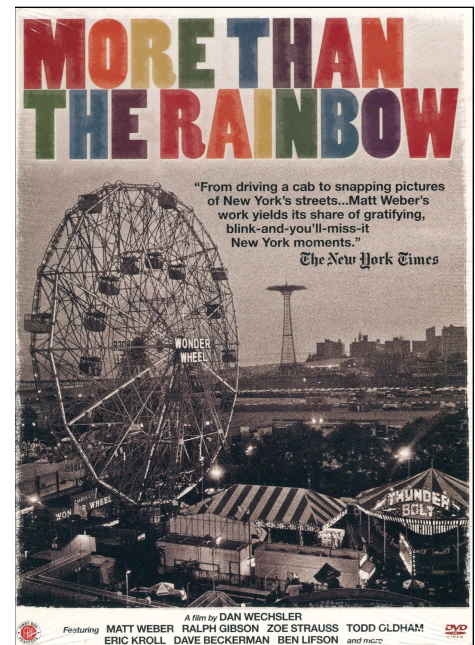
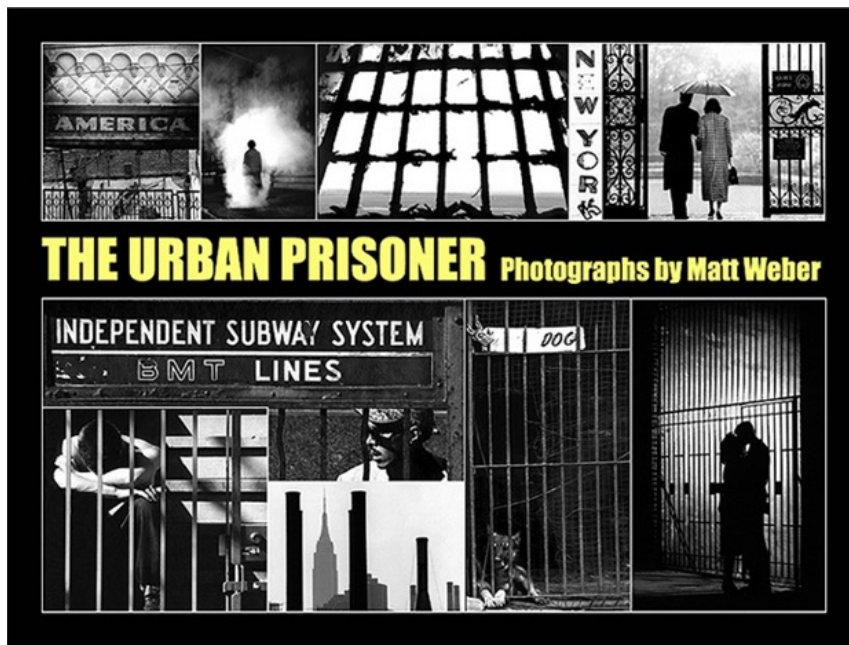
40. [Warhol, Andy]. **Photograph Andy Warhol, with Le Jardin Nightclub Dance Card Signed by Warhol Multiple Times, as well as Ephemera from Studio 54.** New York, 1978.

Full-color real photo postcard of Warhol (4.5x3.5 inches, showing him taking a picture, "Studio 54" in faint pencil on the verso); with dance card printed in b/w (6.75x3.75 inches), the recto with "Carnet de Bal" printed above a harlequin figure on a dance floor; the upper margin signed indistinctly "Andy" and with his phone number (475-5550), the verso with 15 printed lines with repeated Warhol signatures and markings in pencil -- the signatures with much variation and dashed off very quickly, a few are clearly signed "Andy" while others are more gestural. The card somewhat creased and stained, the pencil holder detached (but present), and the original pencil missing. Sold with a Studio 54 matchbook and drink chip (both a little worn).

Purchased at auction in NYC, their consignor writes: "Having been the nightly denizen of Studio 54, I, among other 'glitterati,' caught the attention of Andy Warhol's keen eye. Having come from the Le Jardin Club, where that evening cartes de ball were given out, when Mr. W. asked to join me in a dance, I asked him to sign my dance card. Reaching in his pocket, he pulled out his eyebrow pencil, hence the brownish smear. When that broke, Mr. W used the pencil attached to the card and much to my delight and surprise, filled out every line, so representational of his custom of repetition... he also noted his phone number at the top. I was often, at various events, photographed by him and the favor was returned. The smiling photo of him taken by me is probably one of the rare smiling photos of Andy Warhol. He was always content to see me and this smiling photo is a fine memory of this most talented gentleman."

\$2,500





In celebration of New York City, an opportunity to purchase the "Matt Weber Value Pack," including 2 books of photographs by, and a documentary about, maybe the grumpiest cab-driver-turned-photographer in the five boroughs. Three items sold together for \$75, or priced individually, as follows:

41. Weber, Matt. **Obama: Photographs from New York City of Barack Obama's Presidential Victory Celebration.** New York: Sanctuary Books & Harper's Books, 2009. Spiral bound catalogue issued in conjunction with an exhibition at Harper's Books (June 6 - August 7, 2009). 18 photographs taken on election day, election night, and inauguration day. One of 150 copies signed and numbered by Matt "Sunshine" Weber (tho he'll probably leave out the "Sunshine"). Fine.

\$50

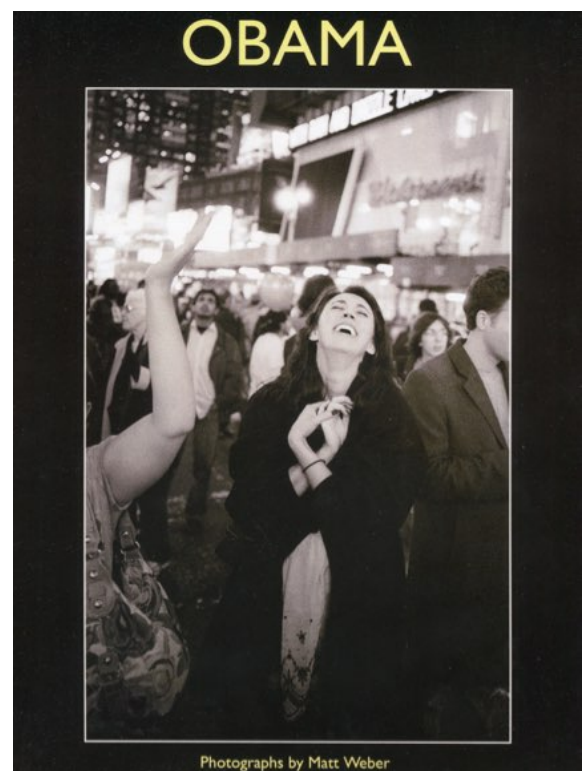
42. Weber, Matt. **The Urban Prisoner.** New York: Sanctuary Books, 2004. First Edition. New, in shrinkwrap. New York City street photography by Weber, the subject of the film, *More Than The Rainbow*, which won the Coney Island Film Festival's "Best Documentary" Award.

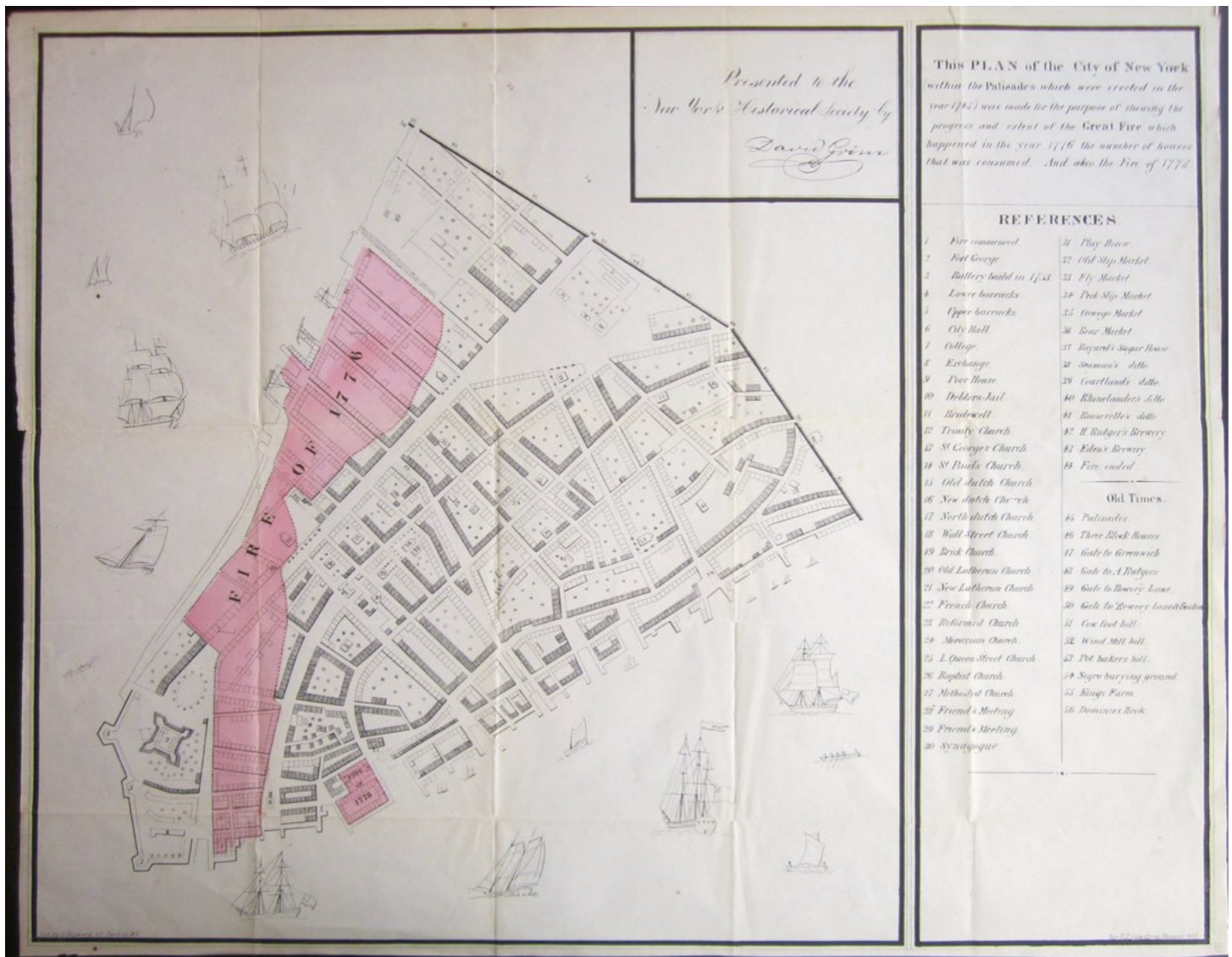
\$40

43. **More Than The Rainbow.** DVD. After three decades turning his lens on NYC, taxi driver turned street photographer Matt Weber has seen it all. *More Than The Rainbow* not only chronicles the life and times of Weber, but becomes a vibrant conversation about the photographic medium, artistic expression, and NYC. Shot partially in 35mm and largely scored to the music of Thelonious Monk, this inspiring documentary interweaves verite, still photography, and revealing interviews with Weber and fellow photographers like Ralph Gibson, Zoe Strauss, and Eric Kroll to create an evocative celebration of the world's greatest city and the individuals who walk its streets.

\$10

Limited Editions and individual prints are also available. Please inquire.





44. Grim, David. **This Plan of the City of New York... made for the purpose of shewing the progress and extent of the Great Fire... [of] 1776 and 1778.** New York, 1868. Lithograph map (19x15 inches), showing lower Manhattan, with the extent of both fires highlighted in red. Also provides a list of landmarks. Flattened creases from folding, else fine.

\$125

45. Winthrop, Robert. **Old New York, "The Bowery."** New York, 1862. Single leaf (about 20x16 inches), lithographed map showing the old street lay-out of the Bowery, with the later Avenue A to Third Avenue, Six to Sixteenth street printed in faint red atop it. Published for D. T. Valentine's Manual, reproducing the map presented to the New York Historical Society by Robert Winthrop. A charming artifact, identifying old landmarks, including an "Old Pear Tree, Planted 1647, Fruit Bearing 1861." Flattened creases from folding, else fine.

\$150

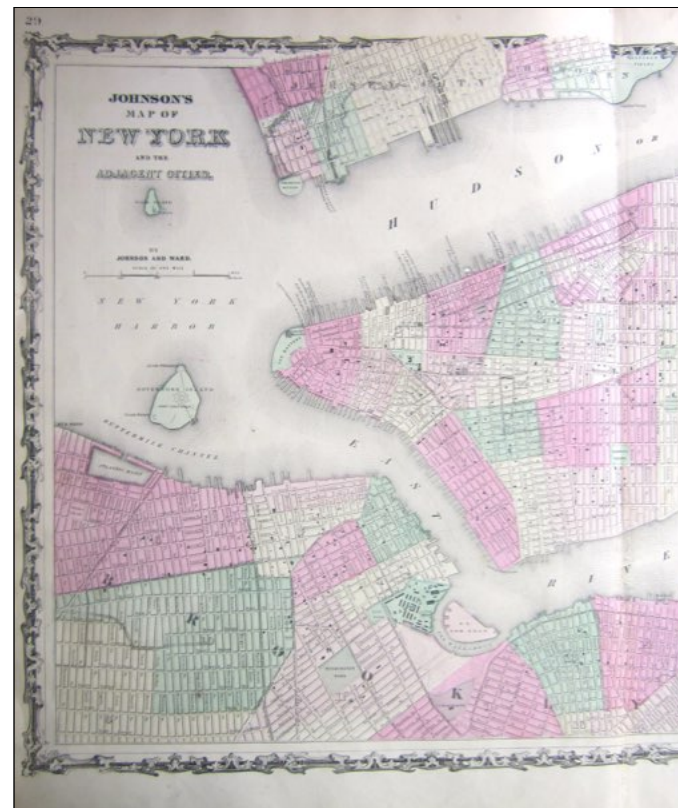


46. [manuscript map]. **Manuscript map of Deposit and Bennettville.** New York, early-19th century. Single leaf (about 22x19 inches), drawing in black ink on the recto only. Shows lots 1-6 and identifies the road and brook that runs through them, also lists the owner of each lot and a rough lay-out of houses. Somewhat crude, but charming. Some light foxing; flattened creases from folding.

\$950

47. Johnson, A. J. **Johnson's Map of New York and the Adjacent Cities [AND] Johnson's New York.** New York, c. 1860s. Two lithographed maps, in color, with decorative borders; about 18x26 inches. One shows Manhattan, plus portion of Brooklyn and New Jersey. The other shows New York state. Flattened creases from folding; small closed tears along the edges. Both present nicely.

\$200



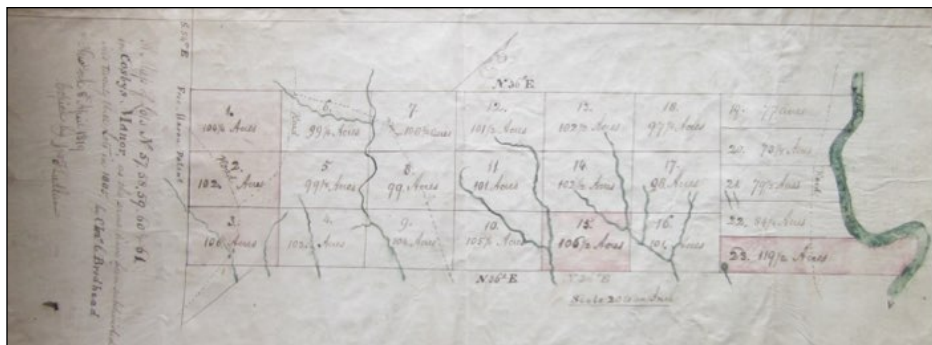
Supreme Court

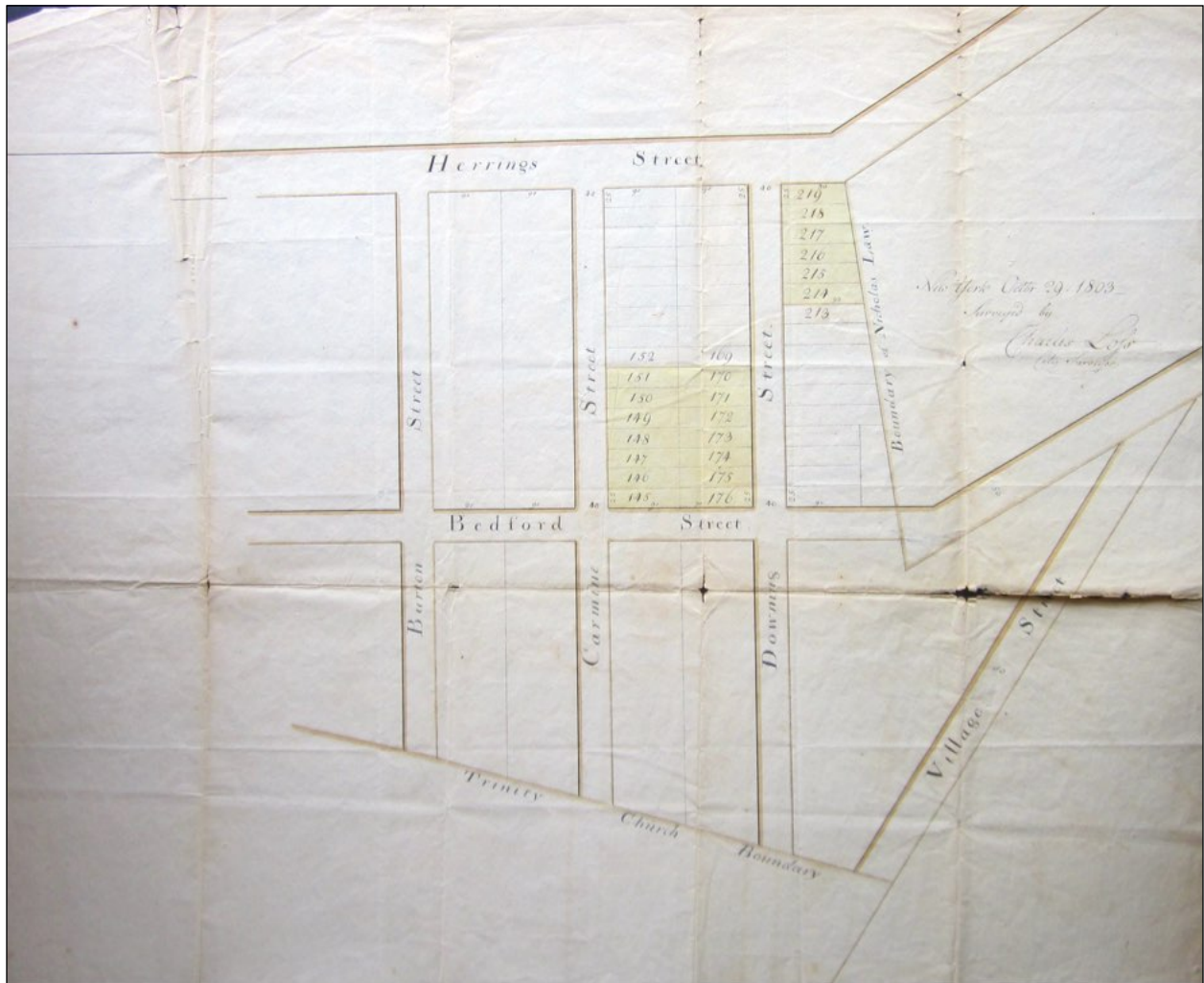
On Partition.

With the Subscribers Com.

To Matthew Edde Esq. Martha his wife lot No one of the
subdivision of lot No fifty seven, fifty eight, fifty nine, sixty, &
sixty one in Corlys Manor beginning in the southerly bounds
of the said Manor at a Hemlock tree marked sixty one and
sixty two and runs from thence along the marked lines and the
bounds of the said Manor rather than have been heretofore run

\$2,500





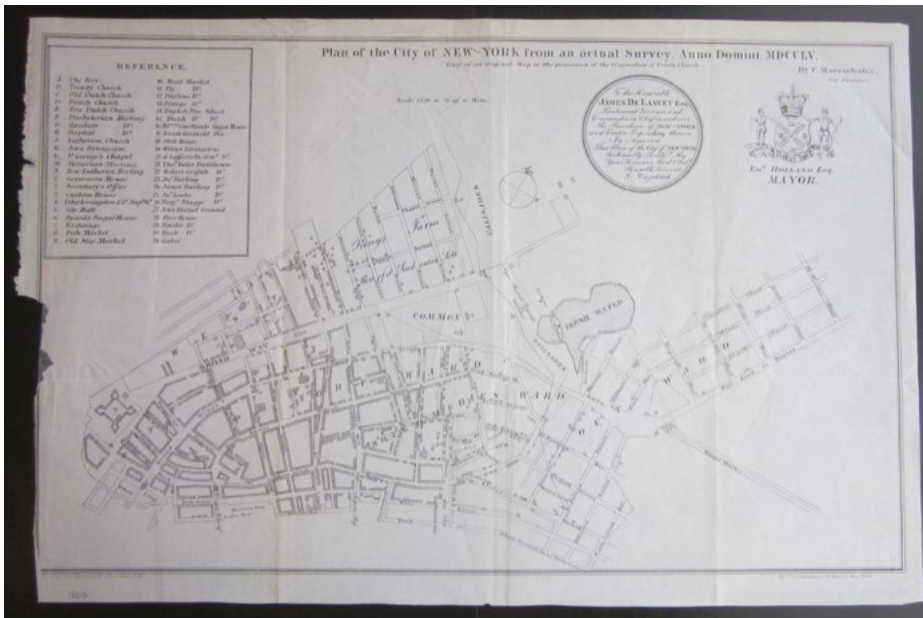
49. [manuscript map]; Loss, Charles. **Manuscript hand-colored survey of Bedford Street, Burton Street, Carmine Street, and Downing Street in the West Village of Manhattan.** New York, 1803. Single leaf (about 500x400mm), hand-drawn and colored map on the recto only. Some tiny chips along folds, otherwise presents very nicely.

\$800



50. [map of New York]. **Map of the City of New York, shewing the original high water line and the location of the different Farms and Estates.** New York: D. T. Valentine's, 1852. Single leaf, colored lithograph, about 15x9 inches, showing Manhattan from about midtown down. Some light chipping along the edges, not infringing upon the map itself.

\$100



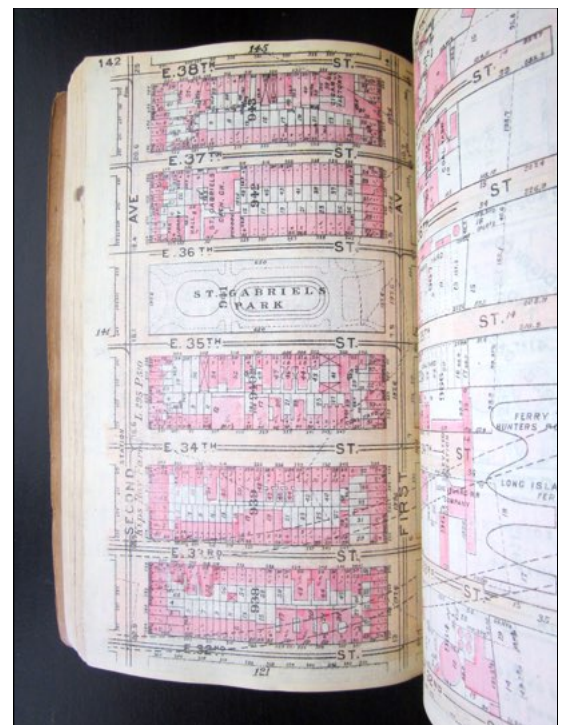
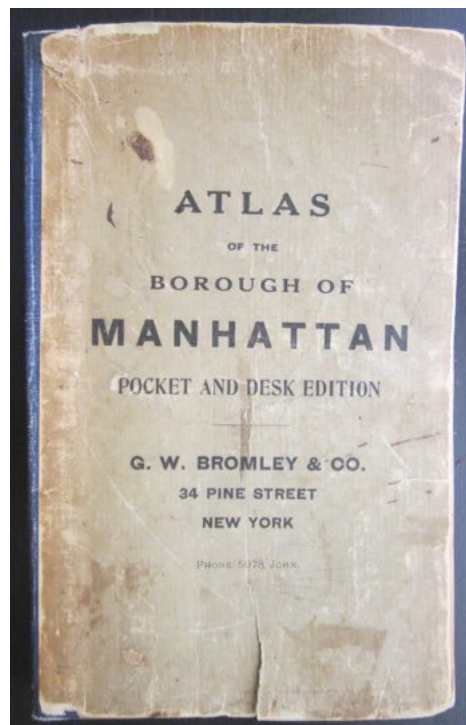
51. [map]; Maerschalck, F. **Plan of the City of New York, from an Actual Survey. Anno Domini MDCCLV.** New York: D. T. Valentine's, c. 1853. Single printed leaf, about 17x11 inches. Shows a nearly unrecognizable lower Manhattan, with a list of 31 landmarks. Some chipping along one edge, not infringing upon map itself.

\$100

52. [maps; Manhattan; New York City]. **Atlas of the Borough of Manhattan, Pocket and Desk Edition / Bromley Desk and Pocket Atlas, Borough of Manhattan, New York.** New York: G. W. Bromley & Co., 1921.

Original printed wraps, cloth backstrip; 8vo; 16, [368] (maps), listing all the streets in Manhattan, with maps of blocks and buildings labeled in pink (many of the buildings named). Covers brittle, a bit torn and chipped; portions of the first map neatly excised; last two maps a bit chipped along the edges. These Bromley atlases were much used (as the condition of this copy attests), and have become surprisingly scarce. Nicely detailed, including where to get ice cream in New York in 1921 (amongst other things that are less important than ice cream).

\$250



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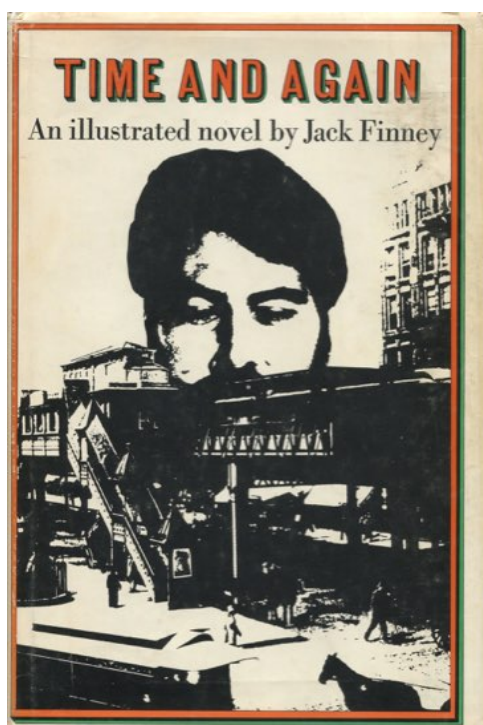
53. Doesticks, Q. K. Philander; (pseud. of Mortimer Thompson). **The Witches of New York, as Encountered by Q. K. Philander Doesticks, P. B.** New York: Rudd & Carleton, 1859. Second edition. Original mottled brown cloth, gilt-stamped lettering on spine; 8vo (185x120mm); pp. 405, [3], 5 (ads). Spine tips a little frayed; spine lettering a little faded; corners bumped. Some pencilled notations and very light foxing to prelims and terminals, but overall internally bright and clean. Binder's ticket (Geo. W. Alexander, New York) on rear paste-down. Profiles of clairvoyants, astrologers, and psychics operating in NYC during the mid-19th century.

\$200

54. Ervin, William; Warhol, Andy (intro.). **The East Village, On The Edge.** [New York]: Times Books, 1985. Second printing.

Illustrated wraps; square 8vo; with full-color photos throughout. Just some light rubbing along the edges, otherwise fine.

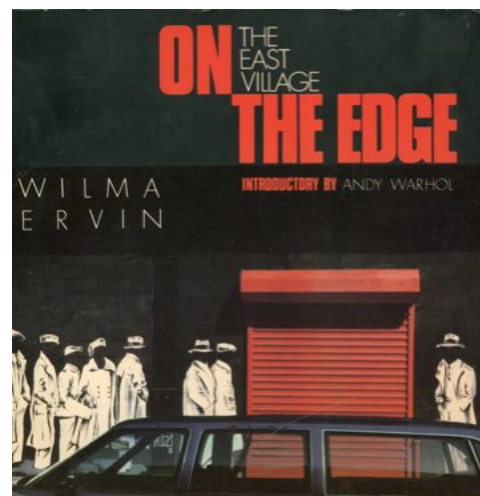
\$25



55. Finney, Jack. **Time and Again.** New York: Simon & Schuster, 1970. Cloth; dust jacket; 8vo; pp. 399, illustrated in b/w.

Cloth lightly rubbed; scattering of tiny spots on rear board; text block is nice and clean. Dust jacket a bit age-toned; some light wrinkling and a few tiny chips along the edges; VG+ in mylar, presents nicely.

\$25



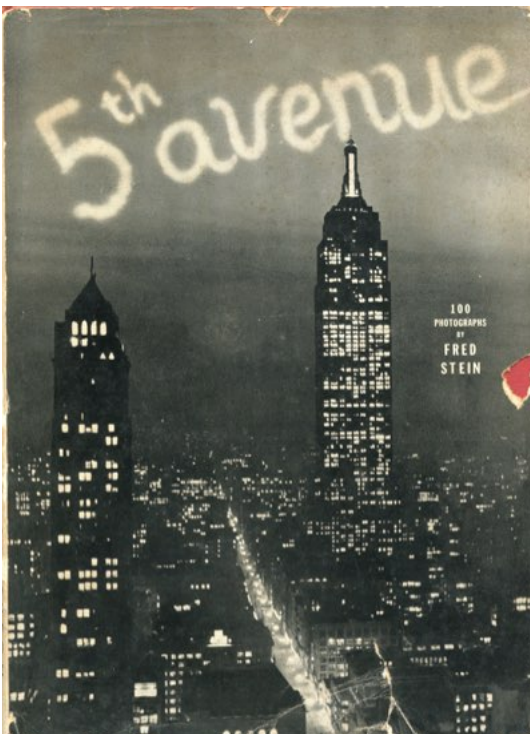
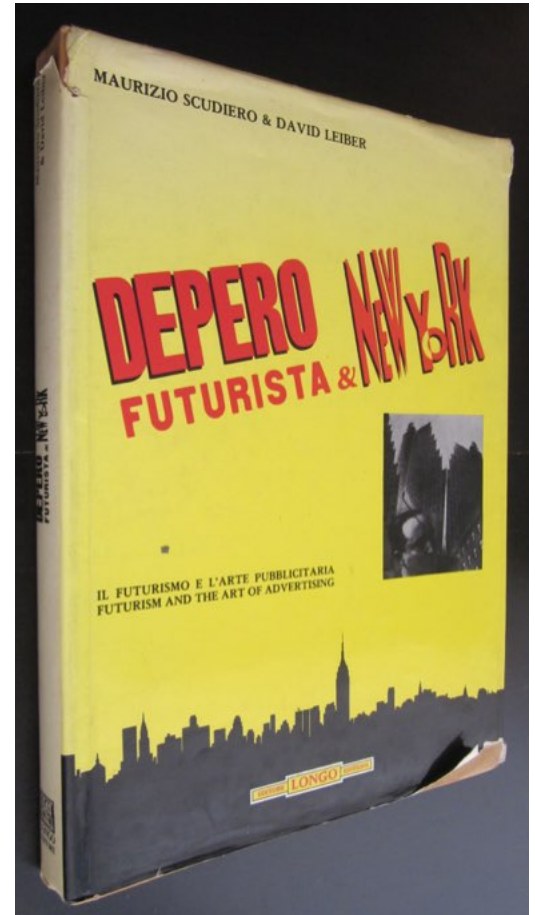


56. Regional Plan Association; Okamoto, Rai Y.; Williams, Frank E.; et al. **Urban Design Manhattan**. New York: Viking Press, 1969. First Edition. Bright red cloth; dust jacket; square 4to; pp. 130, illustrated in b/w and full-color throughout. Spine tips lightly bumped, otherwise book is fine. Dust jacket chipped at spine tips; a few small closed tears and some light wrinkling along the edges. An excellent resource as regards urban planning, addressing projections, problems, implementation, and more. Indexed.

\$50

57. Scudiero, Maurizio; Leiber, David; Crispolti, Enrico (intro.). **Depero Futurista & New York: Il Futurismo e l'Arte Pubblicitaria / Futurism and the Art of Advertising**. Longo, 1986. Paper-covered boards; dust jacket; 4to; pp. 297, illustrated in full-color b/w throughout. Corners bumped; upper board flaring a bit. Dust jacket chipped and torn along the edges; sunned along spine. An excellent resource, covering advertising across a variety of spectrums, from magazines to posters, in pencil or paint, for theaters, restaurants, and more. Includes a bibliography. Text in English and Italian.

\$60

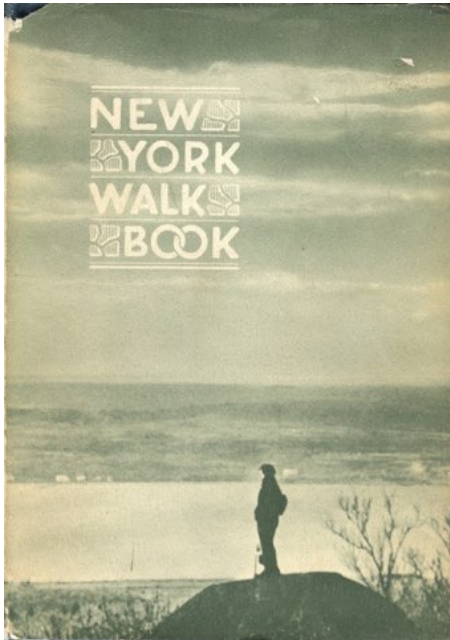
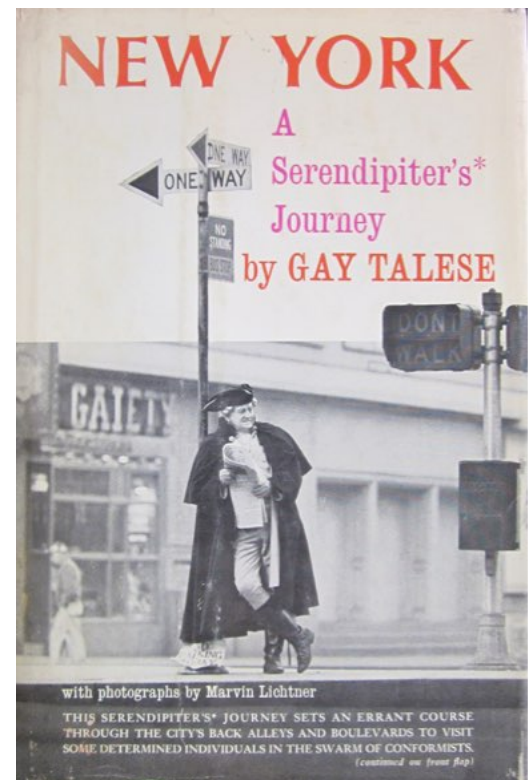


58. Stein, Fred (photographs); Logan, Andy (text). **5th Avenue**. Pantheon, 1947. First Edition. Red cloth; dust jacket; 8vo; with 100 captioned b/w photo-illustrations. Cloth just a little rubbed and sunned at spine tips and along edges of boards, otherwise book is fine. Dust jacket a bit rubbed and age-toned, with some light chipping along the edges.

\$45

59. Talese, Gay; Lichtner, Marvin (photographs). **New York: A Serendipiter's Journey.** New York, et al: Harper & Row, 1961. Third edition. Cloth-backed paper over boards; dust jacket; 8vo; pp. 141, with b/w photo-illustrations throughout. Boards a little rubbed and dust-smudged, otherwise a nice, clean copy of the book. In lightly rubbed dust jacket.

\$20



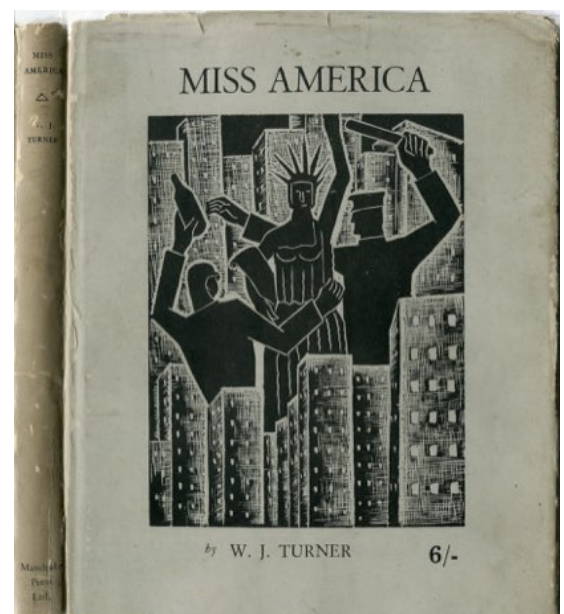
60. Torrey, Raymond H.; Place, Jr., Frank; Dickinson, Robert L. **New York Walk Book, Completely Revised by a Group of Nature Lovers Under the Sponsorship of the New York - New Jersey Trail Conference.** New York: American Geographical Society, 1951. Third edition. Blue cloth, lettering and detail stamped in gilt on upper board and spine; dust jacket; 8vo; pp. xxiv, 336, illustrated throughout, plus 10 maps, and folding map in pocket at rear. Spine tips and corners gently bumped, otherwise book is fine. Dust jacket lightly chipped and torn along the edges; spine somewhat tanned.

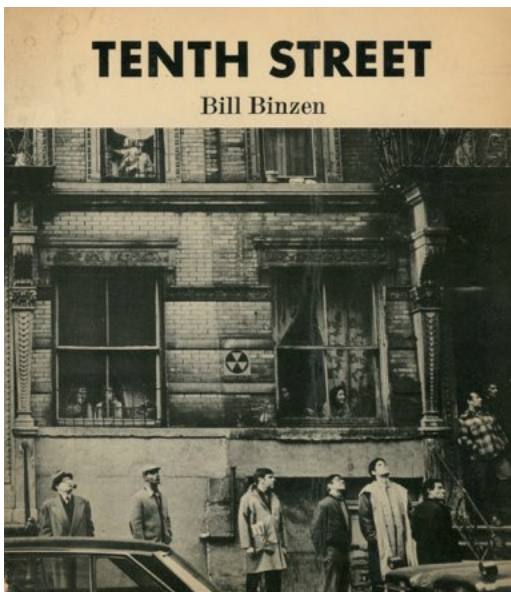
\$25

61. Turner, W. J. **Miss America: Altiora in the Sierra Nevada.** London: Mandrake Press, 1930. Original cloth; illustrated dust jacket. Upper board flaring slightly; spine tips and corners gently rubbed; some off-setting of the dust jacket flaps onto endpapers. Dust jacket lightly dust-soiled; closed tears and some light scuffing along the edges; rear panel sunned; presents nicely in mylar.

"Miss America is a picture presented as an autobiography of a modern American woman; and so a picture of all modern women. The satire is gently and caressing as well as keen-edged with a profound psychological insight" (from the dust jacket). Written by a dude, from Australia, who lived in England. Hmm. Good fun to mock aloud, and with a strikingly illustrated dust jacket, showing one man raising his bottle of wine (?) to the Statue of Liberty, while another man (a police officer) raises his billy club.

\$75





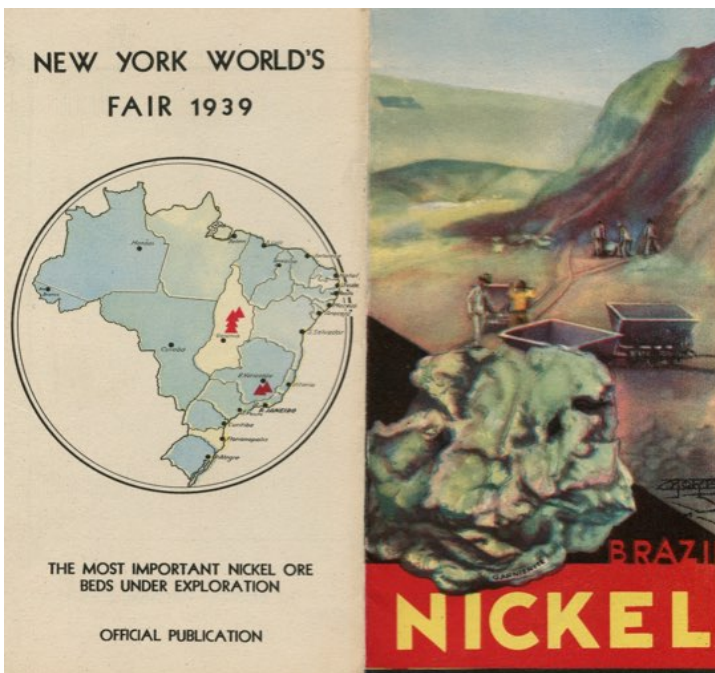
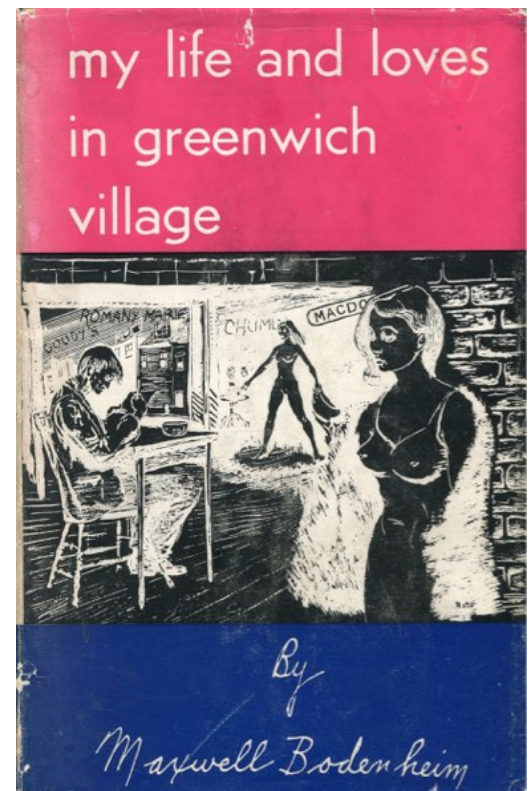
62. Binzen, Bill. **Tenth Street**. New York: Paragraphic / Grossman Publishers, 1968. First Edition, First Printing Stated. Wraps; square 12mo; unpaginated (approx. pp. 100), with b/w photo-illustrations on nearly every page. Covers a bit tanned; spine tips and corners lightly rubbed. Street photography. Images of tenth street in Manhattan, from river to river.

\$40

63. Bodenheim, Maxwell. **My Life and Loves in Greenwich Village**. New York: Bridgehead Books, 1954. First Edition. Pale blue cloth, gilt-stamped lettering on spine; 8vo; pp. 255, with b/w "illustrations by a group of his friends." Inscribed on the FFEP: "To John, from one village cat to another / Sincerely, Max B." Spine tips and corners bumped and chipped; boards scuffed and a little soiled, with a faint bleach stain along top edge of front board. Text block is tight and clean. Dust jacket a bit wrinkled and chipped along the edges; sunned along spine; VG in mylar, not price-clipped.

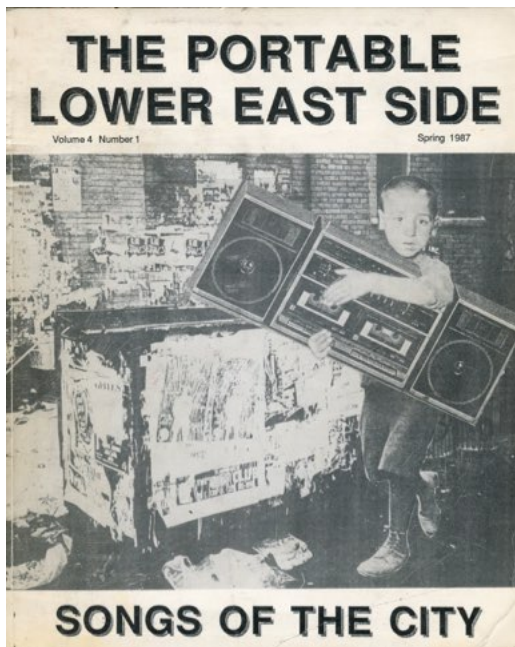
Bodenheim was murdered 6 months before the book was bootlegged by the infamous pirate Samuel Roth for whom Bodenheim was writing stories at the time. The inscription is not Bodenheim's, but it may be a reference to (or bad joke about) his death, or a dirty trick by a former owner.

\$150



64. [ephemera]. **Brazil, Nickel -- New York World's Fair 1939**. Four-panel pamphlet, 7-by-14.5 inches unfolded. Printed on both sides in b/w and color, with maps, photos, text -- regarding the nickel ore beds under exploration in Brazil. A very nicely preserved piece of ephemera. Fine.

\$35

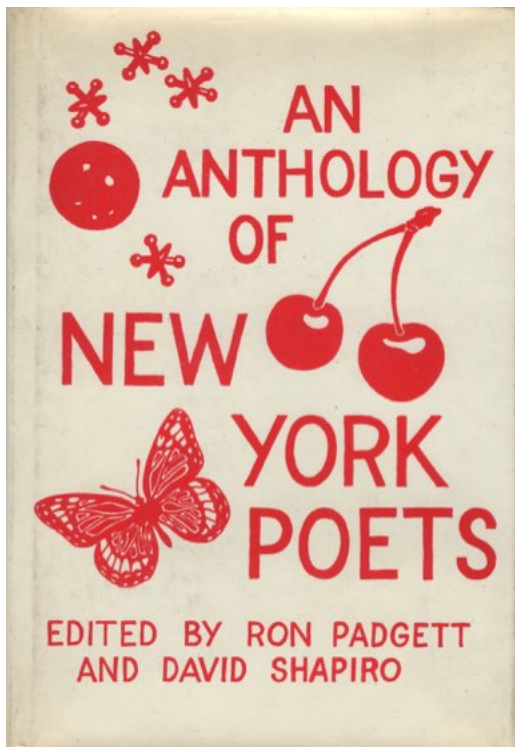
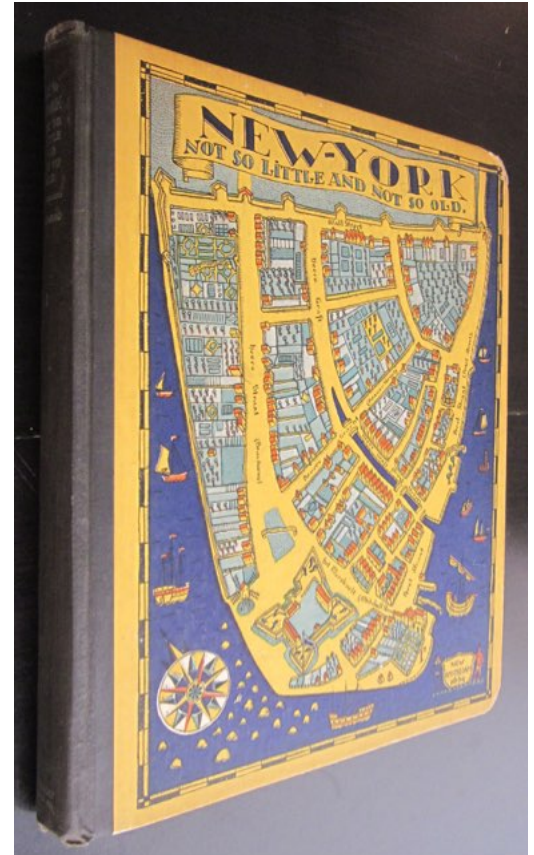


65. Hollander, Kurt (ed.); [numerous contributors]. **The Portable Lower East Side: Volume 4, Number 1, Spring 1987.** [New York]: Portable Lower East Side, 1987. Wraps; 8vo; pp. [5], 107, [10], illustrated in b/w, with one folding plate. Covers faintly scratched; spine tips and corners lightly rubbed; a little light soiling on rear cover. Internally bright and clean. Contributions from Woody Guthrie, Paul Shapiro, Tom Waits, Hubert Selby, Arthur Neresian, Lynne Tillman, and many more.

\$35

66. Lockwood, Sarah M.; Karasz, Ilonka (illus.). **New York, Not So Little and Not So Old.** Garden City, New York: Doubleday, Page & Company, 1926. First Edition. Full-color illustrated paper over boards, black cloth backstrip; large 8vo; pp. 197, illustrated in b/w throughout. First edition after a printing of 200 deluxe copies. Spine rubbed at tips, and lettering faded; some light chipping at corners of boards. Internally nice and clean. A charming introductory history of New York from 1609-1926, with a bibliography and index.

\$60



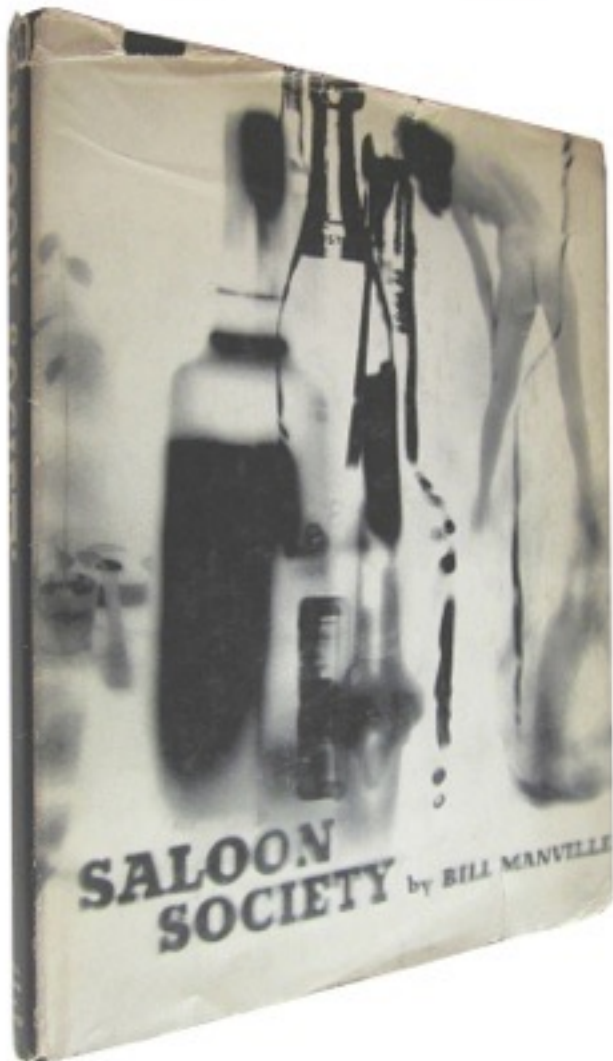
67. Padgett, Ron (ed.); Shapiro, David (ed.); Brainard, Joe (illus.). **An Anthology of New York Poets.** New York: Random House, 1970. First Edition, First Printing Stated. Cloth; illustrated dust jacket; 8vo; pp. xxvii, [3], 588. A few tiny spots of soiling on fore-edge of text block, nowhere infringing into the margins or text itself -- otherwise book is fine. Dust jacket just a little tanned and rubbed; very light wrinkling at spine tips. An excellent copy of this rich anthology, featuring works by Ted Berrigan, John Giorno, Frank O'Hara, and many others. Includes a bibliography.

\$50

Bob —

You might

know some of
the people,
after all
B self



68. Manville, Bill; Attie, David (photographs); Brodovitch, Alexey (design). **Saloon Society: The Diary of a Year Beyond Aspirin**. New York: Duell, Sloan, & Pierce, 1960. First Edition. Inscribed by the author.

Black cloth, lettering stamped in white on spine; illustrated dust jacket. Spine tips the tiniest bit frayed, otherwise book is fine. Dust jacket lightly chipped and creased along the edges; VG+ in mylar.

"The permanent residents of Saloon Society live three martinis closer to the moon than the rest of us," begins the dust jacket.

\$375