

# KEN SANDERS RARE BOOKS ITEM LIST



Image is from item #6

NYC BIBLIOGRAPHY WEEK  
SHOWCASE  
JANUARY 23 2020

1. Bateman, Edward. **"Landscape Photographer" Digital Art**. Salt Lake City, UT: Salt Photo Society, 2012. First edition. Limited edition print. 8" by 10". One of twenty-five copies signed by the artist. This print features a 19th century landscape photographer together with his mobile photography studio (a specially fitted bicycle with a camera and landscape backdrop). Fine. [33820] **\$75**

2. Bateman, Edward. **Mechanical Brides of the Uncanny Thirteen cartes de visite**. Portland, Oregon: Nazraeli Press, 2009. First edition. [16 pp.] Duodecimo [19 cm]; maroon boards. Fine. A book of twelve reproductions and one original pigment print by digital wizard Edward Bateman. Nazraeli Press One Picture Book #58. The thirteenth plate is laid in at the rear of the book and is signed by the artist on the reverse. [17408] **\$150**

This copy signed by the creator on the title page. This edition of Mechanical Brides of the Uncanny was sold out prior to publication. From the introduction: "Automatons became the next wonder of the age, and the camera turned its ever hungry gaze on them as well. This was an unprecedented development. Mankind has always looked at objects. For the first time in human history, objects were looking back. Robots (although the name would not be coined for 80 years) made excellent photographic subjects because of their ability to remain motionless for extended periods of time. And indeed, they were widely documented, although few examples remain today. Automatons became more than just sources of labor—they became companions and, following legislation passed during the upheaval of the Civil War, autonomous citizens."

3. Bateman, Edward. **Science Rends the Veil: An Index of the Conquest of Science over the Question of the Existence of Discarnate Spirits & Life Beyond the Grave**. Salt Lake City, UT, 2014. First edition. 18 cabinet sized cards [18.5 cm x 12.5 cm] including the title card and the artist's statement card. Housed in a two piece tin with (faux) suede matte board inserts and the title etched on to the top panel. Fine.

Printed on Hahnemuhle photo rag paper 308 GM with archival pigment inks trimmed and assembled by the artist.

A handmade work from the Salt Lake City based artist and professor, Edward Bateman. This collection follows up on his earlier carte de visite collection 'Mechanical Brides of the Uncanny' and shows his evolving use of constructed and often anachronistic imagery to create allegedly historical artifacts that create metaphors for the camera and examine our belief in the photograph as impartial witness.

[39201] **\$500**

At nearly the same time that photography was invented, Spiritualism was being born in the "burned-over district" of New York. Central to its belief was the practice of communication with discarnate human spirits. These two developments would intertwine in 1861 when William Howard Mumler produced the first spirit photograph.

Photography has always been used as a form of objective truth. Following the carnage of the American Civil War, people looked to spirit photographs as proof of the continued existence of their loved ones. This practice involved a human "medium" who would make contact with the dead, which could then be recorded on a photographic plate. The process rapidly spread across the U.S. and to the U.K., but was unreliable and prone to fraud. Trials were held protesting the activities of these spirits photographers

with many respected witnesses supporting claims on both sides of the issue. Mumler himself, who photographed Mary Todd Lincoln with the ghost of the slain president, was brought to trial with none than P.T. Barnum testifying against him. He was acquitted, but ceased to practice and died in poverty.

At the same time, others sought new technologies which, like the camera, could extend human senses and without human intervention conclusively reveal the existence of life beyond the grave. Images in this collection show the use of magnetism, electricity, photography, chemical substances and steam. Documents dating from this time describe exotic (and possibly fictional) materials such as magnetic mercury, etheric vapors and resins, and ectoplasmic soils. The annihilation of space and time had seemingly been achieved by science and it is little wonder that its eye would be turned on the greatest of life's mysteries.



The images presented here document some of these inventors and their creations used to manifest discarnate spirits. We may doubt the truthfulness of their claims, but one thing is certain: the camera does indeed let us see the dead again, not as ghostly manifestations, but as meaningful and precious documents of those once lived. - Edward Bateman

4. Bligh, Lieutenant William. **A Narrative of the Mutiny, On Board His Majesty's Ship Bounty; And the Subsequent Voyage of Part of the Crew, In the Ship's Boat, From Tofoa, one of the Friendly Islands, To Timor, a Dutch Settlement in the East Indies.** London: Printed for George Nicol. Bookseller to His Majesty, Pall-Mall, 1790. First edition. 88pp. Quarto [28.5 cm] Rebound in 3/4 sheep over gray boards with new endpapers. A few tissue repairs to the first fold-out. The pages are quite bright. Folding frontispiece, 3 charts (2 fold-out). Very good. [56835] **\$10,000**

William Bligh served under James Cook on Cook's third and final voyage to the South Seas. In 1787, Bligh's Bounty voyage set sail for the purpose of acquiring Tahitian breadfruit for the slaves of Caribbean plant owners. In late April of 1789, Bligh's first mate, along with a number of supporters, mutinied. In "Narrative of the Mutiny," published several months after his return to England, Bligh argues that the hedonistic pleasures of the South Seas brought about the mutiny.

5. Bochorakova-Dittrichova, Helena. **Venezia [Venice].** [Brno]: [Graficky klub pro Moravu], 1926. First edition. Six original two-color woodcut prints, each signed, in original woodcut chemise and later portfolio. Handnumbered 45 of 100 copies. Fine. [54678] **\$4,500**

Helena Bochorakova-Dittrichova (1894-1980) was the first female wordless novelist and the only woman to work in this medium during its heyday. She was born in the Moravian region of what is now the Czech Republic and spent most of her life in Brno, the Moravian capital. She graduated from the Academy of Fine Arts in Prague and in 1923 received a government scholarship to study printmaking in Paris.

Bochorakova-Dittrichova's unpublished wordless novel *Malírka Na Cestach* [The Artist on Her Journey] recounts this period in her life. In Paris, she first encountered the wordless novels of Flemish artist Frans Masereel, the originator of the form, and was inspired to create her own. Over the course of her long career, Bochorakova-Dittrichova published several wordless novels, along with travelogues and historical works. She also worked as a printmaker and illustrator, and was highly regarded in her native land, though largely unknown elsewhere. This changed in 2014, when the National Museum of Women in the Arts held an exhibition of her work entitled "The First Woman Graphic Novelist: Helena Bochorakova-Dittrichova," and this important artist finally began to gain global recognition. Her work, however, is still not widely available.

6. Bochorakova-Dittrichova, Helena. **Z Mého Děťství [From My Childhood]**. Prague: Orbis, 1929. First trade edition. Sextodecimo [16 cm] in cream-colored boards with black cover device. Small chip to jacket spine at top, short tear to jacket spine at foot; a portion of the 'B' in the author's name on jacket front cover has been filled in with a black ink of a different consistency than the black of the cover illustration, else very light wear to jacket; small bump to spine at top, bump and 1/8" tear to spine at foot, else boards are crisp and unworn; interior is clean and tight. A lovely copy of this scarce and important work. Near fine in near fine dust jacket. [57369] **\$5,000**

Signed by Bochořáková-Dittrichová in pencil on title page. With an introduction by Arne Novák, Czech literary critic and historian. Preceded by a limited edition of 50 hand-numbered copies on Ullersdorf paper and 10 signed and numbered copies on Japan paper.

*Z Mého Děťství* is the first wordless novel created by a woman. Issued in the same year as Lynd Ward's celebrated *Gods' Man*, it tells the story of Bochořáková-Dittrichová's provincial girlhood. Largely a series of vignettes, the woodcuts capture snatches of the quotidian rituals and terrible mysteries of youth, all penetrated with the recurring motif of rays of light.

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7. Carroll, Lewis; Illustrated by Gwynedd M. Hudson. **Alice's Adventures in Wonderland**. London: Hodder & Stoughton, 1922. Signed limited edition, and the first edition with these illustrations. 180pp. Quarto [26 cm] Publisher's original white cloth with titles and illustration in bright gilt and black on the

front board and backstrip. Top edge gilt. With 12 full page tipped-in color plates, each with an accompanying captioned tissue guard. Additionally illustrated throughout the text in black and orange. A prime example, the binding clean and square. The contents are complete, and the pages are bright. Only a couple of small tape ghosts to the fore-edge corners of the front free endpaper, a single, minor tape ghost to the rear endpaper, and a previous owner's discreet bookplate prevent this from being an exceptionally fine copy. A superior example. Good in good dust jacket. [56588] **\$4,500**

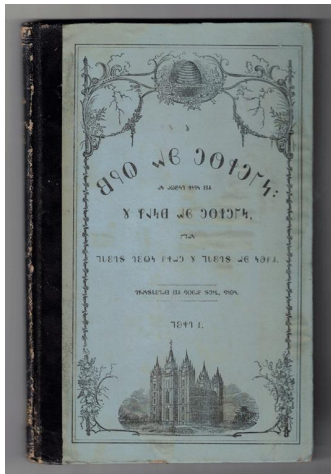
Limited to only 250 copies of which this is hand numbered 3 and signed by Gwynedd M. Hudson on the limitation page. One of the finest and most desirable of the Alices illustrated in color, offered here in its most desirable state.

8. Crumb, R. [**Set of 18 Mr. Natural postcards**]. Northampton, MA: Denis Kitchen Publishing Co., 2002. Set of eighteen different glossy full-color postcards [15 cm x 10 cm]. Fine. [48708] **\$1,000**

One card signed in ink on front, the remainder signed in pencil on reverse with satirical pseudonyms ("R. Crummybear," "R. Crummadubdub," "R. Crunk," etc.). Nos. 150 to 159, 163, and 167 to 172 in a series.

R. Crumb, from humble beginnings as a greeting card artist in Kansas City, became an unlikely sixties icon through his work in Zap Comix. Crumb created Fritz the Cat and Mr. Natural, and his work is now sought after by museums and galleries across the globe. He was the subject of the Terry Zwigoff documentary "Crumb" (1994), and shortly thereafter traded a sketchbook of original drawings for a chateau in France, where he has lived with his family ever since.

9. [Deseret Alphabet]. **Selections from the Book of Mormon in the Deseret Alphabet**. New York: Published for The Deseret University, 1869. First edition. 116pp. Octavo [22.5 cm] 1/4 bonded blue



leather with printed blue and black paper over boards. The extremities are a bit rubbed, toned, and stained. The boards are very slightly warped. Internally fine and bright. The first portion of the Book of Mormon printed in the Deseret Alphabet. Very good. [57349] **\$300**

The Deseret Alphabet was introduced in 1854 and was created by Parley P. Pratt, Heber C. Kimball and George D. Watt. Made up of thirty-eight characters to correlate with basic sounds in the English language, the Deseret Alphabet was intended to be used to help simplify the principles of the English language. The creation of the language is one the more unusual ideas of Brigham Young, and never was embraced in the way he thought it would be. The Deseret Alphabet was quickly abandoned shortly after Young's death. Flake/Draper 608. Jacobs 86.Bs.

10. Habrina, Rajmund; Helena Bochorakova-Dittrichova. **Venec z Klokoci: Kniha historickych balad [A Wreath of Bladdernuts: A Book of Historical Tales]**. Prague: Miroslav Stejskal, 1941. Presumed first edition. 98pp. Octavo [20 cm] in wraps. Very light soiling to wraps; most pages detached (all present); uncut. Good. [50414] **\$450**

Three historical stories by Rajmund Habrina, Czech author, poet, and journalist. Cover illustration and three interior illustrations in woodcut by Helena Bochorakova-Dittrichova.

Helena Bochorakova-Dittrichova (1894-1980) was the first female wordless novelist and the only woman to work in this medium during its heyday. She was born in the Moravian region of what is now the Czech Republic and spent most of her life in Brno, the Moravian capital. She graduated from the Academy of Fine Arts in Prague and in 1923 received a government scholarship to study printmaking in Paris. Bochorakova-Dittrichova's unpublished wordless novel *Malířka Na Cestách* [The Artist on Her Journey] recounts this period in her life. In Paris, she first encountered the wordless novels of Flemish artist Frans Masereel, the originator of the form, and was inspired to create her own. Over the course of her long career, Bochorakova-Dittrichova published several wordless novels, along with travelogues and historical works. She also worked as a printmaker and illustrator, and was highly regarded in her native land, though largely unknown elsewhere. This changed in 2014, when the National Museum of Women in the Arts held an exhibition of her work entitled "The First Woman Graphic Novelist: Helena Bochorakova-Dittrichova," and this important artist finally began to gain global recognition. Her work, however, is still not widely available.

11. Hillers, John Karl (Jack); **[Stereoview]. [Group of Men in Full Dress]**. Washington D. C.: U. S. Geographical and Geological Survey of the Rocky Mountains, [1873]. Albumen photograph [11 cm x 15.5 cm] on a yellow mount [11.5 cm x 17.5 cm] on a "Marble Canon U. S. Topographical and Geological Survey of the Colorado River, of the West. By J. W. Powell and A. H. Thompson" mount. Some light discoloring and rubbing to the extremities. Number in ink on the reverse. "Number 2" from the "Indians of the Colorado Valley. Kai-vav-its. A Tribe of Pai Utes, living on the Kai-bab Plateau, near the Grand Canon of the Colorado, in Northern Arizona" series. [55085] **\$450**  
A nice Hillers image showing a young woman in a beautiful buckskin dress.

12. Hillers, John Karl (Jack). **Babe in Cradle [Stereoview]**. Washington D. C.: U. S. Geographical and Geological Survey of the Rocky Mountains, [1873]. Albumen photograph [11 cm x 15.5 cm] on a yellow/salmon mount [11.5 cm x 17.5 cm] with a purple printed paper label on the reverse. Good contrasts. Light general wear to mount with several small spots. "Number 106" from the "Indians of the Colorado Valley. U-in-tats. Living in the U-in-ta Valley, on the Western Slope of the Wasatch Mountains in Utah" series. [55083] **\$450**  
A Hillers image showing two children, one seated on a fur, and the other, an infant, sleeping in a cradle board.

13. Hillers, John Karl (Jack). **Ku-Ra-Tu [Stereoview]**. Washington D. C.: U. S. Geographical and Geological Survey of the Rocky Mountains, [1873]. Albumen photograph [11 cm x 15.5 cm] on a yellow/salmon mount [11.5 cm x 17.5 cm] with a purple printed paper label on the reverse. Good contrasts. faint vertical crease to mount at center. "Number 8" from the "Indians of the Colorado Valley. Kai-vav-its. A Tribe of Pai Utes, living on the Kai-bab Plateau, near the Grand Canon of the Colorado, in Northern Arizona" series. [55084] **\$450**  
A nice Hillers image showing a young woman in a beautiful buckskin dress.

14. Hillers, John Karl (Jack). **Pile of Little Indians [Stereoview]**. Washington D. C.: U. S. Geographical and Geological Survey of the Rocky Mountains, [1873]. Albumen photograph [11 cm x 15.5 cm] on a yellow/salmon mount [11.5 cm x 17.5 cm] with a purple printed paper label on the reverse. Good

contrasts. "Number 18" from the "Indians of the Colorado Valley. Kai-vav-its. A Tribe of Pai Utes, living on the Kai-bab Plateau, near the Grand Canon of the Colorado, in Northern Arizona" series. Very good +. [55082] **\$450**

A Hillers image showing a group of children lying on the ground.

Jack Hillers (1840-1882) was working as a teamster in Salt Lake City, where he met John Wesley Powell. The following year, in 1871, he was hired by Powell to be a boatman on his second expedition down the Colorado River and through the Grand Canyon. Over time, he replaced Clements Powell (John's cousin) as the assistant to the photographer (first E. O. Beaman then James Fennemore). Hillers was likable, worked hard, and picked up the art of photography quickly. Soon, he was the main photographer on Powell's trips and would go on to work for B.A.E. for years.

15. Lavater, Warja Honegger. **La promenade en ville (Folded Story 5)**. Stuttgart, Germany: Basilius Presse, 1962. First edition. Trigesimo-secundo [12 cm]. Accordion-folding artist's book composed of matte pictorial boards and folding color lithographic interior. Foxing to slightly concave front board; toning to interior, small scattered dampstains to last two panels. Good. [57027] **\$250**

A charming graphic representation of a young woman's stroll through town with her dog.

16. Lavater, Warja. **La Belle au Bois Dormant**. Paris: Adrien Maeght, 1982. First edition. Sextodecimo [16 cm]. Accordion-folding artist's book composed of brown cloth boards with color paper cover label and folding color lithographic interior. Housed in a lucite slipcase. Book is pristine; light shelfwear to slipcase. [57356] **\$250**

A bright and colorful visual reinterpretation of the Sleeping Beauty by the noted Swiss artist.

17. Lavater, Warja. **Blanche Neige**. Paris: Adrien Maeght, 1974. First edition. ISBN: 2869411146. Sextodecimo [16 cm]. Accordion-folding artist's book composed of green cloth boards with color paper cover label and folding color lithographic interior. Housed in a lucite slipcase. Book is pristine; light shelfwear to slipcase. [55050] **\$350**

A bright and colorful visual reinterpretation of Snow White by the noted Swiss artist.

18. Masereel, Frans. **Geschichte ohne Worte: 60 Holzschnitte (Story without Words)**. Munich: Kurt Wolff Verlag, 1922. First German edition. [128pp] Sextodecimo [15.5 cm] in half navy blue sheep over marbled boards, with raised spine bands and title on backstrip in gilt, top edge gilt. Rubbing and uneven toning to boards, backstrip faded to brown, boards moderately bowed; attractive contemporary bookplate on front free endpaper, foxing to endpapers; plates are clean and crisp. Very good. [53619] **\$400**

A wordless novel illustrating the fickleness of gratified desire. Number 146 in an edition limited to 800. Avermaete B8.Ia. Ritter B a No. 10. I.

19. Masereel, Frans. **Die Sonne**. München (Munich): Kurt Wolff Verlag, 1920. Limited Edition (German). Sextodecimo [16 cm] 3/4 red leather with marbled paper over boards. Hubbed spine. Top edge gilt. In the thin card slipcase with a paper title label on the side panel (lightly rubbed, and with several short

splits in the edges). The spine of the book is subtly sunned.

From the limitation page-

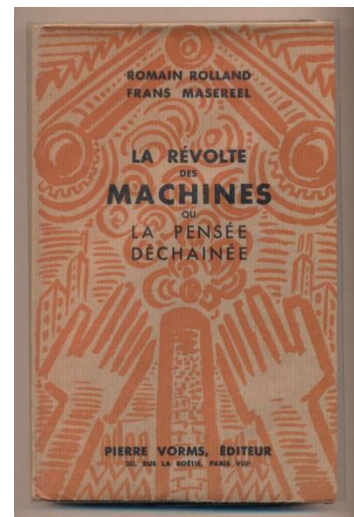
"Dieses Buch wurde Späterbst 1920 in der Offizin D. C. Wolf & Sohn in München für den Kurt Wolff Verlag in München in einer einmaligen Auflage von 800 nummerierten Exemplaren von den Holzstöcken gedruckt, die Frans Masereel 1919 geschnitten hat."

Number 368 in an edition of 800. Very good. [57357] **\$400**

63 woodcuts. Masereel's woodcut series, which were mainly of sociocritical content and of expressionistic formal concept, brought Masereel international acknowledgment. Among them were his so-called image novels including 'Die Sonne,' 'Passion eines Menschen,' 'Mein Stundenbuch,' 'Die Idee,' and 'Geschichte ohne Worte,' which all date from the 1920s.

20. [Masereel, Frans] Rolland, Romain. **La révolte des machines; ou, La pensée déchaînée**. Paris: Pierre Vorms, Editeur, 1947. 1/100. 131pp. Octavo [22 cm] Orange and black printed illustrated wrappers. Fine. Many of the pages are uncut. [38777] **\$750**

Signed by Masereel on the limitation page in pencil. Thirty-four woodcuts by Frans Masereel. Masereel's woodcut series, which were mainly of sociocritical content and of expressionistic formal concept, brought Masereel international acknowledgment. This edition was limited to 100 signed and numbered copies, this is copy eighty.



21. Maurice, Michael (pseudonym of Conrad Arthur Skinner). **Not in Our Stars**. Philadelphia and London: J. B. Lippincott Company, 1923. First American edition. 288pp. Duodecimo [19 cm] Blue cloth over boards with gilt lettering. Flyleaves and title page tipped in. The extremities are moderately bumped and rubbed, and the covers are a bit cocked. The text block is cracked near the front and rear. in a dust jacket, which has been completely cut along each of the four folds and has been backed with tape. From the collection of Berkeley book collector and letter press printer, John Ruyle. Good + in fair dust jacket. [55468] **\$100**

In this story, involving second sight, the character lives his life backward. Signed by Michael Maurice on the front free endpaper.

22. Patri, Giacomo. **[Signed Linocut]**. Untitled linocut print on lightly textured paper measuring 29 cm x 33.5 cm. Fine. [50779] **\$1,500**

Signed and inscribed by Patri below image: "To friend Ernie King. Patri." A warmly-dressed rifleman approaches the edge of a snow-covered cliff in an arctic landscape.

Wordless novelist Giacomo Patri is best known for his 1940s book *White Collar*, a rallying cry to unify the Depression-era working classes. "White Collar was to be my contribution to, what I believed then, an indispensable understanding of the necessity of unity among all American workers and voters. I was not



a writer, so illustrations in sequence were I thought the answer.

"I had a printing press and lots of linoleum to use for linoleum cuts, so I set to work the idea of doing the entire job myself. I was young, naive and in a hurry, but I soon discovered that a book, a story, an ideal, each is a slow process, even with some help from the family. It took several years to engrave, print, bind and distribute a book that was seen by a very few people who did not need convincing." - Giacomo Patri

23. Patri, Giacomo. **White Collar: A Novel in Linocuts.** [San Francisco, CA], [c.1940]. Second handmade edition. Quarto [26.5 cm] in textured black wraps with the image of the man with the "white collar" printed in white on front wrap. Metal comb binding. The rear wrap has been professionally replaced. Front wrap upper corner bumped; short tear to each page of front matter at foot, dampstain to upper corner of textblock, last few pages beginning to tear free of comb binding at top. Very good. [56985] **\$1,000**

The second of two editions hand-made and assembled by Patri. Contains a page with the simple orange linocut stating: "Second Edition". This page precedes a page reading "A Hand Made Book". With an introduction by Rockwell Kent. The linocuts differ from the first published edition in that they are here printed in brown and orange, not black and grey. Very rare.

A classic from the Great Depression and one of the finest examples of a 'wordless novel'. This work consists of 122 linocuts similar in style to the work of Frans Masereel or early Lynd Ward. Patri was inspired by the stock market crash of 1929 to create something that would help to unify (and unionize) the working classes. He began work on White Collar in 1930 and finally completed the book ten years later.

"White Collar was to be my contribution to, what I believed then, an indispensable understanding of the necessity of unity among all American workers and voters. I was not a writer, so illustrations in sequence were I thought the answer.

"I had a printing press and lots of linoleum to use for linoleum cuts, so I set to work the idea of doing the entire job myself. I was young, naive and in a hurry, but I soon discovered that a book, a story, an ideal, each is a slow process, even with some help from the family. It took several years to engrave, print, bind and distribute a book that was seen by a very few people who did not need convincing." - Giacomo Patri - June, 1975.

24. [Rockwell Kent]; **Frederick Squires writing as Tom Thumtack. Architec-tonics: The Tales of Tom Thumtack, Architect. Volume One.** New York: The William T. Comstock Company, 1914. First edition. 172pp. Duodecimo [19 cm] In the strikingly attractive publisher's binding of blue cloth over boards with decorative pictorial gilt and orange stamping, designed by Rockwell Kent. The spine ends are marginally rubbed, and there is a contemporary bookseller's ticket on the front pastedown, else the book is bright, square, and wonderfully preserved. Near fine. Hardcover. [57341] **\$600**

The first appearance of Rockwell Kent (1882-1971) illustrations in a book, preceding his work as Hogarth, Jr.

25. Smith, Joseph. [Deseret Alphabet.] [Ex-libris F.M. Bishop, cartographer.]. **The Book of Mormon [printed in the Deseret Alphabet]**. New York: Published for the Deseret University by Russell Bros., 1869. First edition. xi, 443p. Octavo [23 cm]; bound in black cloth with title and image of the Salt Lake Temple gilt stamped on the spine. Binding is very good with some minor wear and bumping at edges and corners. Internally the book is in near fine condition.

Ex-libris cartographer F.M. Bishop, who, alongside seven other men, was a crew member on John Wesley Powell's first expedition of the Colorado River and Grand Canyon in 1869. F.M. Bishop's bookplate is fixed to the front pastedown. This book was passed from F.M. Bishop to his son, Dr. W.D. Bishop whose ownership inscription is written in blue ink on the front and rear pastedowns. [47138] **\$6,000**

Print runs for the Deseret Alphabet Book of Mormon are usually cited as five-hundred, making this one of the rarest Book of Mormons.

The Deseret Alphabet was introduced in 1854 and was created by Parley P. Pratt, Heber C. Kimball, and George D. Watt. Made up of thirty-eight characters (apparently it was partially based on Pitman shorthand) to correlate with basic sounds in the English language, the Deseret Alphabet was intended to be used to help simplify the principles of the English language. The Deseret News announced in its issue of January 19, 1854, "The Board [of Regents] have held frequent sittings this winter, with the sanguine hope of simplifying the English Language, and especially its orthography. After many fruitless attempts to render the common alphabet of the day subservient to their purpose, they found it expedient to invent an entirely new and original set of characters."

Although only a written language, Brigham Young had high hopes for the new language, firmly believing it would unite the many foreign converts that were streaming into Utah from Europe. The creation of the language was one of the more unusual ideas of Brigham Young, and never was fully embraced by the Mormons. The Deseret Alphabet was abandoned shortly after Young's death. Flake/Draper 607. Auerbach I: 1183. Sabin 83050.

26. Voss-Bark, C. **Sealed Entrance**. London: Chapman & Hall Ltd., 1947. First edition. 223pp. Duodecimo [19 cm] Red cloth over boards. Spine rolled; spine ends bumped; free endpapers darkened. In the pictorial dust jacket, with a number of small closed and open tears in the edges. The largest tear is to the paper at the head of the spine, measuring 1" wide by 3/4" deep. From the collection of Berkeley book collector and letter press printer, John Ruyle. Day, The Supplemental Checklist of Fantastic Literature. Good + in very good dust jacket. [55411] **\$50**

A book involving a lost race inside a mountain in an eerie part of Albania.

27. Ward, Lynd. **Signed block print from Gods' Man**. [New York]: [Jonathan Cape & Harrison Smith], [1929]. A signed block print of one of the images from 'Gods' Man'. The printed on Japanese, the image measures 10 cm x 10 cm (same as the book). Signed in pencil by



Ward under the image in the right corner. The image (no.116) is of the nameless artist and his wife looking skyward. The image is in fine condition. [40470] **\$1,250**

Presumably printed in a minuscule print run as a keepsake from the author and publisher. "Gods' Man" was the first of Ward's six wordless novels.

28. Ward, Lynd. **Wild Pilgrimage**. New York: Harrison Smith & Robert Haas, 1932. First edition. Octavo [24 cm] Full rust colored cloth with paper labels on the front board and the backstrip, and the publisher's black top stain. Spine heavily rolled; cloth at the spine ends and corners a bit frayed; pages toned. Good +. [55202] **\$250**

The author/illustrator's third wordless novel explores the social and economic realities of the Great Depression. Preceded by the artist's groundbreaking first two novels: "God's Man" (1929) and "Madman's Drum" (1930). In this work Ward used a two color system, rust colored for the thoughts of the protagonist, and black for the crumbling world around him. Ward produced six wordless novels between 1929 and 1937, and although Ward continued to be an illustrator in high demand for the rest of his life, these early works find him at the absolute height of his creative and artistic powers.

29. Wilde, Oscar [Frans Masereel] [Prison] [Poetry]. **The Ballad of Reading Gaol**. München [Munich]: Drei Masken Verlages, Circa 1923. Limited Edition. SIGNED. 57pp. Quarto [28 cm] Parchment vellum boards, with a hubbed spine, gilt spine title, and single gilt ruled borders on the spine and boards. Top edge gilt. Patterned endpapers. Bound by Hübel & Denck in Leipzig. The front board is wavy. There is a previous owner's decorative bookplate on the front pastedown. The text is in English. Ritter C a 29. Very good. [56675] **\$4,000**

Woodcuts by Frans Masereel. This is one of the copies which have been numbered with Roman Numerals. Number XLVII of LXX (the copies numbered in Roman numerals forming part of an overall edition of 340 copies). Signed by Frans Masereel on the limitation page. Masereel has additionally signed the seven full-page woodcut illustrations within.

30. Wilde, Oscar; John Vassos. **The Ballad of Reading Gaol**. New York: E.P. Dutton & Co., Inc., 1928. First edition illustrated by John Vassos. 124pp. Small quarto [24 cm] 1/2 black cloth over blue striped paper covered boards. The title is stamped in gilt on the backstrip, and there is an ornamental design stamped in black and gilt on the lower fore edge corner of the front board. With a slight lean to the spine, and mild bumping and fading at the extremities. Age-toned pages. The jacket has periodic short closed tears and chips in the edges, and there is a small loss from the paper at the foot of the jacket's spine, measuring 1" wide by 3/4" deep. Very good in very good dust jacket. [47487] **\$400**

Includes sixteen black and white illustrations (with tissue guards) by John Vassos. From the dust jacket- "Vassos' interpretation of Wilde's masterpiece, illustrating the emotional experiences of a condemned prisoner in his last days."

