

101 BOOKS FROM THE LIBRARY OF BEN AND BERNARDA BRYSON SHAHN

// a joint catalog //

BETWEEN THE COVERS RARE BOOKS, GLOUCESTER CITY, NEW JERSEY

AND LORNE BAIR RARE BOOKS, WINCHESTER, VIRGINIA

ABOUT THE BEN & BERNARDA SHAHN COLLECTION

Tom Congalton and I purchased the books in this catalog from the estate of Bernarda Bryson Shahn, who died in 2004 at the age of 101. Bernarda was Ben Shahn's second wife — they met in 1934 and remained together until Ben's death in 1969. Little needs saying about Ben Shahn: he was among the most gifted and productive American painters of his generation, a brilliant graphic artist, and a self-taught photographer whose work for the Farm Security Administration during the 1930s produced some of the truly iconic images of the Great Depression.

Bernarda was never a public figure on the same scale as Ben, and comparatively little has been published about her life and work. This is a pity, because the list of her accomplishments strikes me as truly impressive: she wrote or illustrated no fewer than twenty published books, many but not all for children — one of these, *The Sun is a Golden Earring*, was a Caldecott Honor Book in 1963. She was among the most gifted of the WPA lithographers, producing a small but excellent body of work in the Social Realist vein (the subject of a brief monograph in 1995; see Item 90, below). She remained active as a painter well into her 90s, exhibiting regularly in New York through nearly the entire second half of the twentieth century. And she was a tireless lecturer and educator, a real intellectual whose explorations into comparative mythology, aesthetic theory, linguistics, and history were nearly as important as, and always reflected in, her work as an artist.

As would be expected of a collection assembled by a pair of long-lived, intellectually engaged and internationally connected (and collected) artists, Ben & Bernarda Shahn's books display an amazing range of interests and associations. From Bernarda's juvenile sketches in a volume of Longfellow to inscribed association copies of books by friends as varied as Walker Evans, Robert Indiana, Hermann Broch and S.J. Perelman, the collection reveals the extent to which both Shahns were constantly at the center of the political, social, and artistic events of their time (we should say: their *respective* times; because though she was only five years younger than Ben, Bernarda's career continued on more than thirty years after his death).

A PERSONAL NOTE

As it happens, I knew Bernarda Shahn. When I was about seven years old my family moved to Roosevelt, New Jersey, a little WPA town in the central New Jersey countryside, about fifteen miles east of Princeton. Roosevelt was home not only to the Shahns but to a whole host of formidable artists and intellectuals, mostly Jewish and mostly radical, who had settled there following the Depression. Among these were the novelist Benjamin Appel (whose wife was my first-grade teacher); Ben Shahn's FSA colleagues Ed & Louise Rosskam; the great operatic basso Joshua Hecht; painters like Gregorio Prestopino and Jacob Landau — the list goes on; suffice it to say that my young parents (a painter and a philosopher, respectively) were drawn to this heady atmosphere of creative and intellectual tumult like moths to a flame.

One day in 1969 or 1970 — it must have been very soon after Ben died, though as an eight-year-old I doubt I was aware of that — Bernarda surprised me and my best friend Dave Seitz fooling around with the (no doubt priceless) ceramic sculptures ringing the frog pond that formed one border of her property. We expected a thrashing, or at least a tongue-lashing; but instead Bernarda invited us into the house, where she feasted us on milk and coconut macaroons. She liked us, it turned out, and we liked her, and the macaroon sessions became a sort of ritual that repeated itself at irregular intervals until my family moved away a year or two later. We never returned to Roosevelt, but I always kept a great fondness for Bernarda and, through her, Ben — though if Ben and I ever actually met I have forgotten it.

So when, in late fall of 2010, Tom Congalton called to ask if I'd like to go with him to Roosevelt to have a look at Ben and Bernarda Shahn's library, I naturally leapt at the chance. It was my first trip back to Roosevelt in over forty years. Ironically, Tom had known nothing of my early friendship with Bernarda; only of my abiding fascination for artists of the Left — an interest which in retrospect I must owe at least in part to those afternoons long ago, spent in the company of one of the best of them. It's been an honor and a thrill to handle these books, and to get to know Bernarda all over again — and through her, Ben, whom I now feel I've finally met.

Lorne Bair

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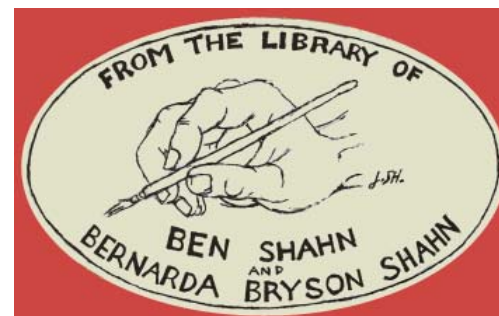
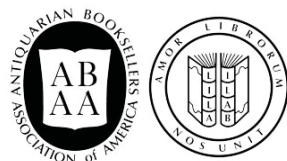
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ABOUT THE BOOKPLATE

It became clear early on that it would be impossible to preserve the Shahns' library *in toto* — it was simply too large, too varied, and in some cases too pedestrian to appeal to any of the (now very few remaining) institutions who would be equipped to purchase and store it as an archive. But we still felt it was important to honor the legacy of an important collection, and to provide some sort of marker which would allow future collectors and scholars to connect these books to their source.

To our delight, Jonny Shahn, Ben and Bernarda's son and himself an internationally recognized sculptor and illustrator, accepted our commission for a bookplate / estate label that would serve both of those functions. These have been printed on acid-free paper and backed with a thin strip of archival adhesive. We've taken every precaution to ensure that the labels, once attached, will have no ill or irreversible effect on the books which contain them.

A MAJOR ASSOCIATION

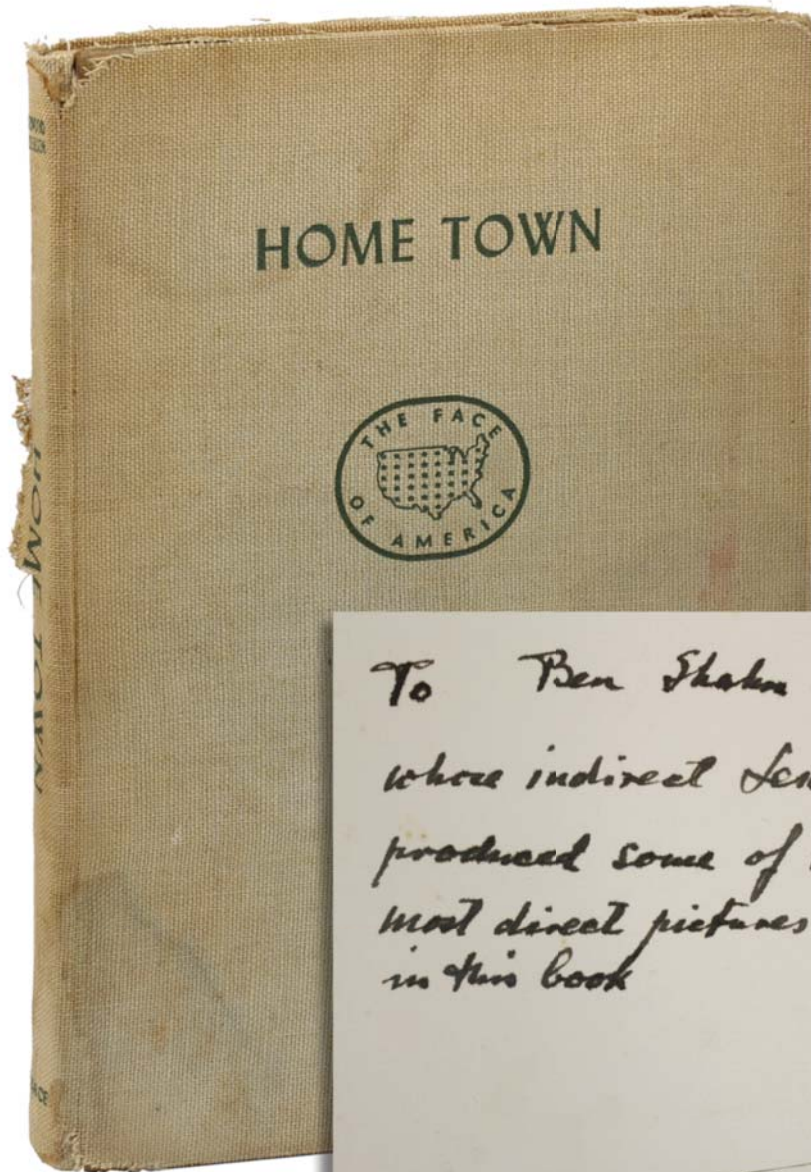
1. ANDERSON, Sherwood; Edwin ROSSKAM (ed)

Home Town. Photographs by Farm Security Photographers

New York: Alliance Book Corporation, (1940). Small quarto (26cm). Original tan burlap boards, stamped in green; 145pp; illus. Presentation inscription from Edwin Rosskam to Ben Shahn on half-title: "To Ben Shahn, whose indirect Leica produced some of the most direct pictures in this book," undated. Volume heavily worn, with stains to covers and an L-shaped gouge through cloth on backstrip; lacking dustwrapper; scattered soiling and foxing to text; Good only. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

An unpretty copy, but certainly among the best conceivable associations - no fewer than seventeen Shahn photographs appear in the text, all taken while he was on the staff of the Historical Section of the Farm Security Administration (FSA). Shahn's FSA colleague Edwin Rosskam oversaw the production of the book, choosing photographs to accompany Anderson's text and supplying an afterword regarding the FSA photography project. One of the Shahns (Ben or Bernarda) has added a brief holograph annotation to Rosskam's afterword in this copy, supplying the names of three photographers - Theo Jung, Peter Sekaer and Esther Bubley - not included by Rosskam.

\$2500



To Ben Shahn
whose indirect Leica
produced some of the
most direct pictures
in this book

Ed T Rosskam

2. APPEL, Benjamin

The Raw Edge

New York: Random House, 1958. Octavo. Cloth-backed boards; dust-jacket; 384pp. Inscribed to Ben Shahn and family on front endpaper: "On the edge of the Assinpunk [sic] 1958 - to a fellow author; Bernarda; and kids / Ben Appel." Endpapers slightly browned, light wear to board edges; Very Good or better in the original pictorial dustwrapper, lightly rubbed and edgeworn, Very Good.

A hard-boiled novel of the New York waterfront, in the vein of Appel's 1930s proletarian crime novels such as *Brain Guy* and *Powerhouse*. Like the Shahns, Appel and his wife were charter residents of Jersey Homesteads (later Roosevelt), New Jersey and the four remained lifelong friends. Assinpink Creek is a small tributary of the Delaware River.

\$400



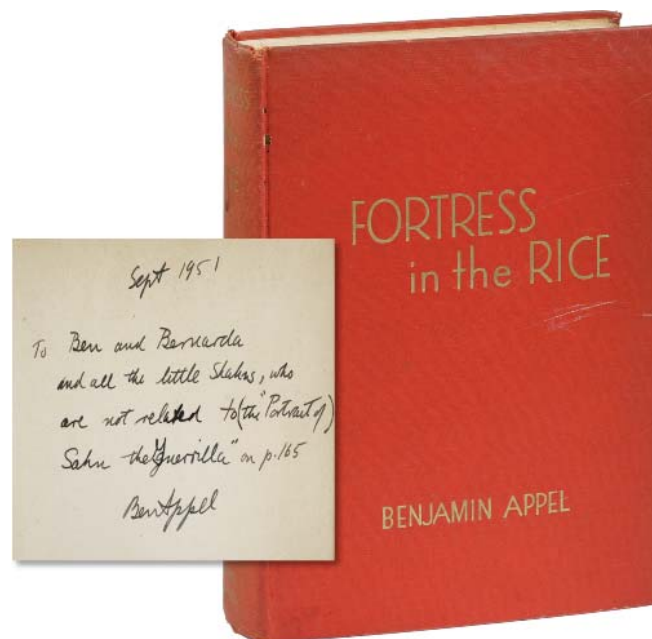
3. APPEL, Benjamin

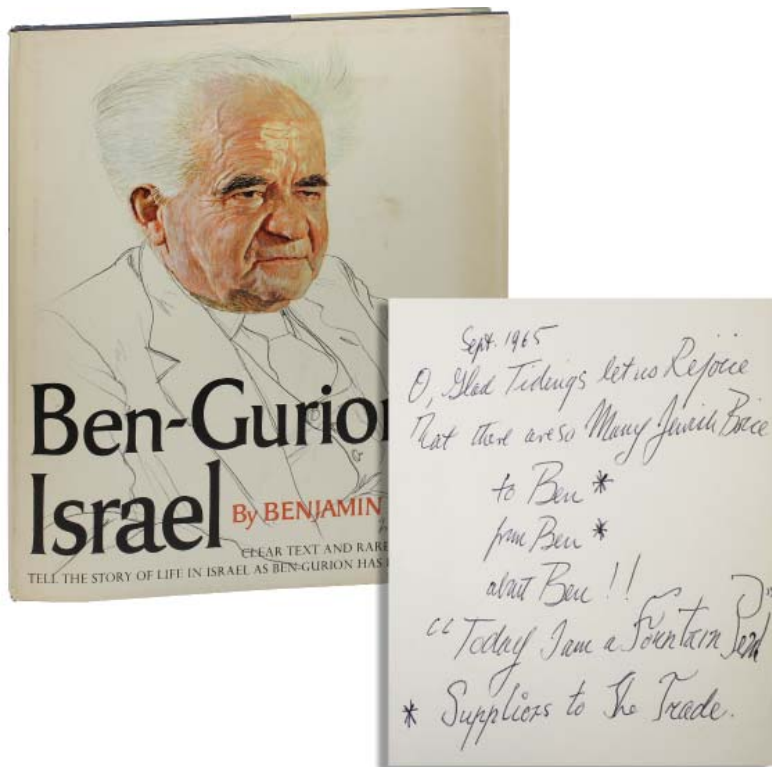
Fortress in the Rice

Indianapolis: Bobbs-Merrill, 1951. Octavo (21.5cm). Red cloth-covered boards, lettered in gilt. With a warm presentation inscription to Ben and Bernarda Shahn: "To Ben and Bernarda and all the little Shahns, who are not related to (the 'Portrait of) Sahn the Guerrilla" on p.165 / Ben Appel," dated Sept. 1951. Binding slightly shaken, with thin crack to front hinge; moderate external rubbing and wear and soiling; Good or better.

Appel's novel of the Philippine guerrilla movement, which grew out of his experience as an officer in the U.S. Philippine Commission following WWII. The novel was adapted for the 1963 Irving Lerner film *Cry of Battle* starring Rita Moreno, Van Heflin and James MacArthur. This is one of several inscribed Benjamin Appel titles from the library of Ben and Bernarda Shahn, who were Appel's long-time neighbors in the small leftist hamlet of Roosevelt, New Jersey.

\$350





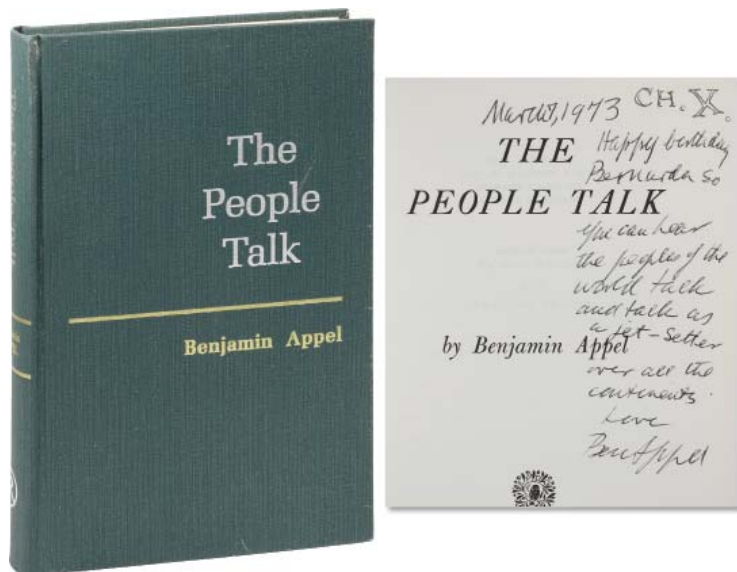
4. APPEL, Benjamin

Ben-Gurion's Israel

New York: Grosset & Dunlap, 1965. Quarto (25.5cm). Cloth boards; dustjacket; 93pp; illus. Warm and humorous presentation inscription from Appel to Ben Shahn on half-title: "O, Glad Tidings let us Rejoice / That there are so many Jewish Boice / to Ben / from Ben / about Ben!! / Today I am a Fountain Pen," dated Sept. 1965. Mild external wear; jacket slightly darkened at folds; Very Good.

A picture book for young adult readers on the first 15 years of Israeli nationhood. Appel, best-known for his hard-boiled novels of the 1930s, became something of a jack-of-all-trades later in his career, with an especially prolific output of juvenile titles from the mid-1950s on. The rather irreverent tone of this inscription suggests (to us at least) that he considered this essentially hack work - in any case, there is no denying his exuberance at having put the book behind him.

\$800



5. APPEL, Benjamin

The People Talk

New York: Johnson Reprint, 1972. Octavo (22cm). Green cloth boards, lettered in silver and gold; 502pp. Facsimile reprint of the 1940 Dutton edition, inscribed on title page to artist Bernarda Bryson Shahn: "Happy birthday Bernarda so you can hear the peoples of the world talk and talk as a jet-setter over all the continents, Love, Ben Appel," dated 1973. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Reprint of Appel's fourth book, a non-fiction chronicle of the American scene at the end of the Great Depression.

\$250

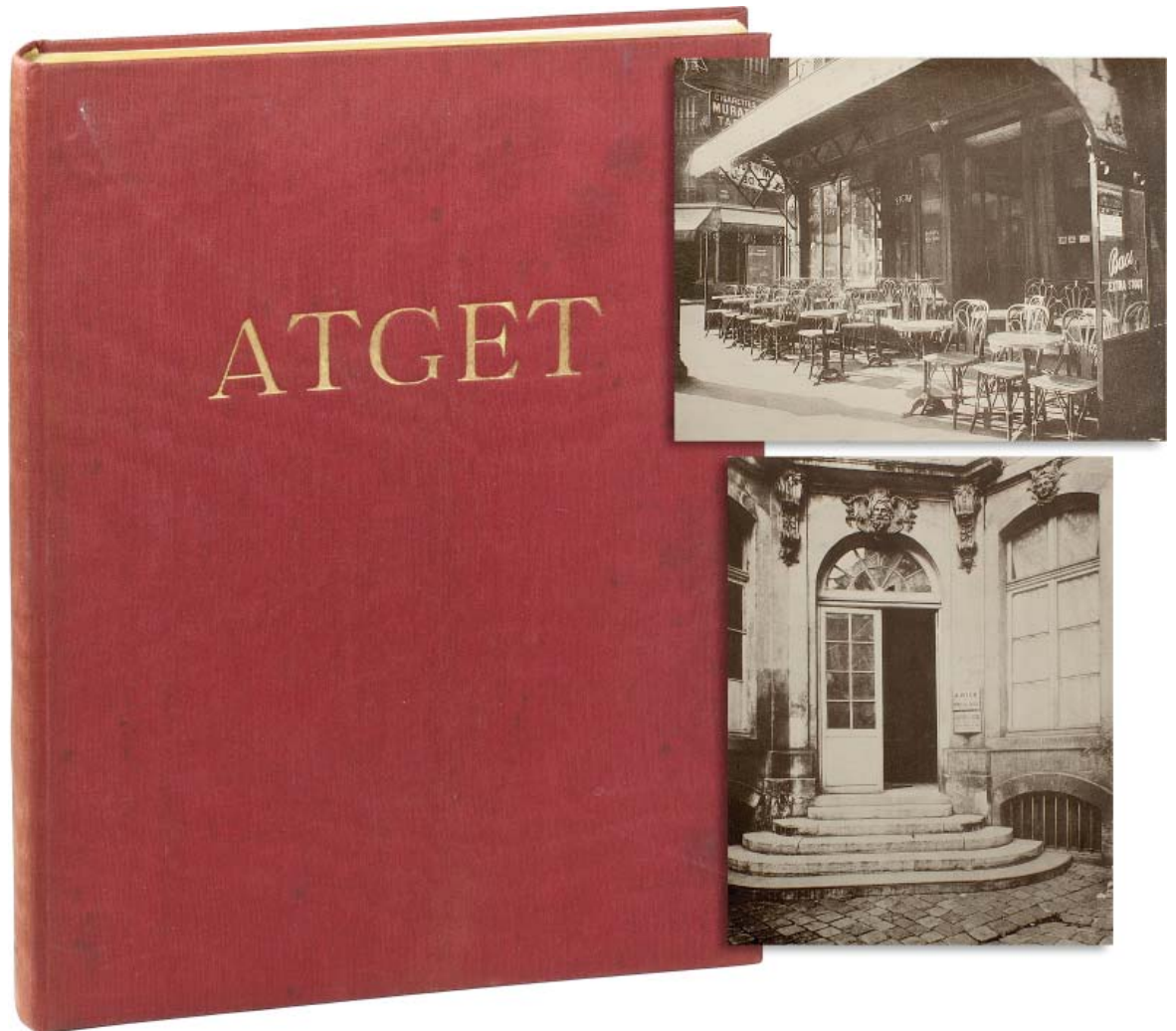
6. ATGET, E. [Eugène]

Atget Photographe de Paris. *Preface par Pierre Mac-Orlan*

New York: E. Weyhe, [1930]. Quarto. Original maroon silk-covered boards, lettered in gilt; 23pp text, 96 gravure plates, fold-out letterpress booklet at rear (as issued). Ben Shahn's copy, with estate bookplate on front pastedown. Spine sunned, as usual (tinting still legible); page margins gently toned; lacking the slipcase, else a fresh, tight copy, Very Good or better.

A high-point of twentieth-century documentary photography, from the library of one of the twentieth century's foremost documentary photographers. Roth 60; Parr/Badger I 127; Hasselblad 90.

\$2500



7. AYRTON, Michael

Golden Sections. With an Introduction by Wyndham Lewis

London: Methuen, 1957. Small octavo. Original red cloth boards; pictorial dustjacket; 219pp. Warm and lengthy presentation inscription on front endpaper to Ben Shahn: "For Ben Shahn, non writer, from Michael Ayrton, also a non writer, this Book (which contains enough misprints to justify the claim of illiteracy but, I hope, contains enough sense to suggest a shape of content) with respect and in the hope of an eventual meeting," dated February 20, 1958. A Very Good copy, lightly foxed and darkened on endpapers, jacket slightly dusted, also Very Good.

A notable association copy. Ayrton (1921-1975) was among the pre-eminent British artists of the post-war period; like Shahn, he applied his talents to an impressively wide range of projects, including stage design, typography, illustration, criticism and broadcasting. Also like Shahn, Ayrton frequently found himself at odds with the artistic establishment, particularly with respect to the increasing post-war vogue for non-representational abstraction, a topic which Ayrton visits frequently in the current collection of essays. Includes an introduction by Ayrton's mentor Wyndham Lewis; this was the last work of Lewis's to be published during his lifetime.

\$450

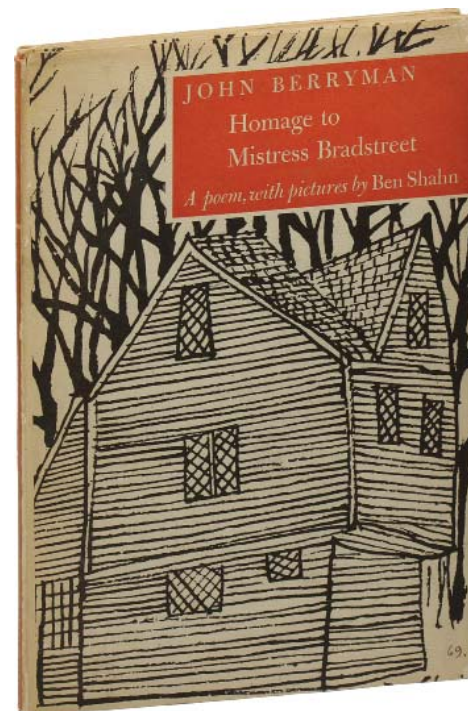
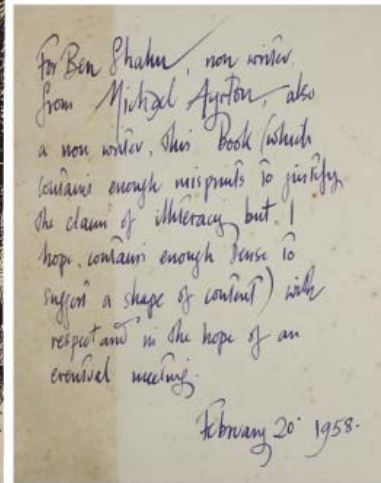
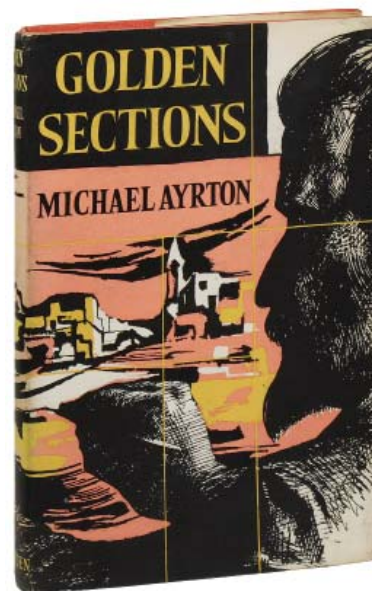
8. BERRYMAN, John

Homage to Mistress Bradstreet. With Pictures by Ben Shahn

New York: Farrar, Straus & Cudahy, 1956. Octavo (24cm). Original pictorial paper-covered boards; dustjacket; 57, (4)pp. Mild rubbing to bottom board edges, else Near Fine in the original pictorial dustwrapper, slightly faded on spine but unclipped, easily Very Good.

Ben Shahn provided the text illustrations as well as the jacket and board designs. This is Shahn's file copy, with his private catalogue number ("69") neatly inked at base of jacket's front panel*, and with his estate label on front pastedown. Berryman's landmark third book was nominated for the Pulitzer Prize in 1956 (though Berryman would not actually win the Pulitzer until 1964, for *Dream Songs*).

\$850



***NOTE:** a number of volumes from the Shahns' library bear these small, neatly inked library numbers; some are inked directly onto the jackets, others applied on small, hand-glued labels. We have not noted the presence of these in all cases; nor does there appear to have been a systematic attempt to maintain this cataloguing system -- some books are marked, others aren't; it appears that most of those that *are* so marked predate Ben Shahn's death.

9. BESPALOFF, Rachel

On the Iliad. Translated from the French by Mary McCarthy. With an Introduction by Hermann Broch

New York: Pantheon Books / Bollingen Series IX, 1947. Octavo (23cm). Cloth-backed boards; 126pp. With presentation inscription from Hermann Broch to Ben and Bernarda Shahn: "To Bernarda and Ben with all good wishes in friendship / Hermann," dated "New Year, 1948." Mild external dusting and wear; Very Good, lacking the dustwrapper.

Broch, an Austrian, escaped Nazi Germany in 1938, going first to England and then to the United States, where he eventually settled in Princeton, just a few miles from the Shahns' home town of Roosevelt, New Jersey. His novel *The Death of Vergil*, completed in 1945, is considered one of the great works of modern exile literature. According to Shahn's children, Broch was a good friend and a frequent visitor to the Shahns' Roosevelt home.

\$1500

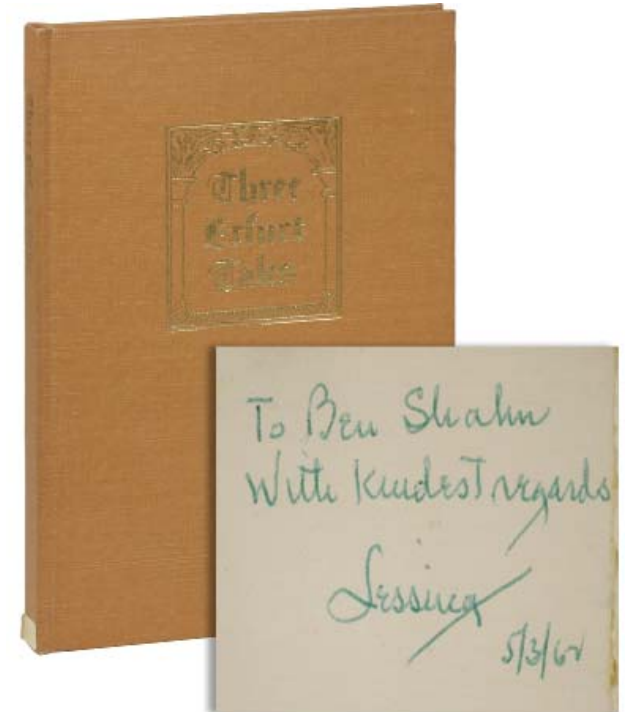
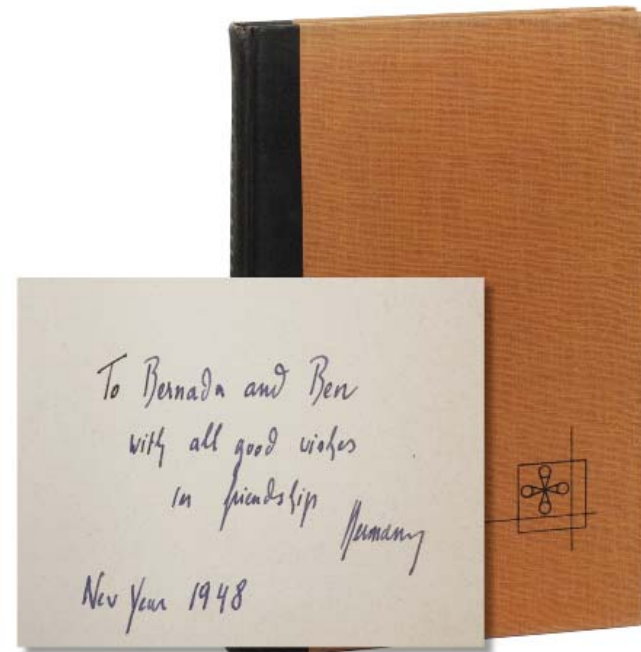
10. [BIRD & BULL PRESS] PRICE, Arnold H (transl) & Lessing ROSENWALD (introd)

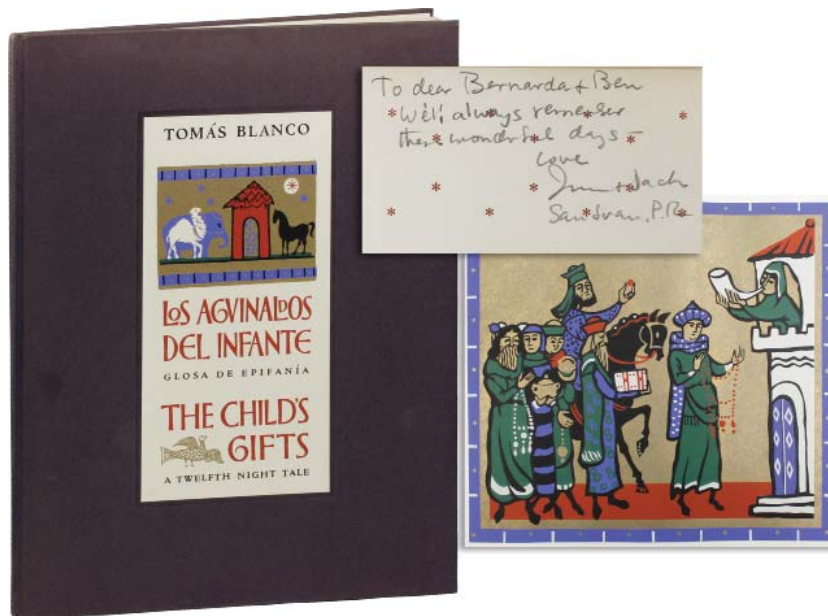
Three Erfurt Tales

North Hills, PA: Bird & Bull Press, 1962. 12mo. Cloth boards; viii, 62, iii pp. One of 310 copies. Presentation to Ben Shahn from Lessing Rosenwald on front endpaper, in green ink: "To Ben Shahn / With Kindest Regards / Lessing," dated 1962. Fine copy. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

The third title from Henry Morris's Bird & Bull Press. Scarce; this a particularly fresh copy with a compelling association.

\$1200





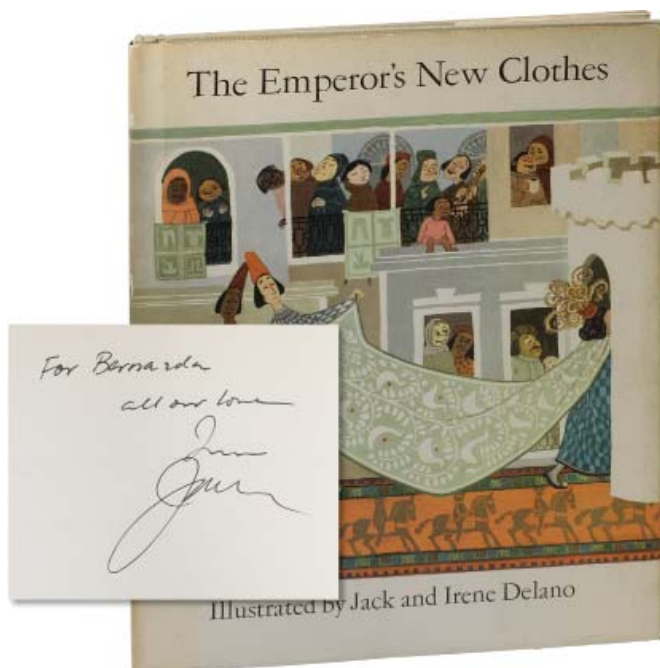
11. BLANCO, Tomás; Jack and Irene DELANO (illus)

Los Aguinaldos Del Infante: Glosa de Epifanía / The Child's Gift: A Twelfth Night Tale

San Juan: Pava Prints Inc, 1962. Quarto. Paper-covered boards with pictorial onlay; glassine dustjacket; 33pp; illus. Presentation to Ben and Bernarda Shahn on front endpaper: "To Dear Bernarda & Ben / We'll always remember these wonderful days / Love / Irene & Jack / San Juan P.R." (undated). Fine copy in original glassine. Includes twenty mounted serigraph illustrations by Irene Delano and musical compositions throughout by Jack Delano.

First produced as a radio play in 1954, with an original score by Jack Delano, Blanco's collection of Epiphany stories has become one of the great classics of Puerto Rican literature. Delano (1914-1997), whose first training was as a composer, rose to prominence as a photographer on the FSA projects of the thirties, where he and the Shahns no doubt first met. After the dissolution of the FSA in 1940, Delano and his wife (illustrator and printmaker Irene Delano) moved to Puerto Rico, where they spent the rest of their lives. Jack Delano went on to gain eminence as a composer of orchestral and vocal music, much of it influenced by the folk music of his adopted homeland.

\$850



12. DELANO, Jack & Irene

The Emperor's New Clothes

New York: Random House, 1971. Quarto (26cm). Tan cloth boards, stamped in gilt; dustjacket; unpagged [57pp]. Inscribed by both authors on front endpaper to Bernarda Bryson Shahn. Boards yawning slightly; jacket dusted and toned at margins; Very Good.

A nice inscription from the Shahns' old friends Jack and Irene Delano, who were colleagues during Ben Shahn's days on the FSA.

\$650

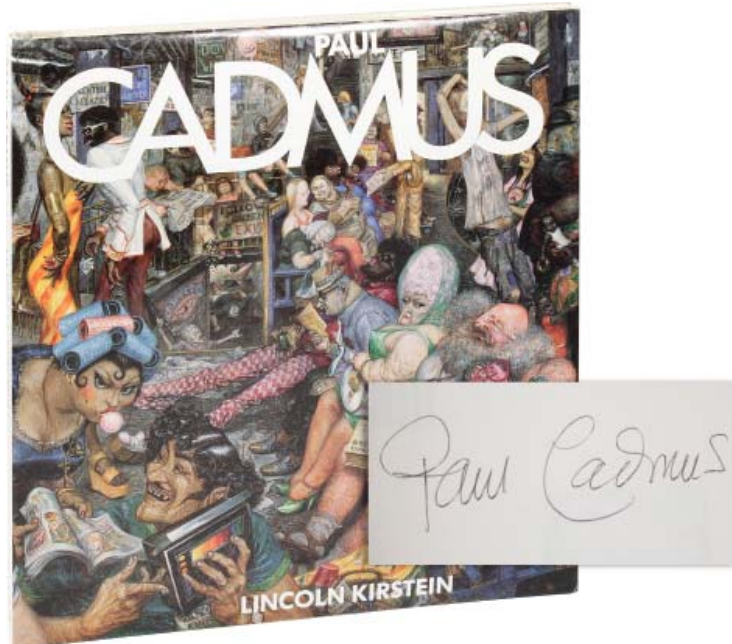
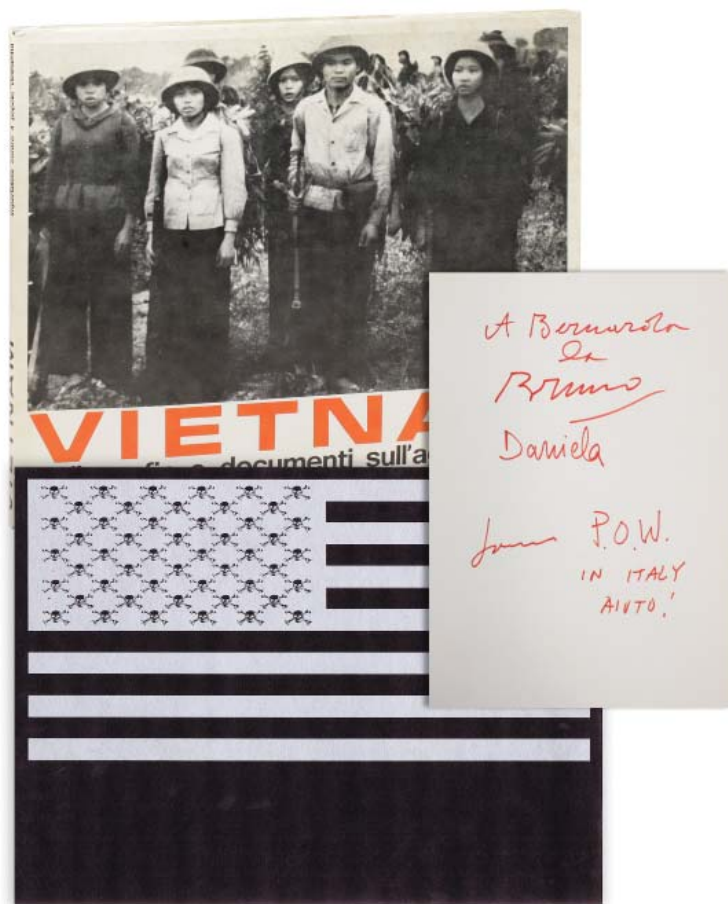
13. CADMUS, Paul and Lincoln KIRSTEIN

Paul Cadmus

New York: Imago, 1984. Quarto. Cloth-backed boards; dustjacket; 144pp. SIGNED by Cadmus on front endpaper. Jacket clipped and very lightly toned at extremities, else a fine copy.

A survey of the artist's work, from the social realist paintings of the thirties to the "Seven Deadly Sins" series of 1983. From the library of Ben and Bernarda Shahn, with estate label on front pastedown.

\$500



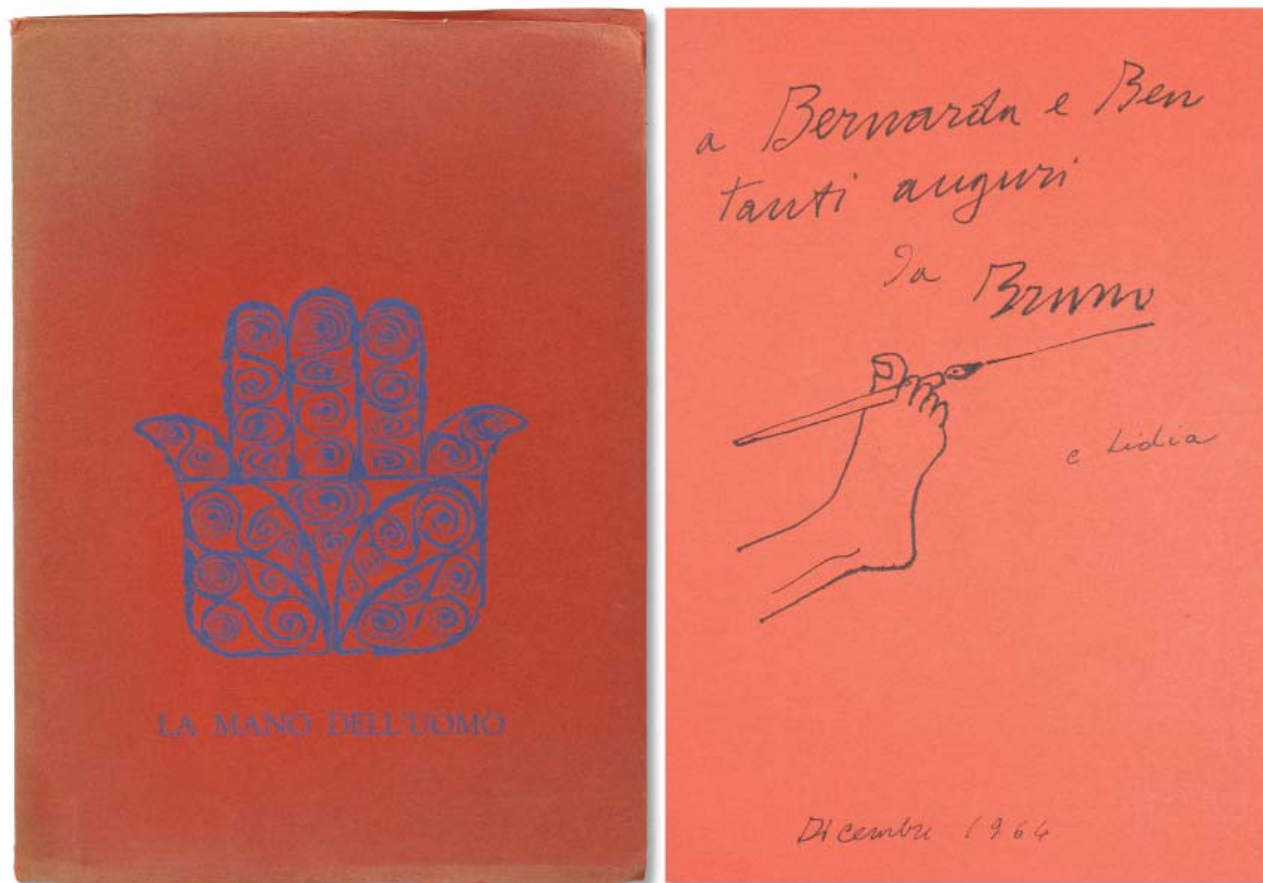
14. CARUSO, Bruno; Daniela VIGLIONE; Silvia de BENEDETTO

Vietnam: Bibliografia e documenti sull'aggressione imperialista contro il popolo vietnamita

Rome: Alfani Editore, 1972. Oblong quarto (24cm x 28cm). Original black, silkscreened wrappers after a design by Caruso; photo-pictorial dustjacket; 90pp. Inscribed by authors Caruso and Viglione on front endpaper to artist Bernarda Bryson Shahn: "A Bernarda da Bruno / Daniela," and signed by a third, unidentified person (signature illegible): "[J---] / P.O.W. in Italy / Aiuto!" [possibly Bernarda's son Jonny Shahn, who lived many years in Italy]. Mild external wear; very good.

A comprehensive, multi-language bibliography on the Vietnam conflict, accompanied by 160 reproductions of anti-war protest graphics including posters, leaflets, and photographs. The rear wrapper is an original silkscreen by Caruso. Bruno Caruso, a painter and illustrator, produced one other, better-known work on Vietnam (*Vietnam: guerra di popolo contro l'imperialismo americano*); the present work is scarce, especially signed.

\$950



15. CARUSO, Bruno

La Mano Dell'Uomo

Rome: Edizioni dell'Elefante, 1965. Octavo. Original pictorial wrappers; 15pp. Limited to 500 copies. This copy nicely inscribed on inside cover to Ben and Bernarda Shahn, dated 1966: "a Bernarda e Ben / tanti auguri / da Bruno e Lidia," with an original humorous drawing of the author/artist holding a fountain pen between his toes. Covers slightly faded at extremities, else Near Fine.

A visual paean to the human hand, with numerous illustrations by the author. An uncommon work by the Italian caricaturist and surrealist painter, among the leading anti-Fascist artists of the post-war period. Very scarce; none others in commerce; only two copies located in OCLC institutions; this a great association copy.

\$1250

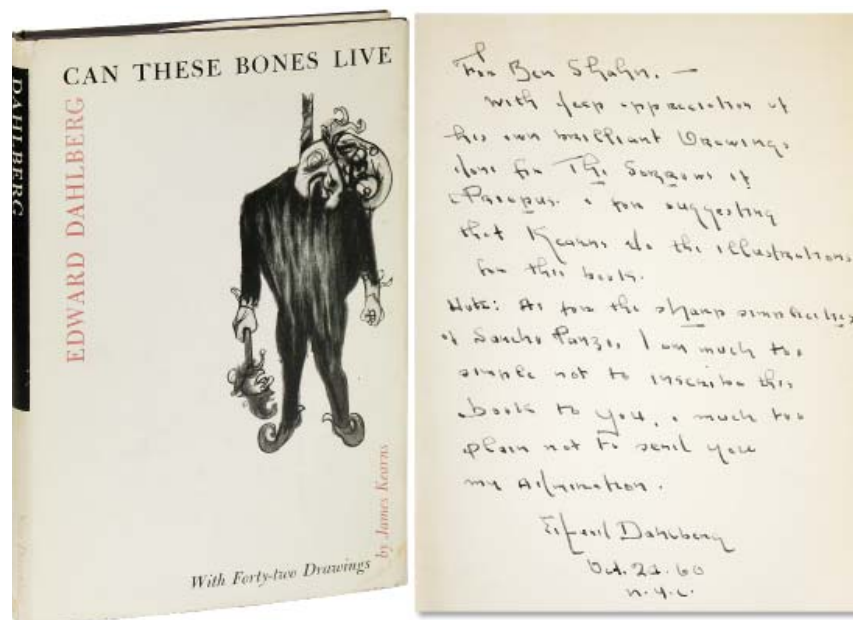
16. DAHLBERG, Edward

Can These Bones Live. With Forty-two Drawings by James Kearns and a Preface by Sir Herbert Read

Norfolk, CT: New Directions, 1960. Octavo. Cloth boards; dust-jacket; 179pp; illus. Warm and lengthy author's presentation to Ben Shahn on front endpaper, dated 1960. Mild foxing to upper edge of text block, else fine in lightly soiled and edge-rubbed jacket.

A terrific inscription from Dahlberg, whose *Sorrows of Priapus* had been illustrated by Shahn a few years earlier: "For Ben Shahn / with deep appreciation of his own brilliant drawings done for *The Sorrows of Priapus* & for suggesting that Kearns do the illustrations for this book. Note: as for the sharp simplicity of *Sancho Panza*, I am much too simple not to inscribe this book to you, & much too plain not to send you my admiration."

\$1200



17. DOMON, Ken

Chikuhō No Kodomotachi [Children of Chikuhō]

Tokyo: Patoria Shoten, 1960. Quarto (25.5 cm). Original pictorial wrappers; 95pp (chiefly illustrations). Small losses to upper and lower corners of front wrapper (ca. 1" and 1/4" respectively); text tanned as usual; Very Good. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

Uncommon first printing of this early Domon title, documenting the lives of children in Chikuhō, a coal mining village in southern Japan. A cheaply-made book, rarely found in collectible condition; this copy perhaps a little better than typical.

\$400

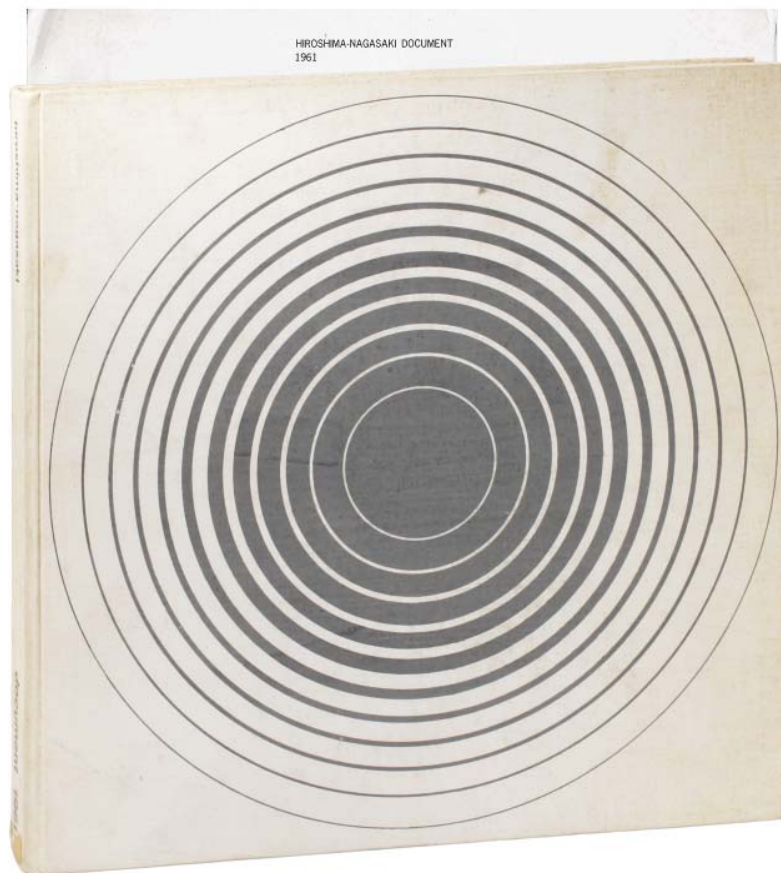
18. DOMON, Ken and Shomei TOMATSU

Hiroshima-Nagasaki Document 1961

Tokyo: Japan Council Against the A and H Bombs, 1961. Large Square octavo; 54pp. Illustrated from duotone photographs. Text in English. Foxing on the boards, Shahn's small library label on front fly, a very good copy, and including the simultaneously-issued English-language pamphlet (often lacking); publisher's slipcase not present. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

In 1960, when Domon and Tomatsu were recruited by the Japan Council Against the A and H Bombs (aka *Gensuikyo*) to document the lingering ravages of the 1945 atomic bomb strikes, most Japanese had still never comprehended the actual scale of destruction that had taken place; Tomatsu himself admitted that, before embarking on the project, he had been only vaguely aware of the tragedy in Nagasaki. The result of Domon's and Tomatsu's collaboration was the first full-scale documentary record of the A-bomb survivors, and one of the great photo books of the 20th century. Its importance to Shahn, a passionate advocate for nuclear disarmament whose "Lucky Dragon" series of anti-nuclear paintings were first shown at the Downtown Gallery in early 1961, is self-evident.

\$10,000



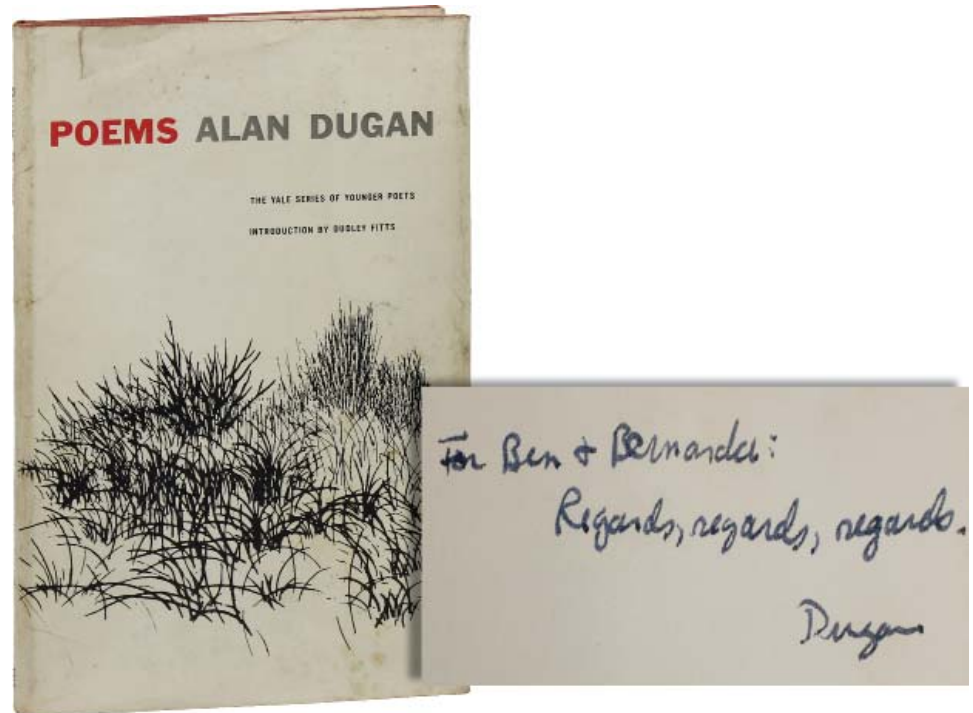
19. DUGAN, Alan

Poems

New Haven: Yale University Press, 1961. Small octavo. Original red cloth boards; dustjacket; 62pp. Inscribed on front endpaper to the author's parents-in-law, Ben and Bernarda Shahn: "To Ben and Bernarda / Regards, Regards, Regards / Dugan." Light foxing to endpapers and page edges, else just minor wear, in the original pictorial dust-wrapper, moderately foxed and soiled on lighter portions; Very Good.

Dugan's first published collection, issued as Volume 57 in the Yale Series of Younger Poets, won both the National Book Award and the Pulitzer Prize for poetry in 1962. Dugan was married to Judith Shahn, oldest daughter of Ben Shahn and Bernarda Bryson. Signed copies of his first book are uncommon; this an excellent association copy.

\$1500



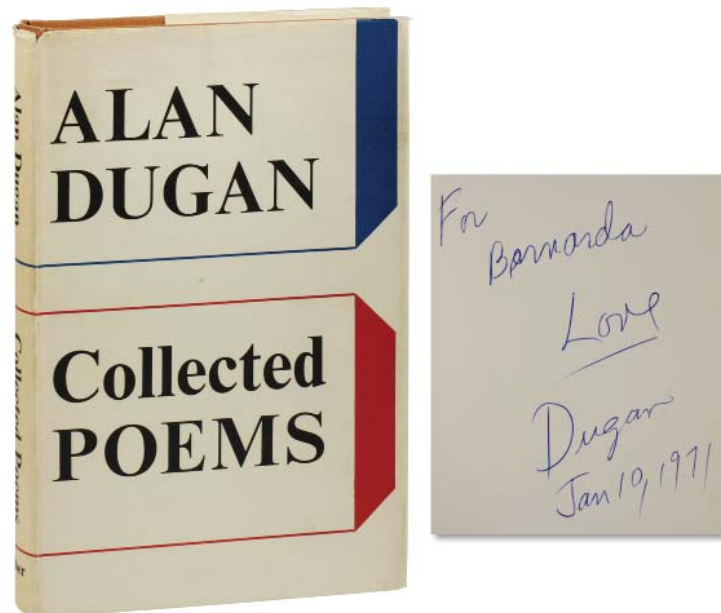
20. DUGAN, Alan

Collected Poems

London: Faber & Faber, 1971. Octavo (22cm). Dun cloth boards, lettered in gilt; 200pp. Presentation inscription from Dugan to Bernarda Bryson Shahn, on front endpaper, dated 1971. Fine copy in lightly aged dustwrapper. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

The first collected edition of Dugan's work. Dugan's first book, published in 1962, won both the National Book Award and the Pulitzer Prize that year. Dugan was the husband of Ben Shahn's oldest daughter, Judith.

\$600



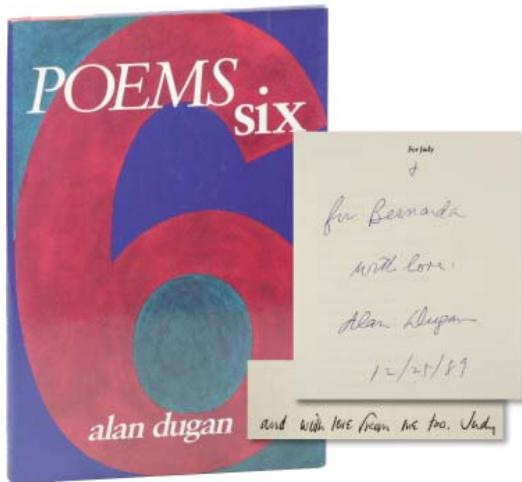
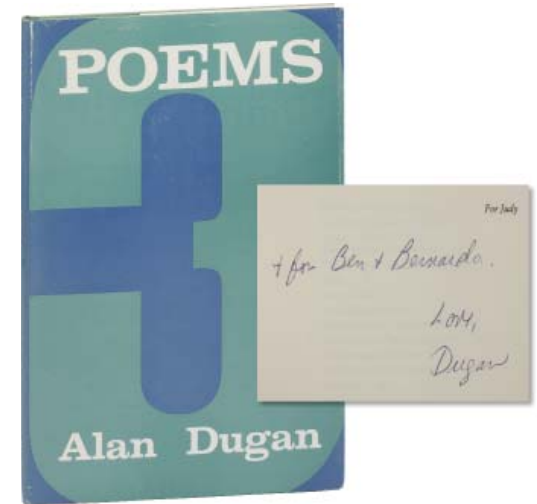
21. DUGAN, Alan

Poems 3

New Haven: Yale University Press, 1967. Small octavo (21cm). Green cloth, lettered in gilt on spine; dust-jacket; 61pp. Inscribed on leaf facing copyright page, below dedication: "For Ben & Bernarda / Love, Dugan," undated but apparently contemporary. Mild surface rubbing to dustwrapper, else a fine, fresh copy.

Dugan's scarce third book. Dugan dedicated all of his published books to his wife Judy, oldest daughter of Ben Shahn with his first wife, Tillie. It was Dugan's practice, as in the present example, to inscribe books to his in-laws directly beneath the dedication, suggesting the strong bond between them.

\$600

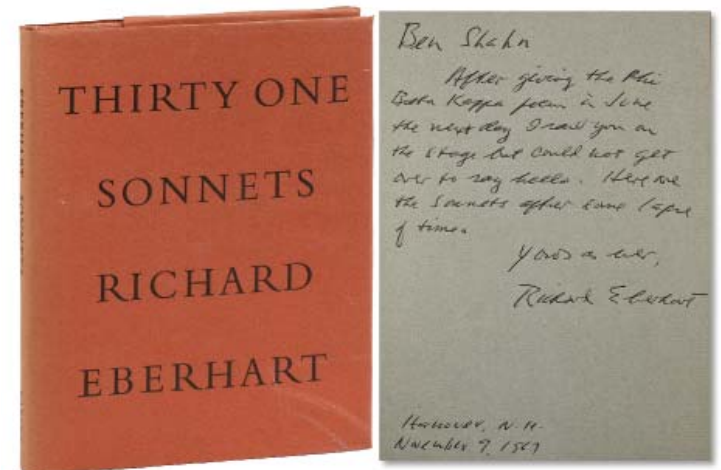


22. DUGAN, Alan

Poems Six

New York: Ecco Press, 1989. Small octavo (21cm). Green cloth, lettered in gilt on spine; dust-jacket; 61pp. Inscribed on leaf facing copyright page, below dedication: "& Bernarda with love / Alan Dugan," dated 1989. Judy Shahn has added her own greeting below: "...and with love from me too, Judy." Fine copy.

\$300



23. EBERHART, Richard

Thirty One Sonnets

New York: Eakins Press, 1967. 12mo (17cm). Red cloth boards, spine lettered in gilt; dustjacket; [41]pp. A fine copy in lightly rubbed and unclipped jacket.

Presentation copy, warmly inscribed to Ben Shahn on front endpaper: "Ben Shahn - After giving the Phi Beta Kappa poem in June the next day I saw you on the stage but could not get over to say hello. Here are the sonnets after some lapse of time. Yours as ever, Richard Eberhart," datemarked Hanover NH, November 9, 1967.

\$350

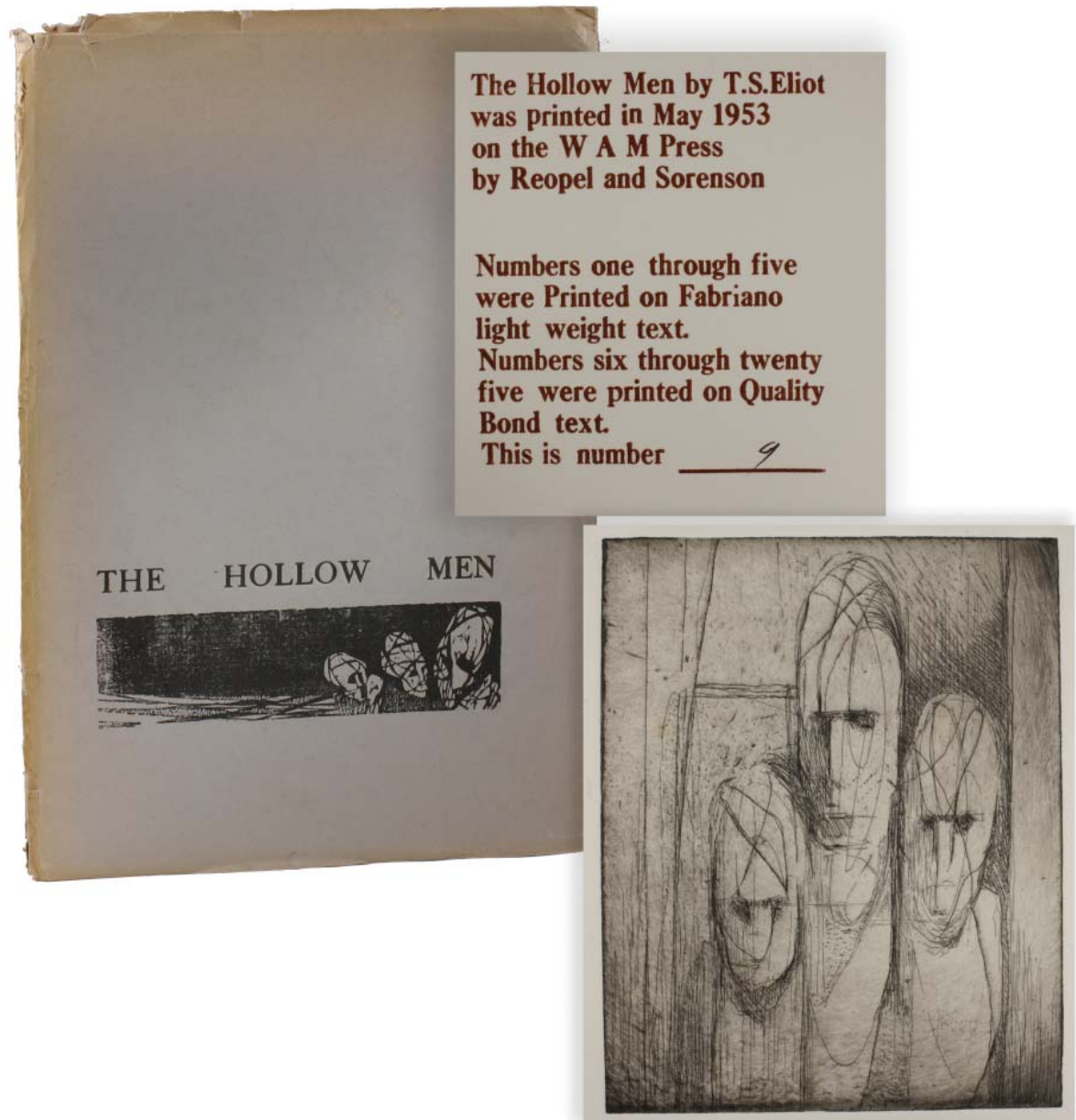
24. ELIOT, Thomas Stearns

The Hollow Men

[Worcester]: WAM Press by Reopel and Sorensen, 1953. Folio (36cm). Printed, paper-covered boards; unpagged (12 leaves). Number 9 of 25 copies (this one of 20 on Quality Bond text), "Printed in May 1953 on the W A M Press by Reopel and Sorenson." From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown. Text block pulled; moderate external wear; internally fine, with etchings clean; strong impressions.

A finely printed folio of Eliot's poem "The Hollow Men," accompanied by four woodcuts in the text and two etchings by Massachusetts / New York artist Joyce Reopel. The work was probably completed while Reopel was an art student at the Worcester Art Museum School, from which she graduated in the mid-1950s. A scarce item; not located by OCLC and not cited in Gallup's Eliot bibliography.

\$1800



25. ELLENTUCK, Shan

The Blind Child's Christmas Tree [Handmade Book]

[Roosevelt, NJ]: 1963. Small octavo (19cm x 16cm). Paper-over-board portfolio with velvet ties, containing 19 loose sheets of heavy card stock, each with an original pen-and-ink drawing with calligraphic elements. Final leaf is a presentation to Ben and Bernarda Shahn, "with love, Dec. 1963, from Shan & Bert, Jeff & Kinnereth, and Tamar & Rebecca [Ellentuck]." From the library of Ben and Bernarda Bryson Shahn, with estate label laid in at first leaf. Portfolio fragile, separated at folds; contents fine.

An elaborately-rendered hand-illustrated book by the New Jersey author & illustrator Shan Ellentuck, presented to the Shahns as a Christmas gift. Shan Ellentuck, a long-time Roosevelt native, is an author, illustrator and book artist known for her illustrated children's books of the sixties, including *The Upside Down Man*, *My Brother Bernard*, and *Yankel the Fool*.

\$750



26. ELLENTUCK, Shan and Bert

You Will Like Europe [Handmade Book]

[Roosevelt, NJ, ca 1960s]. Octavo (22cm). Hand-bound original manuscript book of 12 leaves, each leaf with a humorous pen-and-ink drawing on recto. From the library of Ben and Bernarda Bryson Shahn, with estate label laid in at first page.

A charmingly-illustrated and quite funny little book of cartoon-like drawings portraying the pleasures of European travel, presumably presented to the Shahns in advance of a European trip. Signed on final leaf, "have a nice time / Shan and Bert Ellentuck."

\$500



A MAJOR COPY OF AN AMERICAN MASTERPIECE

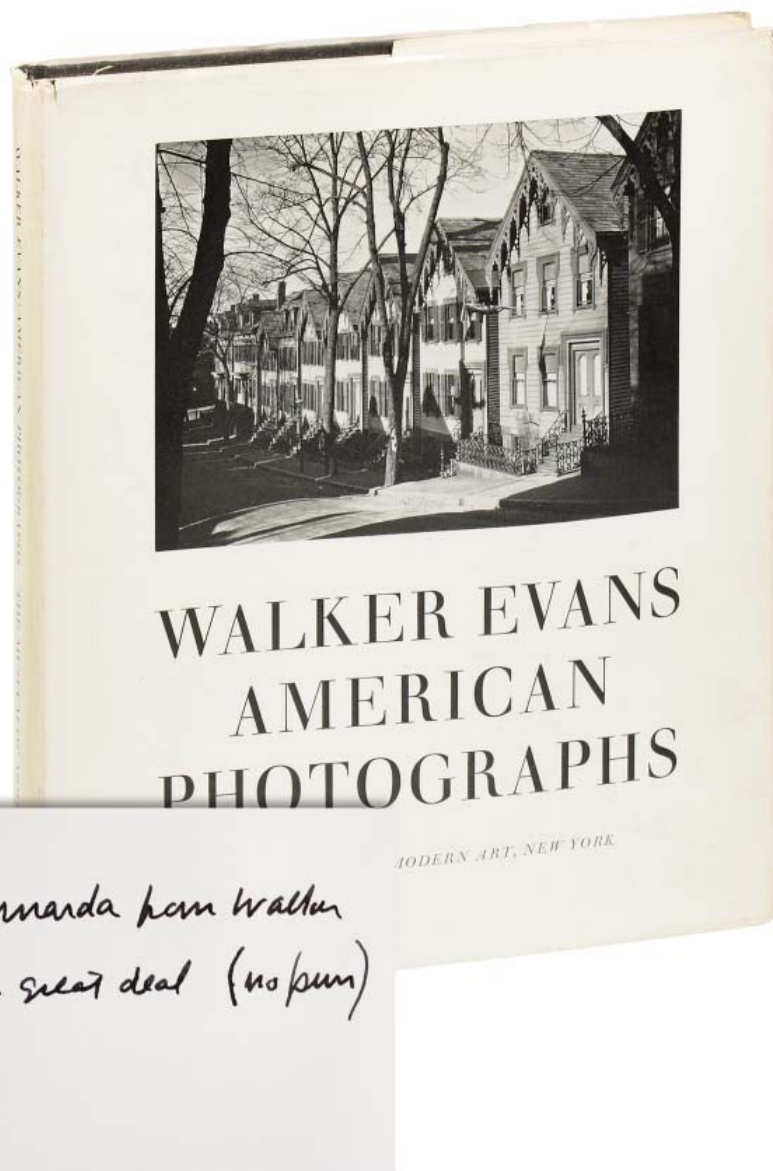
27. EVANS, Walker

American Photographs

New York: Museum of Modern Art, 1962. Quarto. Cloth boards; dustjacket; 195pp. Second edition. Author's presentation to Ben and Bernarda Shahn on front endpaper: "To Ben and Bernarda from Walker / in memory of a great deal (no pun)," dated May, 1962. Fine copy in very lightly dusted, unclipped jacket, Near Fine.

A highly important association copy of one of the landmark photography collections of the twentieth century. Shahn's and Evans's friendship began in the summer of 1932, when the two collaborated on an exhibition of documentary paintings and photographs in Provincetown, Massachusetts. It was Shahn's first significant exploration of social themes in his painting, and marked an important turning point in his career, with the landmark Sacco & Vanzetti and Tom Mooney paintings to follow the next year. Shahn and Evans remained lifelong friends and collaborators; both accomplished much of their best work as photographers for the RA and FSA New Deal programs.

\$12,500



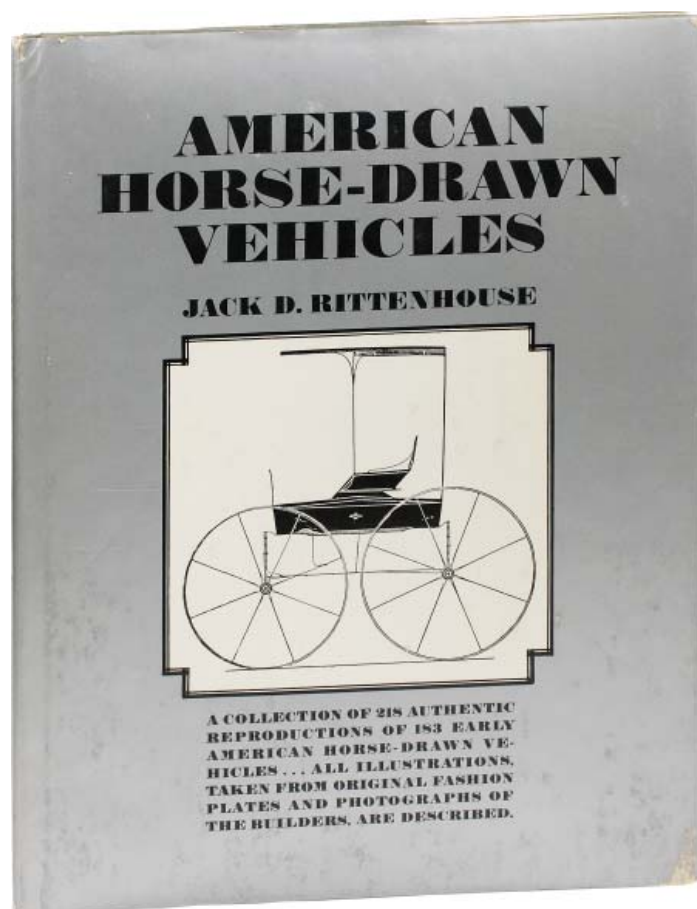
28. [EVANS, Walker] RITTENHOUSE, Jack D.

American Horse-Drawn Vehicles

New York: Bonanza Books, . Quarto (28cm). Cloth boards; dustjacket; 101pp. Very Good. A Christmas gift to Ben Shahn from Walker Evans, with a long and personal gift inscription: "Dear Old Dr. Ben - This book I've just found seems to be just for you. I hear we're about to see you, at last: what a pleasure. I'm a doctor now, too, so it amuses me to name you. You've always been something of a doctor to me, anyway. And old? We're both that, I guess. Let's behave it. Nobody else dares. Merry Christmas / Much love, and to B. too / Walker / Nov 22, 1968."

Despite opposing temperaments, and excepting brief fallings-out over the termination of Evans's FSA career and, later, over Evans's comparative apathy during the HUAC hearings, Evans and Ben remained close friends for life. Evans's inscription, poking fun at his own and Shahn's honorary doctorates, reveals a sense of humor and affectionate indulgence which were by all accounts prerequisites for all those who remained close with Shahn for long. By this date Shahn was quite ill; it's not certain whether the visit to which Evans refers ever took place.

\$1800



Dear Old Dr. Ben
This book I've just found seems
to be just for you. I hear we're about to see
you, at last: what a pleasure. I'm a doctor now,
too, so it amuses me to name you. You've
always been something of a doctor to me, anyway.
And old? We're both that, I guess. Let's behave it.
Nobody else dares.
Merry Christmas
much love, and to B. too.
Walker
Nov. 22 1968

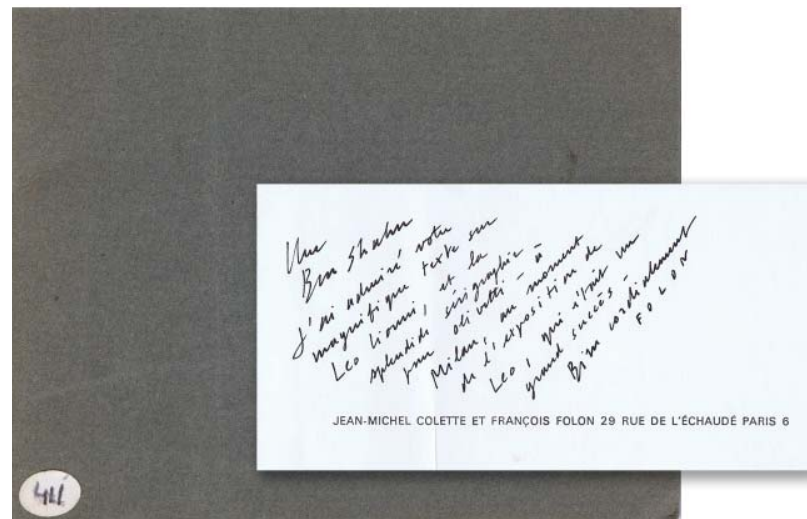
29. FOLON, Jean-Michel

Bonne Année et Joyeux Noel

Paris: Privately Printed, [1967]. Oblong 16mo (ca 14cm x 10.5cm). Gray paper wraps, unprinted; unpagged (11 leaves). Warmly and lengthily inscribed by Jean Michel Folon to Ben Shahn on final leaf (see below). Faint vertical creases to covers; internally fine.

A scarce and charming Christmas greeting designed by Folon, printed privately as a gift for friends. Inscribed on the occasion of an exhibition of the works of Italian artist Leo Lionni in Milan, for which Shahn had apparently contributed a comment for the catalog: *"Cher Ben Shahn - j'ai admiré votre magnifique texte sur Leo Lionni, et la splendide sérigraphie pour Olivetti - en Milan, au moment de l'exposition de Leo, qui a fait un grand succès - Bien cordialement, FOLON."*

\$1200



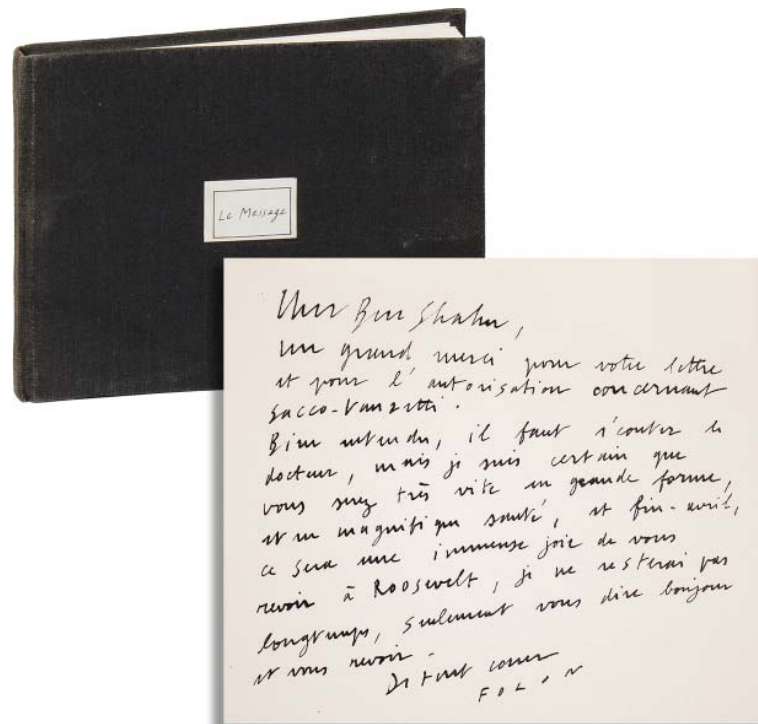
30. FOLON, Jean-Michel

Le Message

Paris: Hermann, 1967. Original black linen-covered boards with paper cover label, 9.5cm x 12.5cm; unpagged (24 leaves). Warmly and lengthily inscribed to Ben Shahn on second blank, in Folon's miniscule hand: *"Cher Ben Shahn, Un grand merci pour votre lettre et pour l'autorisation concernant Sacco-Vanzetti. Bien entendu, il faut raconter le docteur mais je suis certain que vous serez très vite en grande forme, et en magnifique santé, et fin-avril, ce sera une immense joie de vous revoir à Roosevelt..."* Mild wear and light soil to covers; internally fine.

A rare early work by the acclaimed Belgian painter and illustrator, published two years prior to his first one-man show in New York. Folon's hopeful note regarding Shahn's health is particularly poignant, as it must date from early April 1967 - the beginning of a precipitous decline in Shahn's health which would end in his death in early 1969, and just weeks before the sudden, devastating death in London of his daughter Susanna. Folon's reference to permissions for Shahn's Sacco-Vanzetti paintings is elusive; we can find no evidence that Folon ever borrowed the Sacco-Vanzetti theme in his own work.

\$1500



33. FRANÇOIS, André

The Eggercise Book d'André François

La Louvière: Le Daily-Bul, 1980. Oblong octavo (ca 17cm x 22cm). Original pictorial wrappers; [23]pp. One of 70 copies on Velin Arches, signed by André François on colophon. This copy further inscribed on half-title to Bernarda Bryson Shahn: "to Bernarda with love / Margaret and André François," undated but apparently contemporary. Very mild toning to wrapper edges, else Fine. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

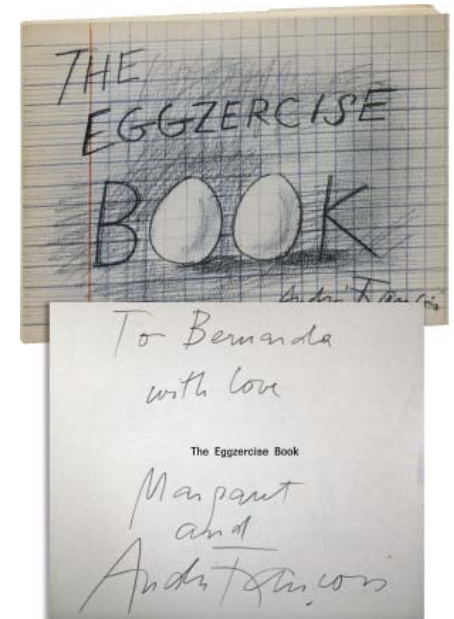
A collection of humorous drawings, all involving a play on the word "egg." François (1915-2005) was born André Farkas, in Hungary, and began his career drawing satirical cartoons for French leftist newspapers following WWII. He became one of the foremost graphic artists of the postwar period (Milton Glaser has called him "the shining light of world illustration in the 50's"). He is best known in this country for his many (50+) New Yorker covers published from the 1960s through the 90s.

\$750



with love for Bernarda
André

André François



32. FRANÇOIS, André

André François. Musée Des Arts Décoratifs, Été 1970

Paris: Musée des arts décoratifs, 1970. Small quarto (21cm). Original pictorial wrappers; [60]pp. Signed by André François on first blank; further inscribed on title page: "with love for Bernarda / André," undated but almost certainly from the gallery opening in 1970. Perfect bound, with a few leaves beginning to separate from binding; spine slightly creased; Very Good.

Scarce exhibition catalogue of works by the noted French illustrator, best known in the United States for his New Yorker covers of the 1960s and 70s.

\$300

31. FRANÇOIS, André

The Tattooed Sailor and Other Cartoons From France by André François.

New York: Alfred A Knopf, 1953. Large octavo (26cm). Pictorial paper-covered boards; viii, 115pp (chiefly illustrations). Ben Shahn's copy, signed twice by him on front endpaper. Boards slightly faded, else Very Good, lacking jacket.

The first collection of François' humorous drawings to be published in the United States. Shahn and François later became friends, leading us to wonder whether this volume may have been Shahn's first introduction to the French artist's work.

\$300



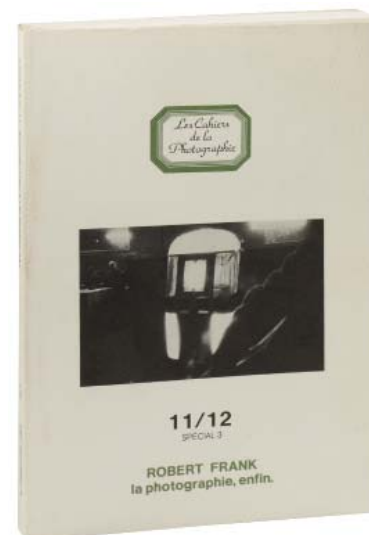
34. [FRANK, Robert] MORA, Gilles (ed)

Les Cahiers de la Photographie. Combined Issue 11/12 & Special 3: Robert Frank la photographie, enfin

Paris: Les Cahiers de la Photographie, 1983. Octavo (21cm). Original pictorial card wrappers; 144pp. Faint dusting to cover, else a fine, fresh copy. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

The entire issue is devoted to Frank's work. Reprints Frank's "Statement," originally published in *US Camera Annual* for 1958; other contributors include Gilles Mora, Walker Evans, Alain Bergala, Stuart Alexander, Arnaud Claass, others. With a bibliography of the photographer's published works. A scarce Frank item, not generally seen in commerce.

\$300



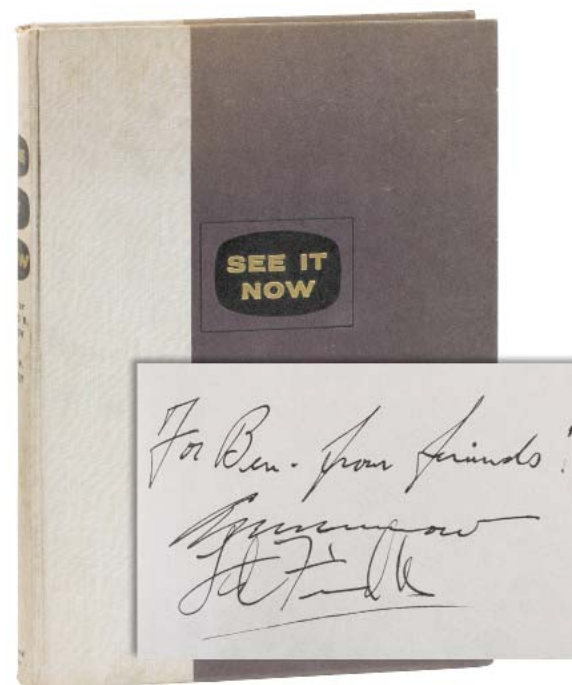
35. FRIENDLY, Fred W. and Edward R. MURROW

See It Now

New York: Simon & Schuster, 1955. Large octavo (26cm). Cloth-backed boards, stamped in black and gilt; 209pp; illus. Presentation inscription from both authors to Ben Shahn: "For Ben - from friends! / Edward Murrow / Fred Friendly," undated. Covers slightly grubby; spine a little darkened; Very Good.

A wonderful association. In March of 1954, on his weekly television news feature *See It Now*, Edward R. Murrow conducted his now legendary dismantling of the reactionary red-baiting Senator Joe McCarthy - an event memorialized in the 2005 George Clooney film *Good Night and Good Luck*. The incident moved Shahn greatly, and in the following weeks he sent two drawings as gifts to Murrow and to Fred Friendly, the show's producer; one titled "David Slaying Goliath," the other "St. George Killing the Dragon," with the slayer in both instances bearing the features of Murrow while the victims bore the likeness of McCarthy (see Frances K. Pohl, *Ben Shahn: New Deal Artist in a Cold War Climate*, Austin: 1989). The present volume - a collection of images and interviews from the four previous seasons of *See It Now* - was no doubt sent to Shahn by Murrow and Friendly as a gift in kind.

\$1200



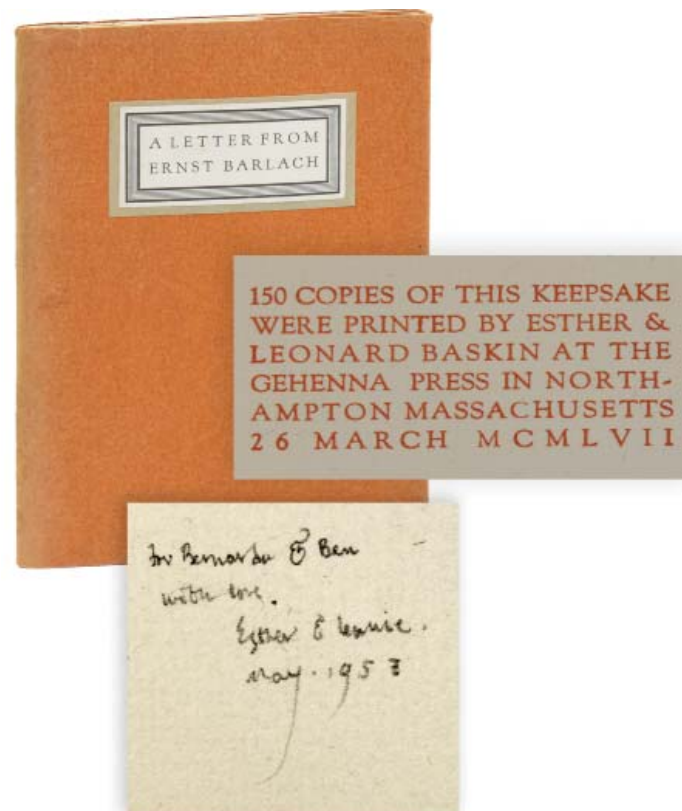
36. [GEHENNA PRESS] BARLACH, Ernst

A Letter from Ernst Barlach

(Northampton MA: The Gehenna Press, 1957). One of 150 copies issued as a keepsake by the Press. 24mo. Unprinted card covers; orange dust-jacket with applied printed label. Inscribed by Leonard Baskin on the colophon to artists Ben and Bernarda Bryson Shahn: "For Bernarda & Ben with love. Esther & Lennie. May 1957." Fine in mildly spine-sunned dustwrapper. From the library of the artists Ben and Bernarda Bryson Shahn, with estate label laid in at first leaf.

A very scarce Gehenna Press keepsake, never intended for commerce and distributed to friends of the publishers. OCLC locates only 7 copies; this an excellent association copy.

\$1500



37. GID, Raymond

Célébration de la Lettre

Haute-Provence: Éditions Robert Morel, 1962. Small square 12mo (15.5cm). White glossy paper boards, lettered in black; slipcase; un-paged [48pp]. Presentation copy for Ben Shahn from the Composing Room, Christmas, 1963 - so identified on a hand-lettered label affixed to outside of slipcase. Slight wear; small split to binding at base of backstrip; Very Good. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

A typographic fantasy by the master printer and type designer Raymond Gid, composed in Giovanni Mardersteig's Dante type and bound after a design by Odette DuCarre.

\$200

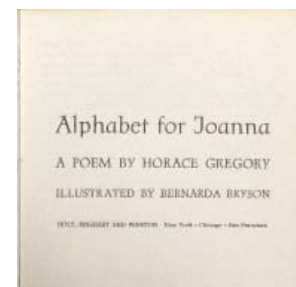


38. GREGORY, Horace and Bernarda BRYSON

Alphabet for Joanna. Illustrated by Bernarda Bryson

New York: Holt, Rinehart and Winston, 1963. 24mo. Rebound in publisher's presentation binding of three quarter red morocco gilt and cloth. Minor external rubbing, else very near fine. Presentation card laid in from Edgar Rigg, Chairman of Holt, Rinehart and Winston, sending this specially bound copy as a Christmas greeting to the illustrator, Bernarda Bryson Shahn. From the Library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

\$650



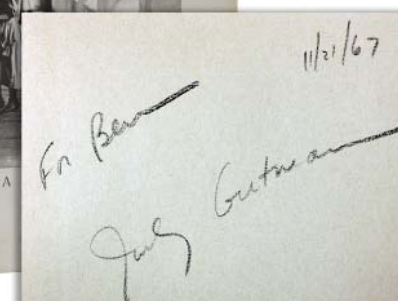
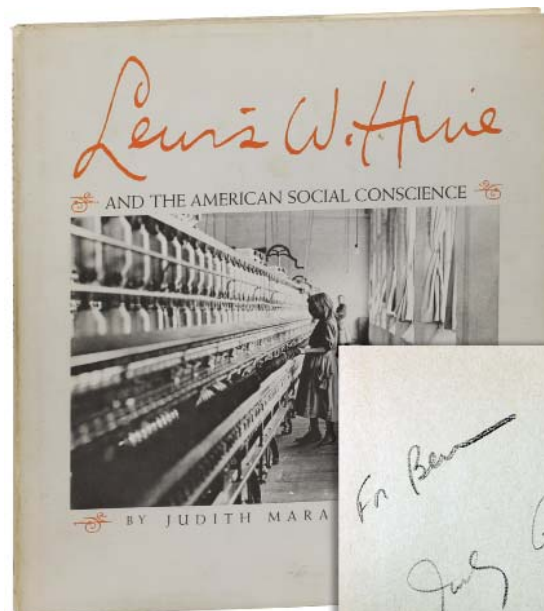
39. GUTMAN, Judith Mara

Lewis W. Hine and the American Social Conscience

New York: Walker & Co, 1967. Quarto (24cm). Tan cloth boards, lettered in black; pictorial dustjacket; 156pp (including 90pp of halftone plates). Inscribed to Ben Shahn on front endpaper: "For Ben / Judy Gutman," dated 1967. With laid-in invitation for the publisher's publication party. Boards yawning very slightly; jacket toned and lightly dusted; Very Good.

Great association copy of this major monograph on Hine (1874-1940), the dean of American documentary photographers. Following his death, and prior to Gutman's reappraisal, Hine's work had languished in virtual obscurity; the Museum of Modern Art had even declined a donation of his collection in 1942. The present work did much to revive public interest in Hine's pictures, and it is no accident that Ben Shahn is quoted prominently in Gutman's text: Shahns' debt to Hine is obvious to any who know both artists' work (the same can be said for any of Shahn's FSA colleagues). The Shahn quote which appears on the half-title of the present volume puts the matter succinctly: "Hine was one of the Great. I don't know a photographer who has not been conscious of, and influenced to some extent by, Lewis Hine."

\$450



WITH LO/VE, FROM ROBERT

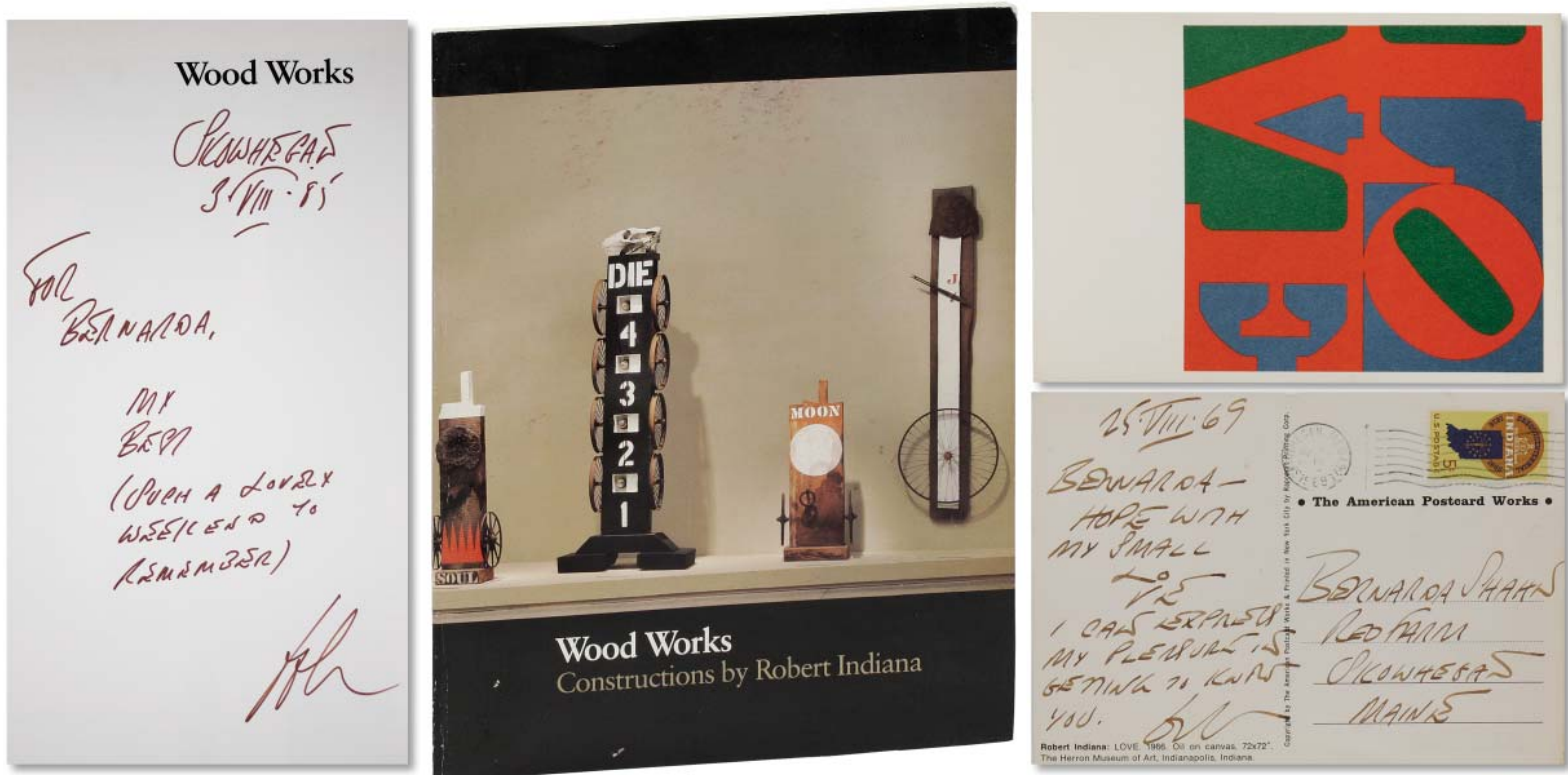
40. INDIANA, Robert

Wood Works. Constructions by Robert Indiana

Washington, D.C: Smithsonian Institution, 1984. Quarto. Pictorial wrappers; 64pp; illus. INSCRIBED to Bernarda Shahn on half-title: "Skowhegan / 3.viii.85 / For Bernarda, my best (such a lovely weekend to remember)." Also laid in is a postcard from the artist, a reproduction of his iconic "LO/VE" painting, addressed to Bernarda Shahn and dated 1969: "Bernarda - Hope with my small LO/VE I can express my pleasure at getting to know you." Minor wear; Very Good to Near Fine.

A warm presentation from the iconic pop artist. The occasion of the first card would appear to have been the two artists' first encounter at the Skowhegan artists' workshop in 1969 (where Indiana was a lecturer that year); the 1985 inscription, also from Skowhegan, likely coincides with one of Bernarda's frequent lectureships - she and Ben were regular participants at Skowhegan beginning with Ben's first lectureship in 1954.

\$1600



41. JUGAKU, Bunsho

Paper-Making By Hand in Japan

Tokyo: Meiji-Shobo, 1959. Quarto (30cm). Cream vellum boards, stamped in gilt; illustrated dustjacket; 75pp text and [26pp] of photographic plates, followed by xxiv tipped-in paper specimens. This copy inscribed on second blank: "To Mrs. Bernarda B. Shahn, with the compliments of Bunsho Jugaku," dated in 1970 and with the author's address penned above the inscription. Boards slightly toned at edges, else a fine copy in slightly worn dustwrapper with several short tears and losses to edges. All 24 paper specimens are present and in fine condition.

In addition to being an internationally recognized William Blake scholar, Jugaku was among the first Japanese academics to investigate the social history of traditional Japanese craftspeople. He helped to lead the post-war Japanese folk-craft revival movement, and became a leading authority on traditional paper-making techniques. It's likely that he and Bernarda first met on one of the Shahns' several trips to Kyoto in the 1960s.

\$500



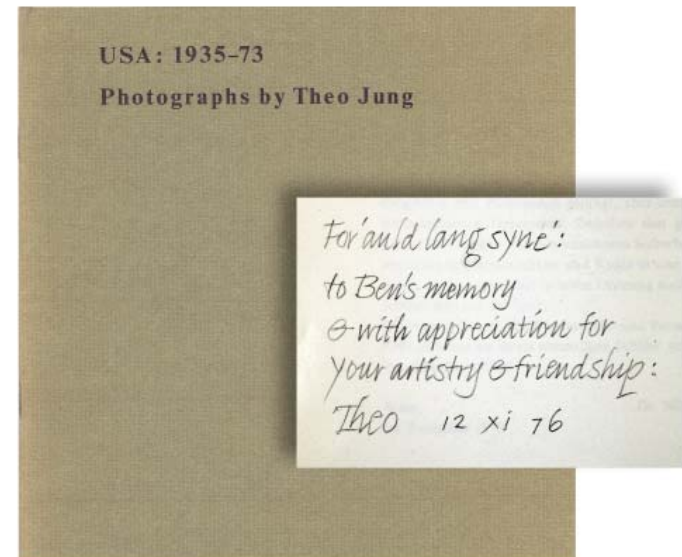
42. JUNG, Theo

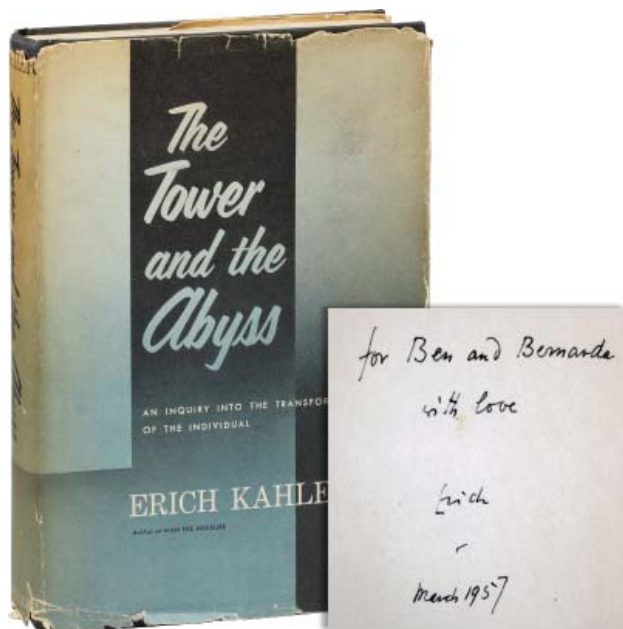
USA: 1935-73. Photographs by Theo Jung

Vienna: Wien: Höhere Graphische Bundes-Lehr- und Versuchsanstalt Wien XIV, 1973. Small, square quarto (20cm). Original printed wrappers; unpagged [16 leaves]; chiefly illustrations. Presentation inscription from Jung to Bernarda Shahn on half-title: "For auld lang syne: to Ben's memory & with appreciation for your artistry & friendship: Theo, 12.xi.76" Fine copy.

Scarce, brief catalogue of works by Theo Jung (1906-1996), who joined Ben Shahn on the photographic staff of the FSA in 1936. In the 1940s Jung independently produced a series of documentary photographs of Harper's Ferry, West Virginia which are now in the Library of Congress. The current catalog was produced for a Jung exhibition in Vienna in 1976; it includes about a dozen photographs from his FSA period, a few images from his Harper's Ferry series, and a number of later works.

\$750





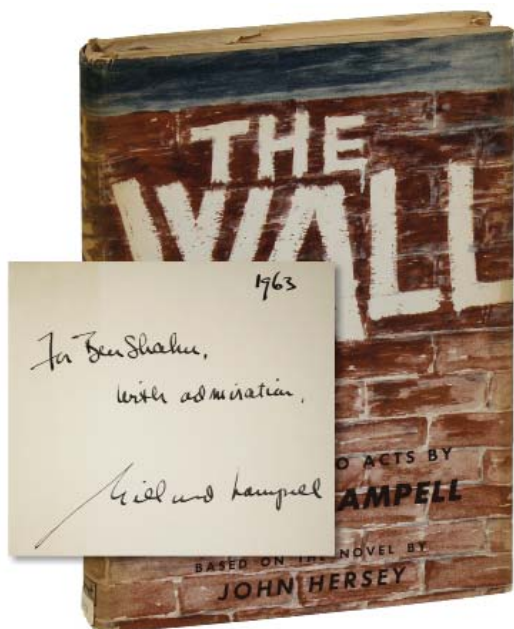
43. KAHLER, Erich

The Tower and the Abyss: an Inquiry into the Transformation of the Individual

New York: George Braziller, 1957. Octavo (21cm). Black cloth boards, lettered in white; dustjacket; 327pp. Inscribed by the author on front endpaper to artists Ben and Bernarda Shahn: "for Ben and Bernarda with love / Erich," dated in March, 1957. A Very Good copy in rubbed and edgeworn dustwrapper. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Nice association copy of Kahler's most influential work, a cross-disciplinary study of alienation in the modern world. Kahler (1885-1970) emigrated from Prague in 1938; he was long on the faculty of Princeton University and taught at Black Mountain College for one year (1946-47). A number of Kahler titles, all warmly inscribed, were in the Shahns' library, suggesting a long and continuous friendship.

\$400



44. LAMPELL, Millard and John HERSEY

The Wall. A Play in Two Acts

New York: Random House, 1961. Small octavo. Cloth boards; dustjacket; 160pp; illus. Presentation from the author to Ben Shahn on front endpaper, dated 1963: "To Ben Shahn / With Admiration / Millard Lampell." Tight, near fine copy in unclipped dustwrapper, slightly darkened on spine else near fine.

A stage adaptation of Hersey's acclaimed 1950 novel of the Warsaw ghetto uprising. Lampell's play was further adapted for the 1983 film of the same name, directed by Robert Markowitz and starring Tom Conti, Rachel Roberts, Eli Wallach, James Cromwell, and Rosanna Arquette. Prior to embarking on his long and prolific career as a writer for stage and screen, Lampell (1919-1997), along with Pete Seeger, Lee Hays and Woody Guthrie, was one of the founding members of the progressive folksong quartet the Almanac Singers. It was likely through this association (particularly with Seeger, whose brother Mike was a long-time resident of Shahn's adoptive home town of Roosevelt, New Jersey) that Lampell came to know Ben Shahn.

\$600

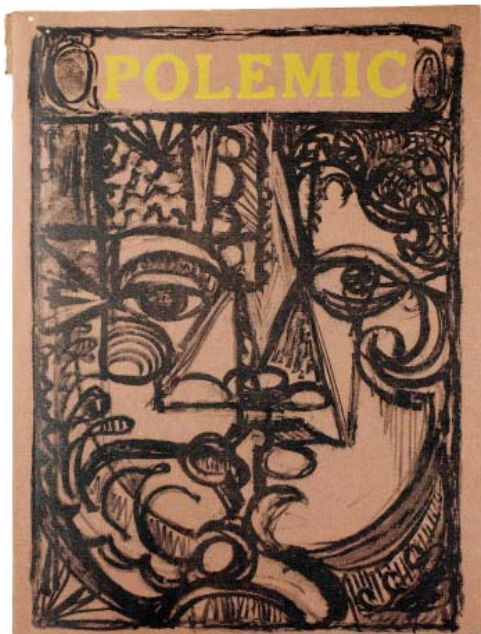
45. LICHTENSTEIN, Roy

Untitled Original Woodcut, 1959 [in] *Polemic: A Journal of Contemporary Ideas*, Vol. II, no. 1 (Spring, 1957)

Oberlin, OH: Adelbert College Student Council, Western Reserve University, 1957. Single issue of the student art-literary magazine of Adelbert College (now part of Case Western Reserve University), edited by George Skillman. Small quarto (ca. 26cm x 20cm); 80pp, with 4 inserted leaves of plates included in pagination. Small tear to paper at upper spine; mild external soil, else Near Fine. From the library of Ben and Bernarda Bryson Shahn, with estate label inside front cover.

Page 23 is an original, unsigned and untitled woodcut by Roy Lichtenstein, pressed from wood block in black ink on hand-made mulberry paper (CORLETT III.1). According to Corlett (*The Prints of Roy Lichtenstein: a Catalogue Raisonné*, 1997) this is one of two abstract wood engravings executed by Lichtenstein for *Polemic* in 1957 and 1959. Of the two, the current work is clearly the scarcer; edition size is unknown, but an editor's statement in the first issue of 1958 puts the magazine's circulation at 2,000. We suspect it was considerably less for this earlier issue.

\$1750





46. LIONNI, Leo

Per Grazia Ricevuta

Milan: Grafica Uno, 1966. Purple cloth portfolio, 18cm x 16cm, containing a cloth-backed booklet of eleven nesting die-cut leaves, each leaf bearing an original double-sided lithograph depicting a woman's face in profile. In publisher's unprinted card slipcase. The entire edition was limited to 120 signed copies; this is "VI" of 20 roman-numeraled copies reserved for friends of the author and publisher. This copy additionally inscribed on colophon: "For Ben and Bernarda / With joy and love / Leo."

Lionni (1910-1999) is now best-known as an author and illustrator of childrens' books (he was a four-time Caldecott Award winner), but prior to his illustrating career he achieved early prominence as a Futurist painter (dubbed by Marinetti "a Great Futurist") and, later, as an art director for *Fortune Magazine* and for a number of high-profile American advertising firms. The present work, fragile and ephemeral, is rare in any incarnation.

\$2500

47. LOCKE, Edwin

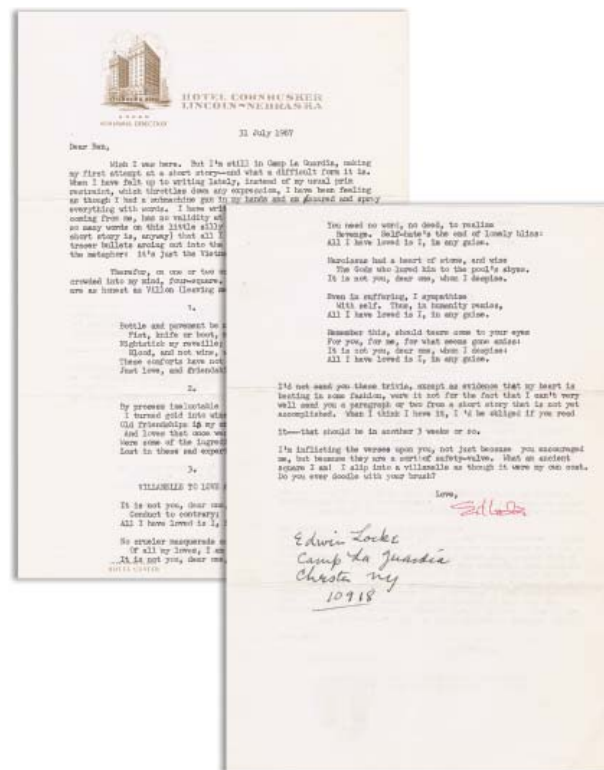
Typed Letter, Signed. 2pp, to Ben Shahn, dated 31 July 1967

Camp LaGuardia, NY, 1967. Original 2pp typed letter on two sides of a sheet of hotel letterhead, dated 31 July 1967. Addressed to Dear Ben [Shahn], signed in ink "Ed Locke." Three old folds, else fine.

A warm and personal letter from Shahn's old friend and fellow FSA photographer, including and commenting on two poems Locke has written: "...a bit of formal verse has crowded into my mind, four-square...I'd not send you these trivia, except as evidence that my heart is beating in some fashion...I'm inflicting the verses upon you, not just because you encouraged me, but because they are a sort of safety-valve. What an ancient square I am! I slip into a villanelle as though it were my own coat. Do you ever doodle with your brush?"

Though his talents lay more in the realm of writing and editing than photography, Edwin Locke worked for three years as Roy Stryker's main assistant at the FSA, where in addition to editorial tasks he participated in a number of documentary photo shoots, including an important collaboration with Walker Evans to document victims of the 1937 Arkansas Flood. His association with Shahn would have dated from this period, as Shahn and Stryker were extremely close colleagues in Washington, first in the Special Skills section of the Resettlement Administration and, later, in the art section of the FSA.

\$650



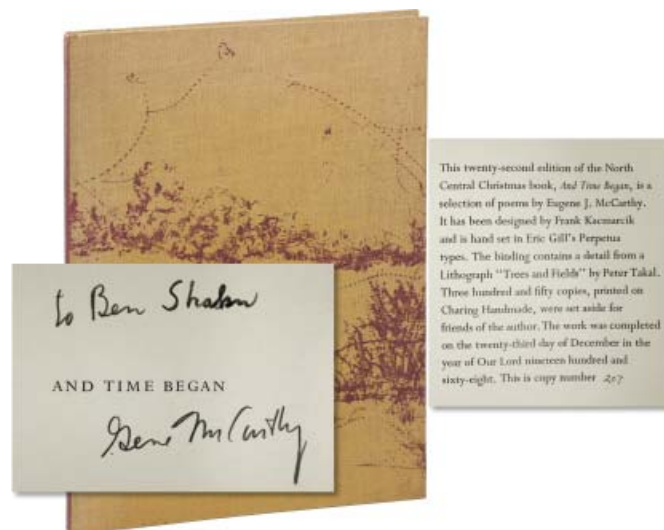
48. McCARTHY, Eugene

And Time Began

N.p. [St. Paul]: [North Central Publishing Co.], 1968. Quarto. Original pictorial cloth boards; 23pp. One of 350 copies printed for friends of the author. This copy inscribed on half-title: "To Ben Shahn / Gene McCarthy." Boards yawning slightly, else a near fine copy. Number 22 of the North Central Christmas Books.

Ben Shahn was an active participant in Eugene McCarthy's 1968 Presidential campaign; his "McCarthy/Peace" poster is one of the iconic political images of the sixties. Copies of this McCarthy book inscribed to his campaign associates are not uncommon, but this is a particularly nice association.

\$400





49. MACLEISH, Archibald

Land of the Free

New York: Harcourt, Brace, 1938. Small quarto (23cm). Tan cloth boards, lettered blue; 93pp; illus. dustjacket. Review copy, with review stamp on front endpaper. Bernarda Bryson Shahn's copy, with her signature on front endpaper and ink note above publisher's stamp: "Please Return to Bernarda B. Shahn." A worn copy; covers soiled and toned, with split to cloth at spine; contents a little shaken; Good.

MacLeish's book-length poem, illustrated with 88 photographs by FSA photographers, is among the high points of Depression-era photobooks. 88 leaves of plates, each with accompanying text by MacLeish on facing page. Of the 88 photographs, there are four by Shahn; the majority are by Dorothea Lange. One assumes that the Shahns were on the distribution list for advance copies by virtue of Ben's association with the project; whether they in fact penned a review of the book is unknown. In any case, a notable association copy. AUER 270. PARR/BADGER, v.1, p.270.

\$1500

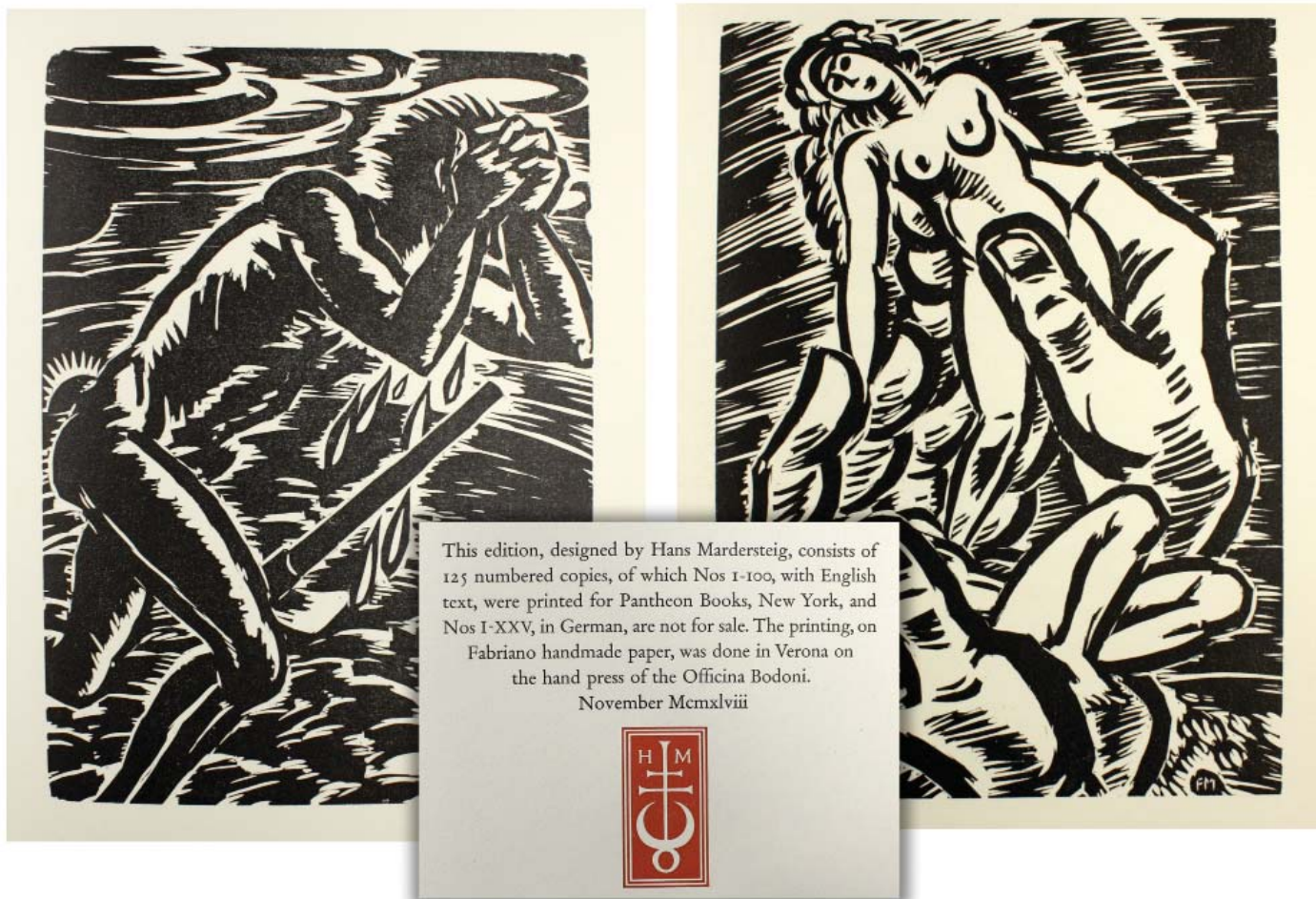
50. MASEREEL, Frans

The Creation: The First Eight Chapters of Genesis. Woodcuts by Frans Masereel

Verona: Officina Bodoni / Pantheon, 1948. Folio (39cm). Original printed cream wrappers with unprinted glassine dustwrapper; publisher's slipcase. One of 100 copies with English text (of a total edition of 126), hand-printed by Hans Mardersteig on Fabriano hand-made paper. With 24 original woodcut illustrations by Frans Masereel. Upper edge of slipcase partially detached, else fine, retaining the original glassine which is slightly darkened with a few tiny losses to spine panel. Very fresh internally, with strong, dark impressions throughout. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to inside front cover.

A major production of Mardersteig's Officina Bodoni, and a great example of Masereel's later, more expressionistic and less angular graphic style. Quite scarce, especially in fine condition. MARDERSTEIG 88.

\$2500



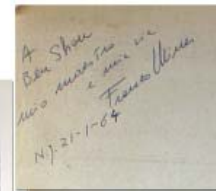
51. MINEI, Franco

20 Drawings by Franco Minei

New York: Gallery 63, [1964]. Folio (50cm). Number 207 of an unspecified number of copies. Printed paper portfolio containing 21 loose sheets, including on page of letterpress and 20 halftones after original works by the author. Inscribed on front cover: "A Ben Shan [sic] / mio maestro e mi [illegible]," signed by the artist and dated in 1964. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

Attractive, privately-issued portfolio of Minei's drawings from the 1960s, mostly large-scale portraits and life studies rendered in ink wash. Minei (b. 1922) is an important Italian realist, one of the founders of the New Roman school and a student of Giorgio di Chirico. This item very scarce; none others noted in commerce, and OCLC returns no locations.

\$1200



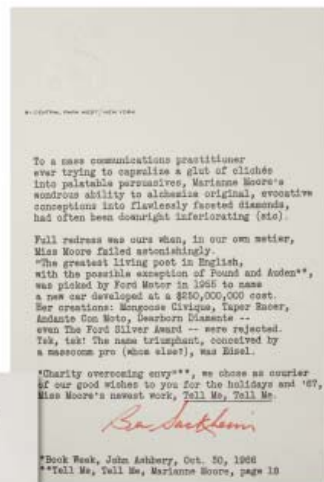
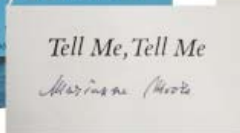
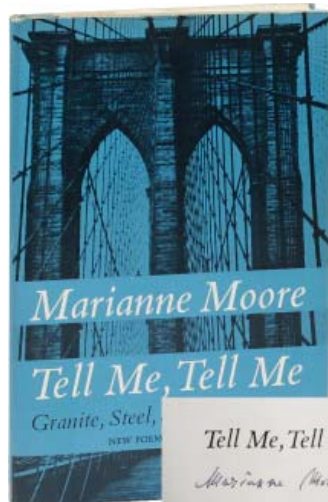
52. MOORE, Marianne

Tell Me, Tell Me: Granite, Steel and Other Topics

New York: Viking Press, 1966. Octavo (23.5cm). Gray paper-covered boards backed in blue cloth, lettered in silver; dustjacket; 57pp. SIGNED by Marianne Moore on half-title. A Christmas gift from advertising executive Ben Sackheim, with a charming typed card signed by him laid in. Fine copy in very lightly edge-rubbed jacket, Near Fine. From the library of Ben & Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Ben Sackheim, a Madison Avenue legend of the "Mad-Men" era, was an avid bibliophile (he in fact had a second career as a bookseller in Tucson, Arizona) and art collector whose association with Shahn probably stemmed from one of Shahn's numerous commercial art projects of the 1960s. It was Sackheim's practice for many years to send a signed book to friends and clients as a Yuletide greeting; these were usually accompanied by a warm and witty letter. The current example is one of the best of these - an extended riff on Marianne Moore's abject failure in 1955 to come up with a suitable name for Ford's new automobile, a failure which Sackheim said provided "full redress" to those "mass communications practitioners" who had previously been able only to stand in awe of Ms. Moore's ability to "alchemize original, evocative conceptions into flawlessly faceted diamonds...charity overcoming envy, we chose as courier of our good wishes to you for the holidays and '67, Miss Moore's newest work..."

\$400



53. MORSE, John D. and Jean CHARLOT; G. Alan CHIDSEY (designer)

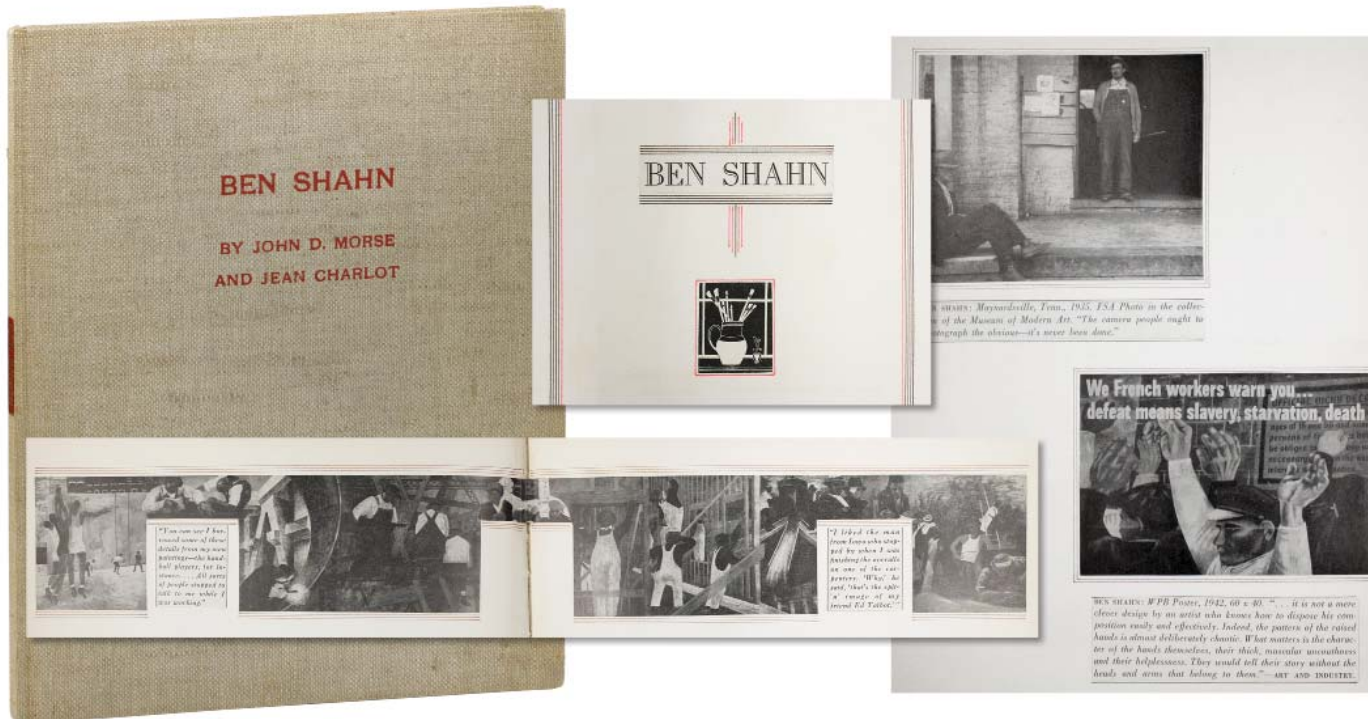
Ben Shahn by John D. Morse and Jean Charlot [Hand-Made Book]

Plandome, NY: G. Alan Chidsey, [ca 1945]. Quarto (28cm). Tan linen boards, lettered in deep red, with applied gilt morocco spine label. Unpaged [16 leaves]. Hand-constructed book, comprised of two lengthy clipped articles on Shahn, neatly laid down on high-quality wove sheets with hand-ruled borders and decorations by Chidsey, hand-bound into linen boards. Minor external wear; occasional glue-darkening, still about Fine. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped onto front pastedown.

A unique Shahn item, collecting the two major critical examinations of his work to appear prior to Selden Rodman's biography. The first is John Morse's lengthy interview with Shahn, which appeared in the April, 1944 issue of *The Magazine of Art*. The second is Jean Charlot's article on Shahn for *Hound and Horn*, which appeared in September, 1933 and was the first critical article to draw national attention to Shahn's paintings.

G. Alan Chidsey was a Long Island lawyer who maintained a long and active, if generally dilettantish, hand in the world of books. He was an occasional contributor to *The New Yorker*, a self-styled "book designer," and a bookseller and art dealer whose commissions included the executorship of Marsden Hartley's estate. Hand-made books such as this appear to have been one of his specialties - at least 15 similar items with Chidsey's imprint are in various Special Collections. All appear to be unique, leading us to believe that they were created on a commission basis for clients and friends, and not intended as mock-ups for published books.

\$800



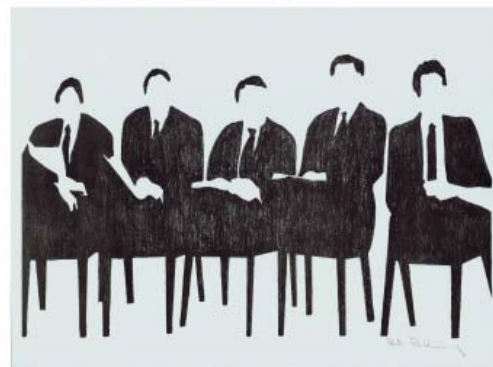
54. [NEW JERSEY VOLUNTEERS FOR McCARTHY] LOWELL, Robert; Richard ANUSKIEWICZ; et al

Fall 1961 / Portfolio of Artworks

[Roosevelt, NJ]: New Jersey Volunteers for McCarthy, 1968. Black cloth portfolio, 45cm x 34cm, containing a broadside and 14 pencil-signed lithographic plates by New Jersey artists. No. 200 of an edition limited to 250, printed by Pearl Seligman on Rives Heavyweight. Minor soil, faint stain to exterior of portfolio; contents fine. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown of portfolio

Features a broadside of Lowell's poem "Fall 1961," and 14 pencil-signed lithographs by the following artists: Richard Anuskiewicz, Carmen Cicero, Leo Dee, Joseph Demarais, John Goodyear, James Kearns, Jacob Landau, Stefan Martin, George Ortiman, Pat Pickering, Gregorio Prestopino, Jean Schonwaller, George Segal and Herbert Steinberg. According to the colophon, the portfolio was issued in response to "the challenge presented to the American political system by Senator Eugene J. McCarthy during the presidential campaign of 1968." A fair number of the artists represented here, including Landau, Prestopino, Segal, and the printer Pearl Seligman were neighbors of the Shahns in Roosevelt, NJ. A scarce item; OCLC finds only two locations (Harvard & Princeton); none others found in commerce.

\$2500



The occasion signaled by this portfolio is the challenge presented to the American political system by Senator Eugene J. McCarthy during the presidential campaign of 1968. It is issued in an edition limited to 250, in behalf of New Jersey Volunteers for McCarthy. Each of the contributing artists is in residence in New Jersey. The poem preceding the prints was contributed by Robert Lowell, and is included here by the courtesy of Robert Giroux of Farrar, Strauss & Giroux. Portfolio designed and printed by Pearl Seligman on Rives Heavyweight, an English rag paper. Portfolio No. 200

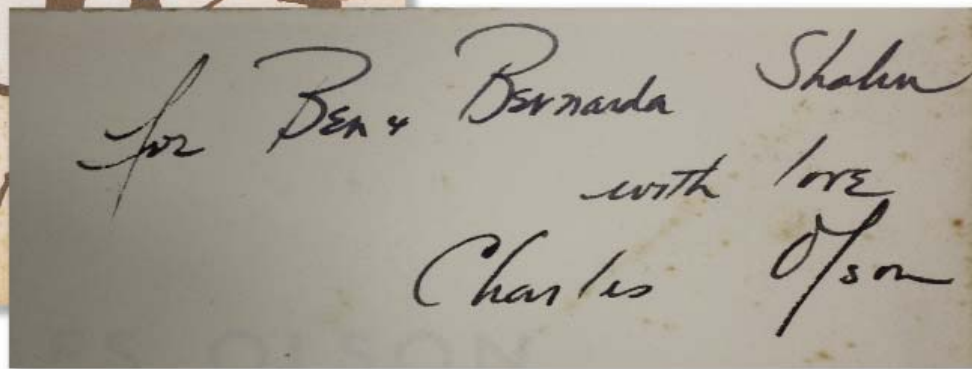
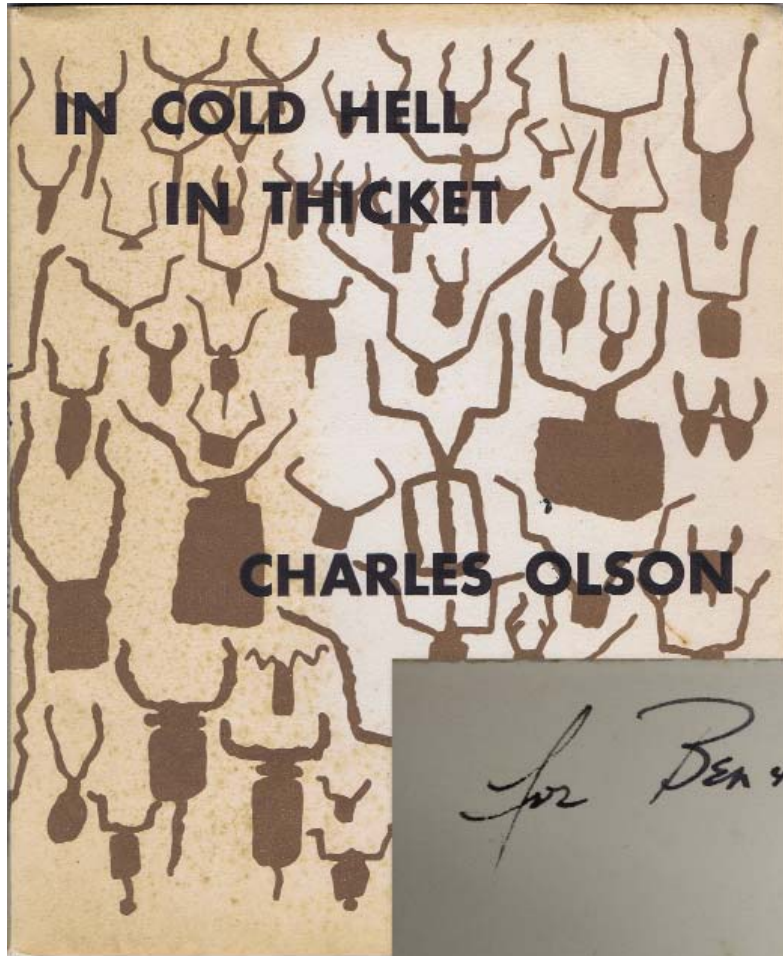
55. OLSON, Charles

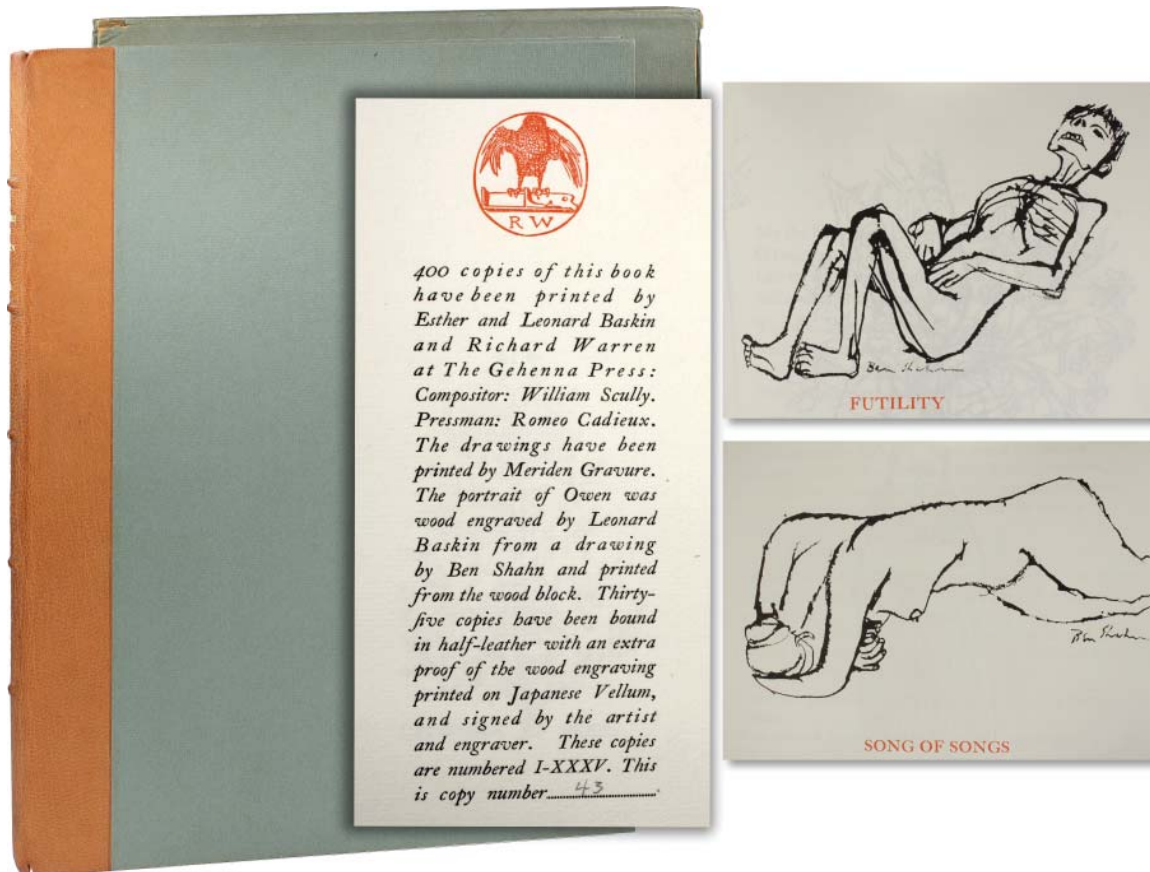
In Cold Hell in Thicket

Palma de Mallorca: Divers Press / Origin, 1953. Small square octavo (21cm x 18cm). Issued as *Origin* 8. Original plain wrappers in patterned, printed dustjacket; unpagged [63pp]. Inscribed by Olson on front endpaper: "for Ben & Bernarda Shahn / with love / Charles Olson," undated. Dustwrapper and endpapers toned and foxed, else Very Good. "Charles Olson" hand-lettered on spine, probably in either Ben or Bernarda's hand.

A notable association copy of a major Olson collection. Olson and Shahn met as co-workers at the Office of War Information in WWII, where they collaborated on Olson's first published book, a pamphlet titled *Spanish Speaking Americans in the War*. In 1951, Olson invited Shahn onto the faculty of Black Mountain College, where Ben and Bernarda spent a summer teaching painting and graphic arts; among the Shahns' students were Robert Rauschenberg, Suzi Gablik and Francine du Plessix Gray (who quickly, perhaps wisely, switched to studying poetry with Olson).

\$4500





56. OWEN, Wilfred; Ben SHAHN (illus)

Thirteen Poems by Wilfred Owen With Drawings by Ben Shahn

Northampton: Gehenna Press, 1956. Folio (33cm). Original morocco-backed paper-covered boards in publisher's slipcase; unpagged [28pp]. One of 365 copies in the regular edition (there were also 35 copies with a signed proof). Frontispiece is a portrait of Wilfred Owen, drawn by Shahn and printed from a block by Leonard Baskin; text includes 15 lithographs after original illustrations by Shahn. Mild wear and soil to slipcase; touch of foxing to endpapers; Near Fine. This is Shahn's file copy, with estate bookplate tipped onto front pastedown.

Superbly produced collection of Owen's anti-war poems, accompanied by Shahn's graphic depictions of the brutality of war. The colophon states that only the first thirty-five "deluxe" copies were bound in half-leather; in fact the entire edition was bound thus; but only the "deluxe" copies include the signed proof of the Owen portrait, not present here.

\$1250

57. PAONE, Barbara

Hurray for the Worm

By the Author, 1959. Oblong quarto (ca 19cm x 31cm). Hand-silkscreened boards; unpagged (8 leaves), each with hand-set text and an original silkscreen illustration. Number 5 in a total edition of 7 copies, signed by the artist on colophon. From the library of Ben and Bernarda Bryson Shahn, with their estate label laid in at colophon.

Exquisite hand-made book by the New Jersey graphic designer, illustrator and printmaker Barbara Paone. Paone had a distinguished career as a commercial artist before moving to academia in the mid-1970s; she was on the faculties of both Princeton (Graphic Arts) and the Philadelphia College of Art (Printmaking) during that period. The present work is executed entirely in letterpress and silkscreen, with hand-sculpted elements. Rare, with no examples located by OCLC.

\$1200



58. PATCHEN, Kenneth

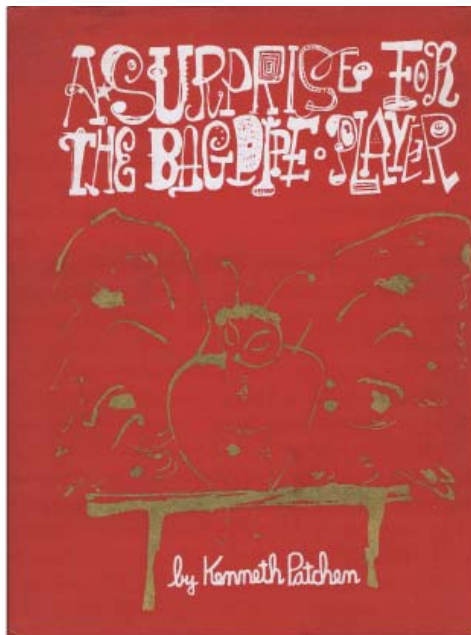
A Surprise for the Bagpipe Player - To Miriam.

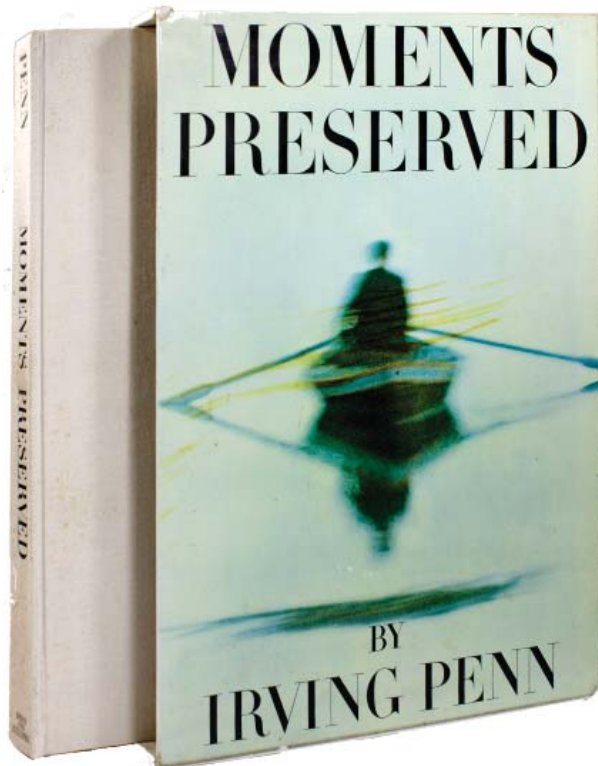
Being a collection of 18 poems with decorations and drawings reproduced through silk screening from the original MS. pages of Kenneth Patchen

Frank Bacher, 1955. Folio (39cm). Screen-printed card portfolio with eighteen loose silkscreened broadsides, as issued. One of 200 copies printed on handmade Japanese papers by Frank Bacher, many with hand-coloring by Patchen. Mild wear to exterior of the folder; a few broadsides with trivial creasing to borders; Near Fine.

Extremely uncommon complete set of all eighteen broadsides, as issued. From the library of Ben and Bernarda Bryson Shahn, with estate label inside front cover.

\$5000





59. PENN, Irving

Moments Preserved: Eight Essays in Photographs and Words

New York: Simon & Schuster, 1960. Tall quarto (33cm). Original cream linen boards, lettered in black on spine; publisher's photo-illustrated slipcase; 183pp (chiefly illus). Typical light soil to boards; backstrip slightly darkened and spotted; internally fine and in an attractive, lightly edge-rubbed slipcase. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Penn's first published monograph, now recognized as a mid-century landmark. "...*Moments Preserved* gathers Penn's vast variety of enthusiasms... Penn reinvented the classic daylight studio portrait for a more casual time, undercutting its formality but heightening its potential as a revealing performance" (Roth 101, pp. 158-159).

\$600

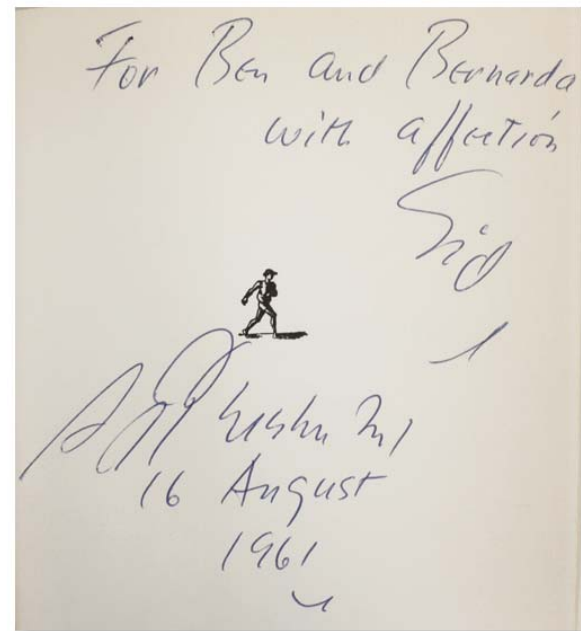
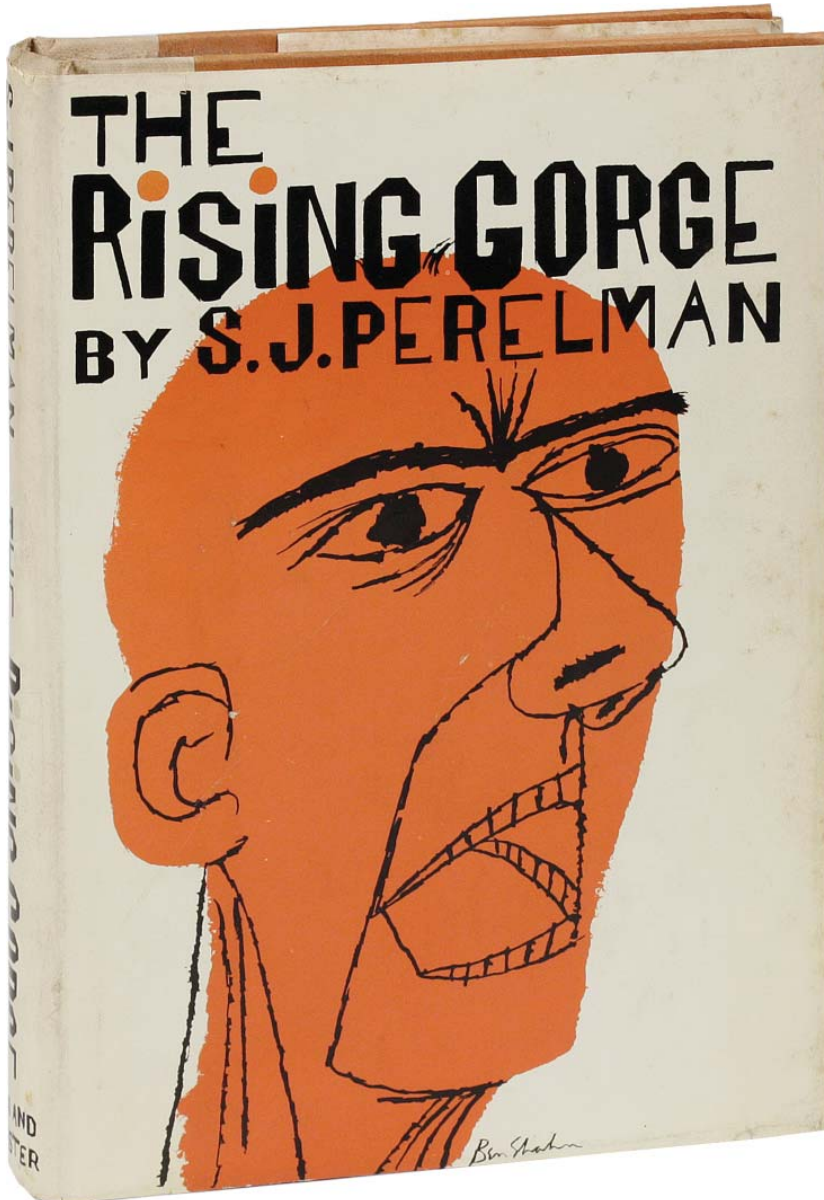
60. PERELMAN, S.J.

The Rising Gorge

New York: Simon & Schuster, 1961. Octavo (21cm). Cloth-backed orange paper-covered boards, stamped in black and orange; original Ben Shahn illustrated dustjacket; 287pp. Inscribed on front endpaper to Ben and Bernarda Shahn: "For Ben and Bernarda with affection / Sid," dated 16 August, 1961. Minor wear to board edges; jacket unclipped and just lightly toned at margins; Very Good to Near Fine.

A great association. Shahn executed the "angry man" illustration especially for this book, and it is one of his most striking jacket designs. Perelman's admiration for Shahn's work dated back at least to the thirties, when he purchased one of the paintings in the Tom Mooney series; when the opportunity finally arose for them to meet, Perelman wrote Shahn a letter saying "you can be sure I will seize the opportunity to behave like one of Sinatra's more emotional fans confronted with his idol." The two remained lifelong friends.

\$4500



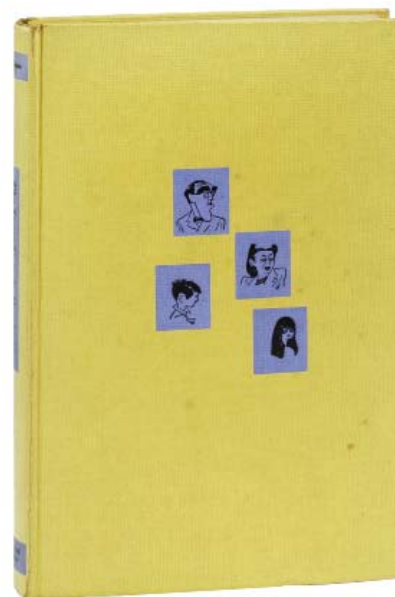
61. PERELMAN, S.J.

The Swiss Family Perelman. Drawings by Hirschfeld

New York: Simon & Schuster, 1950. Octavo (21.5cm). Canary-yellow cloth boards, stamped in blue and black; 213pp; illus. Warmly inscribed on front endpaper to Ben Shahn: "For Ben / another vignette of *tzoris*, self-induced by one who modestly considers himself an expert at self-destruction, / Tout a vous / Sid," dated 1961. Modest external soil; internally clean and unmarked; lacking dustwrapper.

A wonderful, humorous inscription from Perelman to his lifelong friend, American painter Ben Shahn. From Shahn's library, with estate label tipped on to front pastedown.

\$1750



For Ben,
another vignette
of *tzoris*, self-
induced by one
who modestly con-
sidars him self an
expert at self-
destruction,
Tout à vous
Sid
S.J. Perelman M1
25 May,
1961

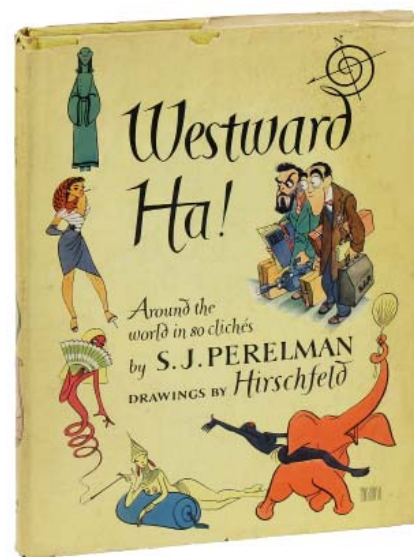
62. PERELMAN, S.J.

Westward Ha! or Around the World in Eighty Clichés. Drawings by Hirschfeld

New York: Simon and Schuster, 1948. Octavo. Yellow cloth boards; dustjacket; 159pp. Presentation inscription on front endpaper to Ben Shahn: "For Ben / this somber record of escapism and peevish ululation, with homage / Sid," dated May, 1961. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

A later (sixth) printing, no better than Very Good in the original pictorial dust-jacket, but a great inscription.

\$850



For Ben,
this somber record
of escapism and
peevish ululation,
with homage
Sid
S.J. Perelman M1
25 May,
1961



63. REINHARDT, Ad (Peter SCHJELDAHL, text)

Art Comics and Satires

New York: Truman Gallery, 1976. Folio (43cm). Printed paper portfolio containing 7 large loose broadsides folded to make 28 pages; Schjeldahl's critical essay "Reinhardt's Needle" is printed on inner pages of portfolio. Light wear; old stain to rear panel of portfolio, not extending to contents; Very Good or better. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

Eccentric catalogue for a retrospective exhibition of Reinhardt's satirical "Art Comics," which originally appeared in the avant-garde magazine *PM* in the 1940s-50s. Reinhardt and the Shahns first met in 1944, when all three worked as artists for CIO-PAC, the propaganda arm of the Congress of Industrial Organizations.

\$500

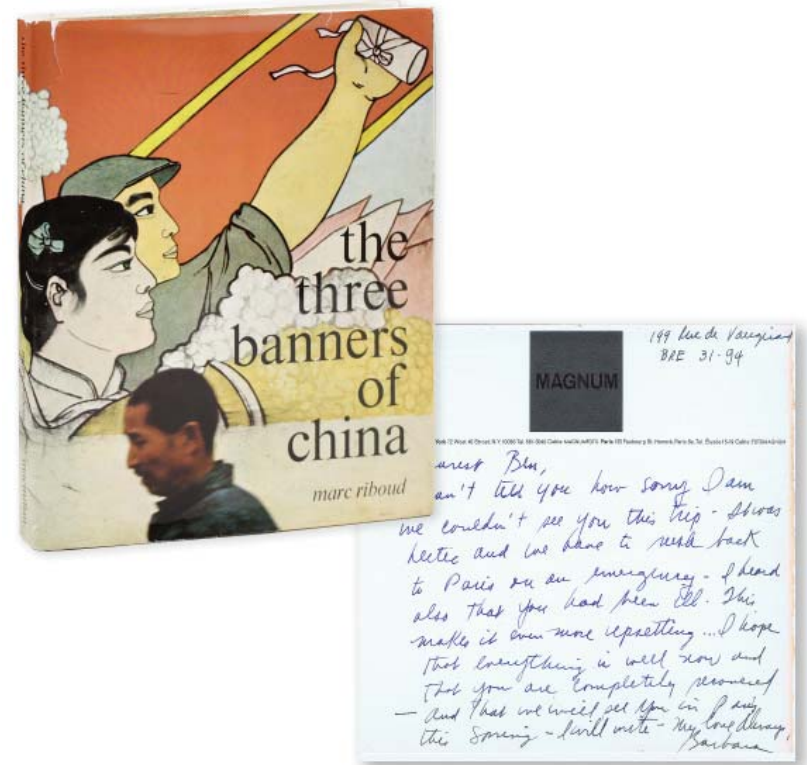
64. RIBOUD, Marc

The Three Banners of China

New York: Macmillan, (1966). Small quarto. Inscribed by the photographer to Ben Shahn, partially using the printed dedication (to his wife and son): "For Ben Shahn with warmest regards from [printed: Barbara, David] and Marc". Boards a bit foxed or age-toned, else very good in very good internally repaired dustwrapper.

Also laid in is a very warm autograph letter signed to Shahn on Magnum Photo stationery from the author's (then) wife, the African-American poet, novelist, and artist, Barbara Chase-Riboud, regretting that they missed each other on a recent trip, commiserating on Shahn's recent bad health, and looking forward to future meetings. Marc Riboud was one of the early Magnum photographers, and his work is much and undeservedly overlooked.

\$1000



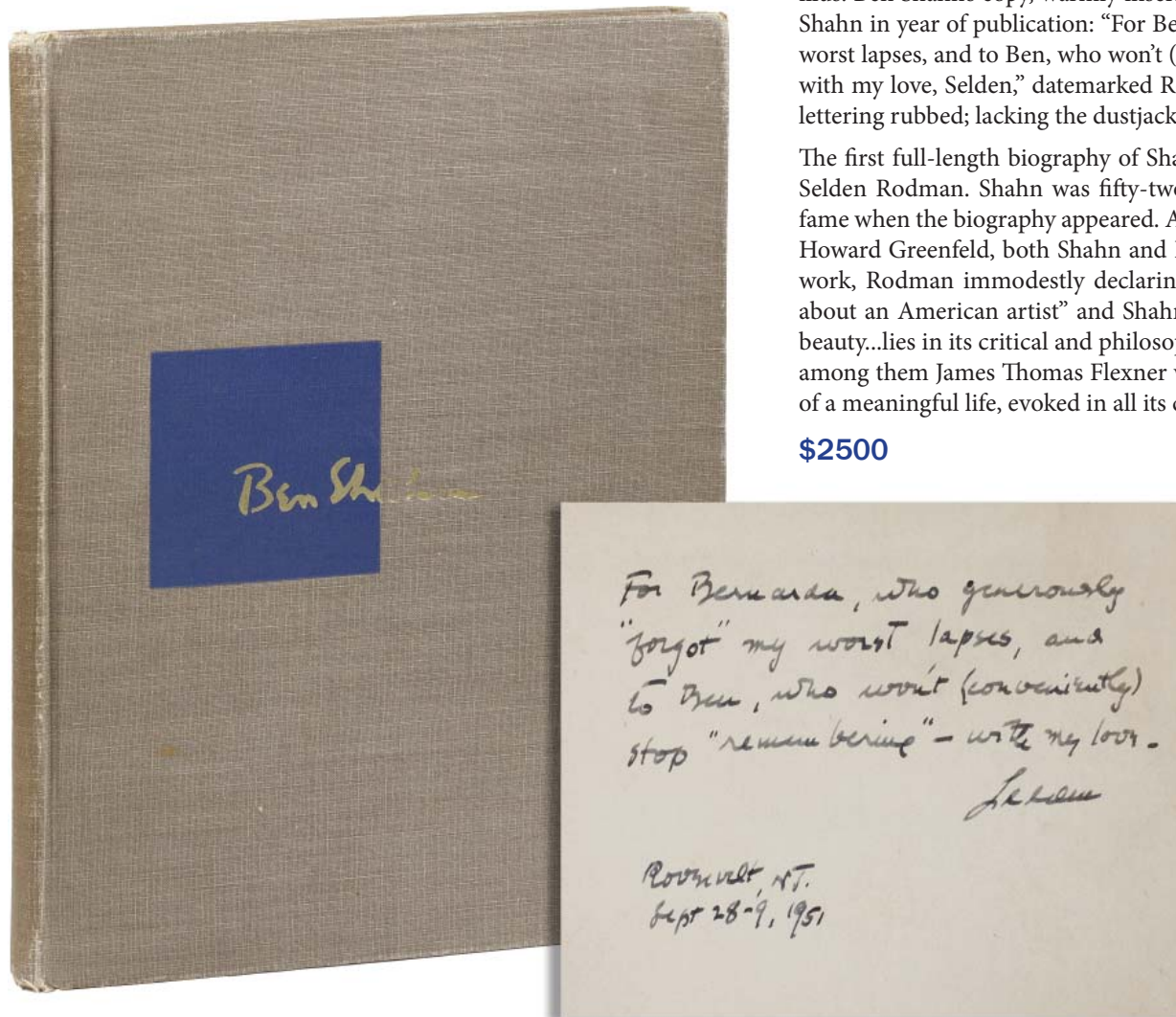
65. RODMAN, Selden

***Portrait of the Artist as An American. Ben Shahn:
A Biography With Pictures***

New York: Harper & Brothers, 1951. Quarto (25cm). Cloth boards; 180pp; illus. Ben Shahn's copy, warmly inscribed by Rodman to Ben & Bernarda Shahn in year of publication: "For Bernarda, who generously "forgot" my worst lapses, and to Ben, who won't (conveniently) stop "remembering" - with my love, Selden," datemarked Roosevelt, NJ, 1951. Mild wear; spine lettering rubbed; lacking the dustjacket. Very Good.

The first full-length biography of Shahn, written by his long-time friend Selden Rodman. Shahn was fifty-two years old and at the height of his fame when the biography appeared. According to Shahn's later biographer Howard Greenfeld, both Shahn and Rodman were very pleased with the work, Rodman immodestly declaring it "the best that has been written about an American artist" and Shahn praising it as a work whose "great beauty...lies in its critical and philosophical outlook." Many critics agreed, among them James Thomas Flexner who praised the work as the "...story of a meaningful life, evoked in all its complexity...a work of art in itself."

\$2500



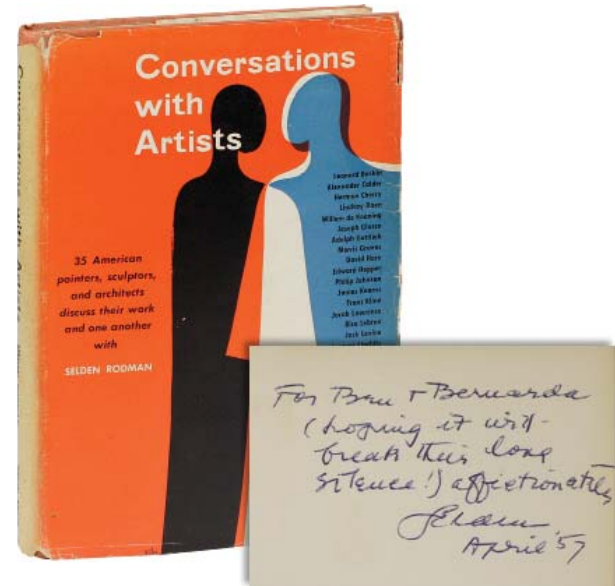
66. RODMAN, Selden

Conversations with Artists. Introduction by Alexander Eliot

New York: Devin-Adair, 1957. Octavo (21cm). Red textured boards, lettered in white; dustjacket; 234pp. Inscribed by Rodman on front endpaper: "For Ben & Bernarda (hoping it will break their long silence!) affectionately Selden," dated April 1957. Moderate wear; spine leaning slightly; jacket faded on spine and with a 1" loss on rear panel, just into text; Good to Very Good.

An important association copy. Rodman's relationship with Shahn extended at least as far back as the thirties, and his biography of Shahn, published in 1951, was the first full-scale study of the artist and his work. In the present volume, Shahn is represented by two interviews, the second of which comes at the very end of the book forming a sort of postscript.

\$1200

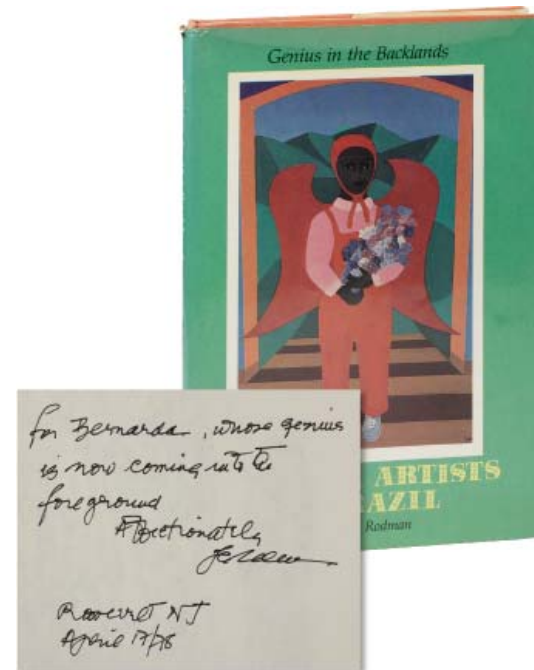


67. RODMAN, Selden

Genius in the Backlands: Popular Artists of Brazil

New York: Devin-Adair, 1977. Octavo (23.5cm). Red cloth boards; dustjacket; 148pp; illus. Inscribed by Rodman on half-title to artist Bernarda Bryson Shahn: "for Bernarda, whose genius is now coming into the foreground / Affectionately, Selden," datemarked Roosevelt, NJ, 1978. Boards yawning very slightly, else Near Fine in original illustrated dustwrapper. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

\$200



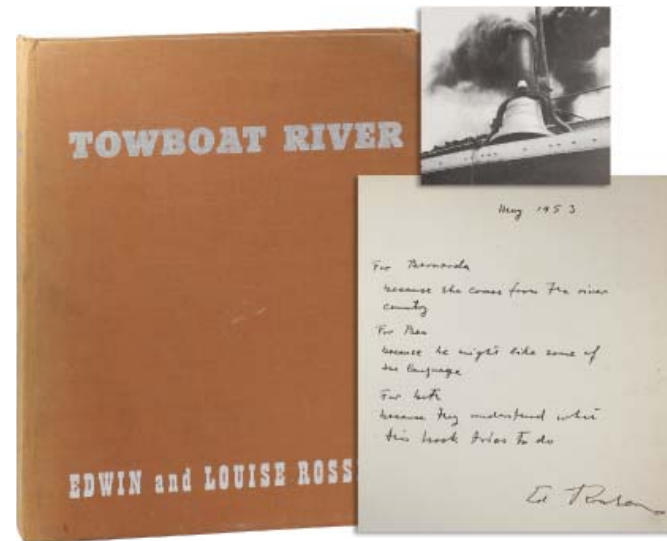
68. ROSSKAM, Edwin and Louise

Towboat River

New York: Duell, Sloan and Pearce, 1948. Quarto (27cm). Brown cloth boards lettered in silver; 295pp; illus. Inscribed on front endpaper to Ben and Bernarda Shahn: "For Bernarda - because she comes from the river country; For Ben - because he might like some of the language; For both - because they understand what this book tried to do," signed "Ed Rosskam" and dated May 1953. A shaken copy, covers dusted and spine faded; Good or better, lacking dustwrapper.

Rosskam's photo-documentary of maritime culture on the Ohio and Mississippi rivers. The work is highly reminiscent of Rosskam's photographs for the FSA in the thirties, and the book is in fact dedicated to Rosskam and Shahn's old boss at the FSA, Roy Stryker. Not the prettiest copy around, but a wonderful long inscription and a terrific association.

\$1200



THE DEDICATION COPY, INSCRIBED TO BEN & BERNARDA SHAHN

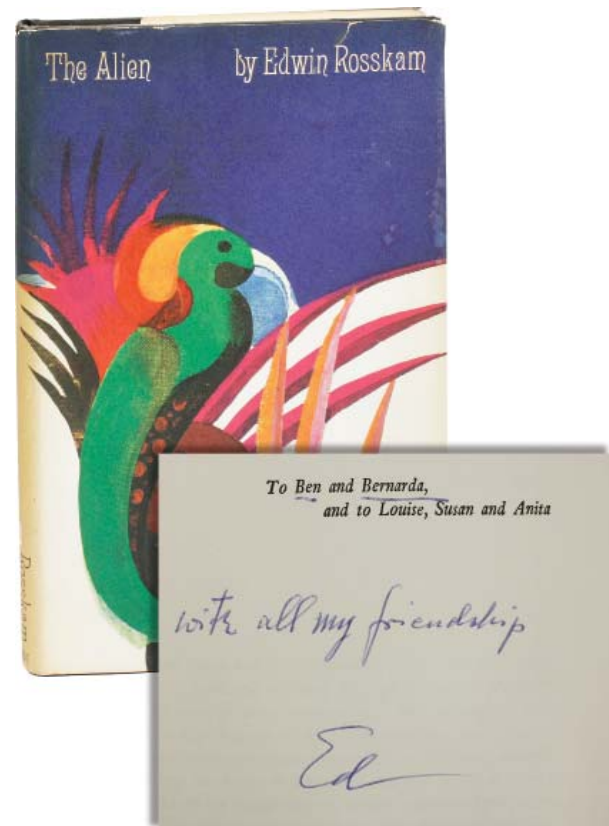
69. ROSSKAM, Edwin

The Alien

New York: Grossman Publishers, 1964. Octavo (23cm). Black cloth boards, lettered in blue, gray and red; original Seymour Chwast dustjacket; 209pp. The dedication copy, inscribed on dedication page, below the printed dedication to Ben and Bernarda, "with all my friendship / Ed." A fine copy in slightly worn and spine-darkened jacket.

Rosskam's first and only novel, of an American intellectual in Puerto Rico, inspired by the life of Rosskam's and the Shahns' mutual friend and FSA colleague Jack Delano. Rosskam and his wife Louise, Ben and Bernarda Shahn all worked together in the photography section of the Farm Security Administration, and later in the Office of War Information, where they produced some of the most memorable images during what has become known as the "Golden Age" of documentary photography.

\$1800



70. ROY, Claude (text) and Paul STRAND (photographs)

La France De Profil

Lausanne: La Guilde du Livre, (1952). Quarto (28cm). Stiff wraps with pictorial wraparound jacket; 121, (7)pp; illus. Corners bumped, spine creased, else light wear; Very Good, lacking the original (unprinted) glassine jacket protector. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside front cover.

An important collection of Strand's documentary photographs of post-WWII France, accompanied by Roy's text. This is one of an unspecified number of hors-commerce copies reserved for members of the Guilde du Livre.

\$500



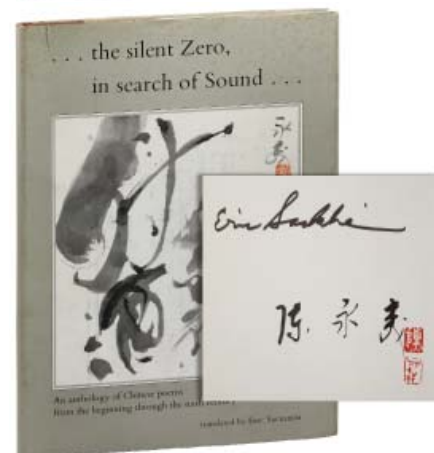
71. SACKHEIM, Eric and Ch'en Yung-Sen

...the silent Zero, in search of Sound...An anthology of Chinese poems from the beginning through the sixth century

New York: Grossman Publishers, 1968. Small quarto (26cm). Cloth-backed boards; dustjacket; 174pp; illus. Signed on verso of half-title by Sackheim and Ch'en Yung-Sen, with Ch'en's chop. Trivial fading to spine and board edges, else fine in lightly rubbed and dusted jacket. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

A collection of early Chinese poems, chosen and translated by the Shahns' friend Eric Sackheim. Includes ten tipped-on leaves of calligraphic plates by the noted Taiwanese calligrapher Ch'en Yung-Sen.

\$200



72. SCHMECKEBIER, Laurence E.

Modern Mexican Art

Minneapolis: University of Minnesota Press, 1939. Quarto (26cm). Terra-cotta cloth over boards, stamped in blue; 190pp text; 78 leaves of plates. Inscribed on half-title: "To Ben Shahn with kindest regards, Laurence Schmeckebier," dated 1951. A lightly worn copy, lacking the dustwrapper; Very Good.

Schmeckebier (b. 1906) was a sculptor and art administrator who was active in the Art Section of the WPA, though his association with Shahn might have predated this somewhat, as one of Shahn's first major public art commissions was as an assistant on Diego Rivera's RCA mural at Rockefeller Center - a project which is discussed at considerable length in the present work (though without any direct mention of Shahn).

\$300



73. SCHWARTZ, Aubrey

Mothers & Children

(New York): Privately published, 1958. 16mo (14cm). Presentation binding of full gilt-ruled brown morocco; cloth slipcase; unpagged (20 leaves). One of only 60 copies (this is number 25), printed by the artist on hand-made paper. Signed and numbered on colophon. This copy additionally inscribed below colophon: "For Ben and Bernarda / with love." From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

The book is comprised of 18 original miniature etchings (typical plate size ca. 6cm x 4cm) by Aubrey Schwartz, with letterpress title page and colophon. Schwartz (b. 1928) is a noted visual artist and printmaker whose other works have included portfolios of etchings to accompany Daniel Hecht's *Predatory Birds* (Gehenna Press, 1958) and Czeslaw Milosz's *Cats* (1994). Most copies of the present work were issued as loose sheets in a cloth portfolio; this copy in a lovely presentation morocco binding by the Harcourt Bindery, possibly unique. A rare Schwartz title (OCLC locates only two institutional holdings) with a terrific association.

\$2500



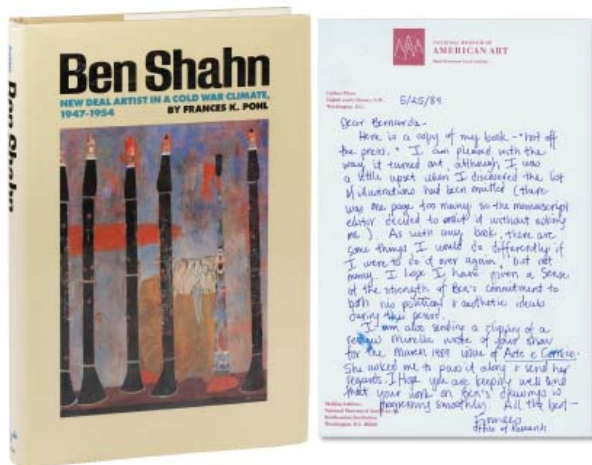
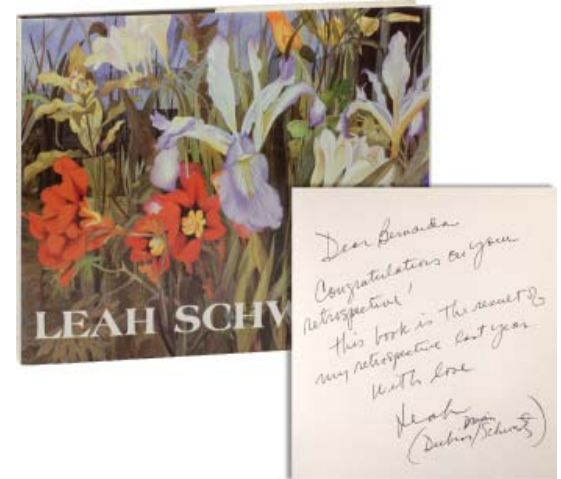
74. SCHWARTZ, Leah

Leah Schwartz: the life of a woman who managed to keep painting

Mill Valley: Strawberry Press, 1990. Oblong quarto (23cm x 29cm); cloth boards; dustjacket; 294p. Inscribed by the artist on front endpaper to artist Bernarda Bryson Shahn: "Dear Bernarda / Congratulations on your retrospective! this book is the result of my retrospective last year / with love Leah Dubin Schwartz," undated but obviously contemporary. Fine copy in fine dustwrapper.

Nicely illustrated monograph covering the entirety of this Bay Area artist's career. Schwartz's family, like the Shahns, were among the charter residents of Jersey Homesteads (later Roosevelt) New Jersey. Schwartz studied art in Ben Shahn's living room as a teenager, and spent some time as an assistant on his Roosevelt mural project. The autobiographical portion of this book includes the author's recipe for "Ben Shahn's Fegato Italiano."

\$250

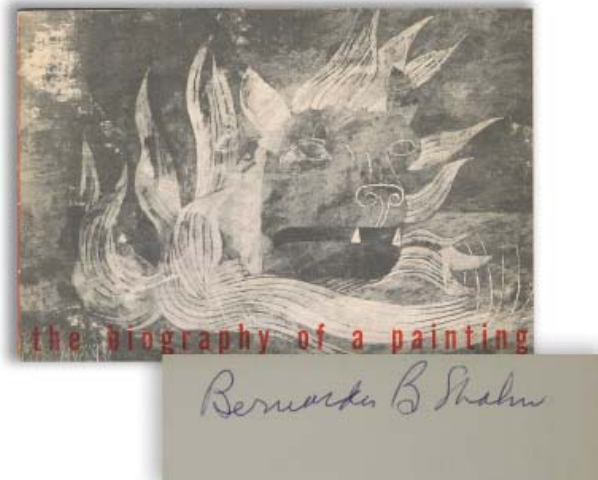


75. [SHAHN, Ben] POHL, Frances K.

Ben Shahn: New Deal Artist in a Cold War Climate, 1947-1954

Austin: University of Texas Press, 1989. Octavo (23.5 cm). Tan cloth boards; dustjacket; ix, 237pp. Presentation copy from the author to Bernarda Bryson Shahn, with lengthy holograph note laid in, dated May, 1985. Fine copy. Detailed, scholarly investigation of Shahn's life and work during the Cold War period; probably the best critical study of his work after Rodman's 1951 biography. In her note, the author states that she is "pleased with the way it turned out...I hope I have given a sense of the strength of Ben's commitment to both his political & aesthetic ideals during this period."

\$500



76. SHAHN, Ben

The Biography of a Painting

Cambridge: Fogg Museum, 1956. Oblong 12mo (ca. 13cm x 20cm). Original pictorial wrappers; 32pp. Bernarda Bryson Shahn's copy, with her ink signature to front endpaper. Mild external dusting; a Near Fine copy.

Shahn's lengthy and personal exegesis of his 1948 painting "Allegory," by turns an introspective analysis of his own artistic motivations and a major statement of his aesthetic philosophy. Delivered as the Charles Eliot Norton lecture for 1956. This copy from Shahn's library, with Bernarda Shahn's ownership signature.

\$450



77. SHAHN, Ben

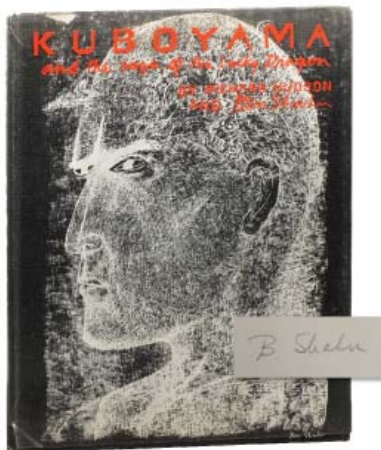
Ecclesiastes, or, The Preacher in the King James Translation of the Bible.

With Drawings by Ben Shahn, Engraved in Wood by Stefan Martin; Calligraphy by David Soshensky

New York: Spiral Press, 1965. Quarto (34cm). Parchment-backed boards, ruled in gilt and lettered in gilt on spine; in publisher's gilt-lettered chemise and slipcase of gray paper-covered boards. The first, limited edition, copy 215 of 285, signed by Shahn, Stefan Martin, David Soshensky and Joseph Blumenthal. This is Shahn's file copy, with estate label tipped onto front pastedown. A fully fine, unworn copy.

One of the finest works of the Spiral Press. Joseph Blumenthal executed the design for the book; Shahn provided the drawings, which were engraved in wood and printed from the original blocks by Stefan Martin; David Soshensky contributed the calligraphic elements.

\$950



78. SHAHN, Ben and Richard HUDSON

Kuboyama and the Saga of the Lucky Dragon

New York: Thomas Yoseloff, 1965. Quarto (28.5cm). Original pictorial cloth boards; printed acetate dust-jacket; 59pp; illus. Shahn's file copy, with Bernarda Shahn's ownership signature to front endpaper. Board edges rubbed, else Very Good in the original printed clear acetate dustwrapper, slightly rubbed and with small chips to edges. From the library of Ben and Bernarda Bryson Shahn, with their estate label tipped onto front pastedown.

Hudson's text recounts the story of Aikichi Kuboyama, crewmember on a Japanese fishing vessel who died of radiation poisoning following the 1954 H-Bomb test on Bikini Atoll. The incident inspired a series of allegorical paintings from Shahn, reproductions of which are included here (including 4 leaves of color plates).

\$300



79. SHAHN, Ben

The Alphabet of Creation: an Ancient Legend from the Zohar. *With Illustrations by Ben Shahn*

New York: Pantheon, 1954. Octavo (28cm). Original cream linen boards, stamped in red and gilt; unpagged [45pp]; illus. Mild external dusting, else Fine, lacking the dustwrapper.

Preceded by a signed, limited edition of 550 copies issued by the Spiral Press. This is the Shahns' file copy, with ownership signature of Bernarda Bryson Shahn to front endpaper.

\$250



80. SHAHN, Ben

Aru e No Denki [The Shape of Content]. Translated by Akira Sato

Tokyo: Bijjutsu Shuppan-Sha, 1960. First Japanese edition. Octavo (21cm). White pictorial wrappers with original glassine and acetate protectors (unprinted); 195pp; illus. A fine copy. Shahn's file copy, with estate label tipped on inside front cover.

Shahn's own file copy of the first Japanese language edition, with publisher's review slip laid in. An exceedingly handsome production in fine condition.

\$200

81. SHAHN, Ben

Haggadah for Passover - Copied and Illustrated by Ben Shahn. With Translation, Introduction and Historical Notes by Cecil Roth

Boston: Little, Brown, 1965. Quarto (30cm). Tan linen boards, stamped in gilt; original acetate dustjacket (unprinted); xx, 130pp; illus. Ben Shahn's own file copy, unsigned but with estate label tipped on to front pastedown. Two brief nicks to the acetate protector, bit of browning to margins of text; still an attractive, Near Fine copy.

First trade edition of Shahn's great *Haggadah*, originally issued in a limited edition portfolio by the Trianon Press. The trade edition is itself a handsome production, not over-common.

\$500



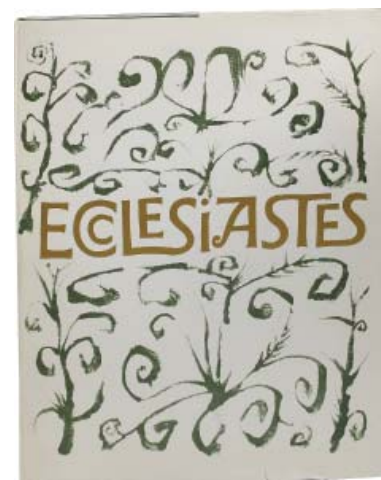
82. SHAHN, Ben

Ecclesiastes, or, The Preacher, Handwritten and Illuminated by Ben Shahn

New York: Grossman Publishers / Trianon Press, 1971. Quarto (34cm). Green cloth boards, lettered in gilt on spine; this is Bernarda Shahn's file copy, with estate label tipped on to front pastedown. Near fine, essentially unworn copy in crisp dustwrapper, mildly darkened on spine.

Trade edition following the Trianon Press limited edition of 1965. Produced under the supervision of Arnold Fawcus, proprietor of the Trianon Press, the trade edition is in itself a very handsome book.

\$300



83. SHAHN, Ben (Alma S. KING, ed)

Ben Shahn: Voices and Visions

Santa Fe: Santa Fe East, 1981. Oblong quarto (22.5cm x 26cm). Cream linen boards, stamped in black; illustrated dustjacket; 96pp. Bernarda Bryson Shahn's copy, with her ownership signature in block letters to front endpaper. Mild toning and soil to board edges; a few brief tears to the fragile, translucent dustwrapper; Very Good.

Nicely produced catalog for a 1981 Shahn retrospective at Santa Fe East, with text commentaries by John Canaday, martha Fleischman, Kenneth Prescott and Jacob Schulman. More than 70 works reproduced, included a section in color.

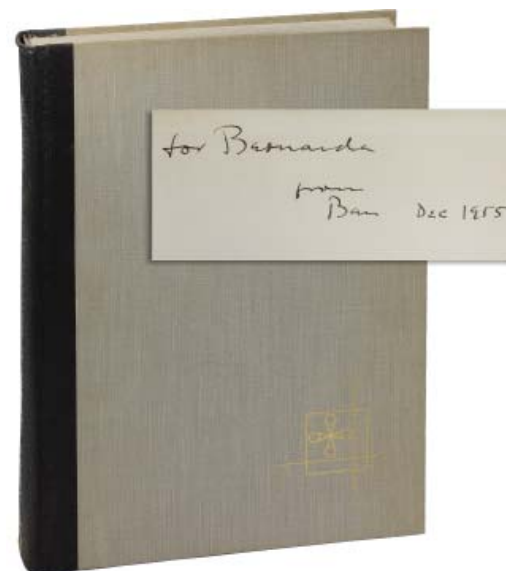
\$400



Creative Intuition in Art and Poetry

Very nice association copy of Maritain's treatise on the relationship between art and spiritual experience, a theme which played an ever-increasing role in Shahn's work in the 1950s and 60s.

\$500

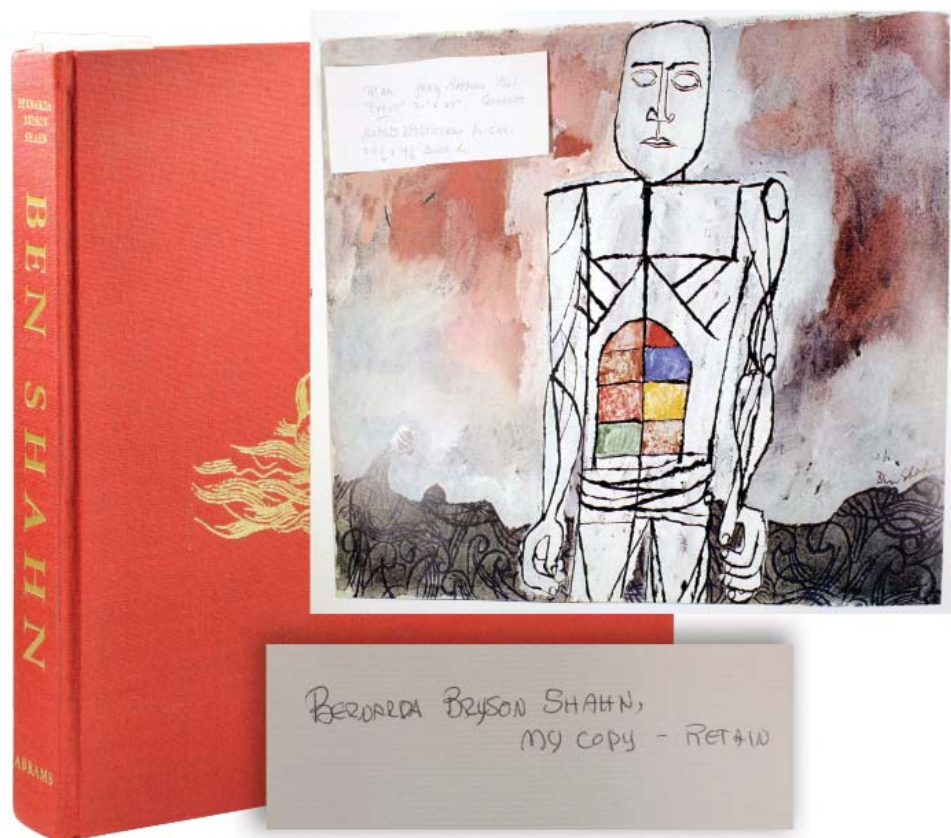


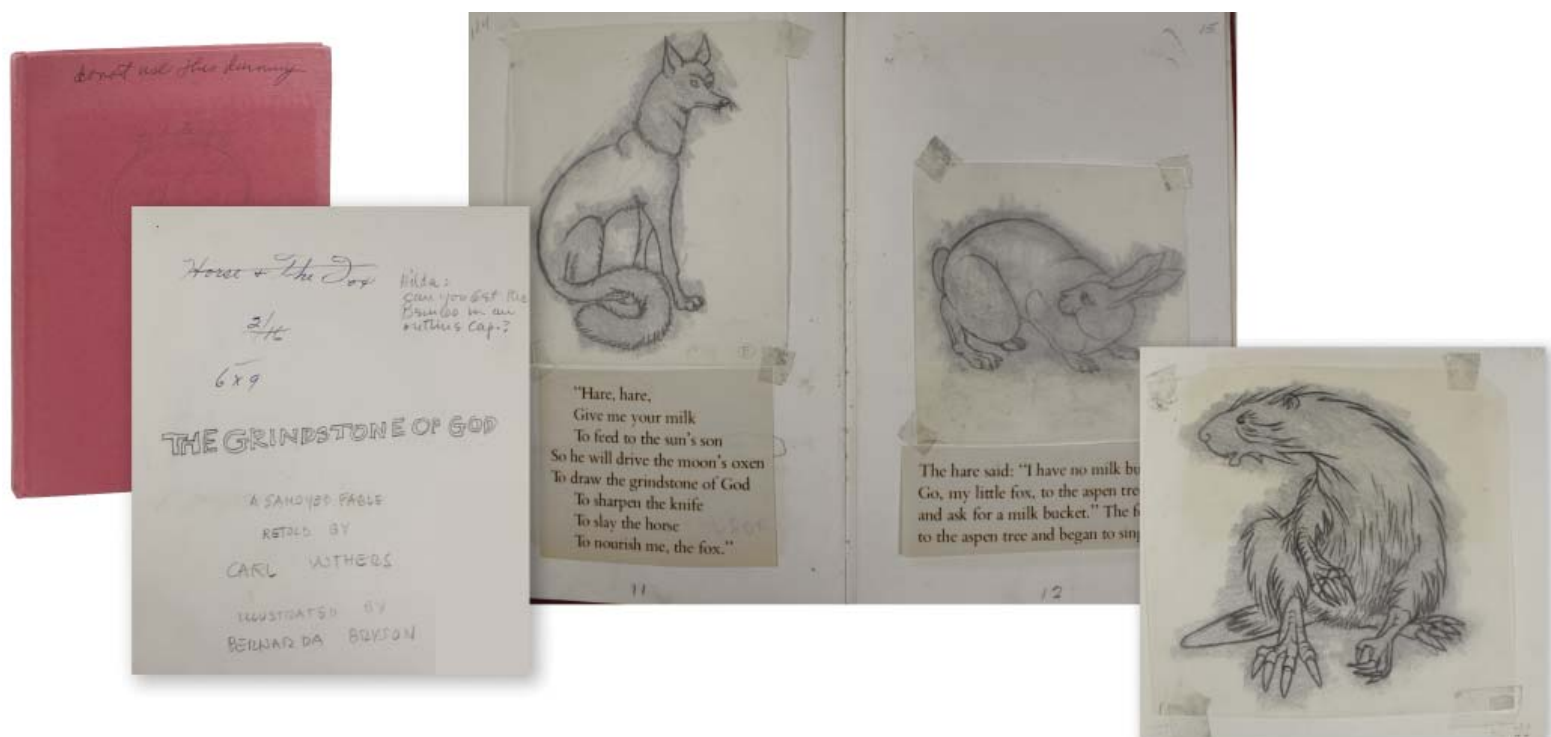
THE AUTHOR'S COPY

Ben Shahn

The major monograph on Shahn, written and edited by his wife Bernarda and published three years after his death. This is Bernarda Shahn's file copy. Annotations in Bernarda's hand are laid in on small bits of paper; most have to do with the location of various artworks; a few are more detailed, correcting or modifying aspects of the text. There is also a small (ca. 1" x 3/4"), clipped photographic portrait of Bernarda Shahn laid at front free endpaper (as found).

\$2500





86. SHAHN, Bernarda Bryson and Carl WITHERS

The Grindstone of God: A Samoyed Fable.

Original Hand-Bound Mock-Up, with 26 Original Pencil Illustrations by Bernarda Bryson Shahn

[Roosevelt, NJ: ca 1969-70]. Octavo (23.5cm). Red paper-covered boards; [28]pp. Original hand-made "dummy" of 28 pages, with text and illustrations tipped on to blank pages. Includes a hand-lettered title page and 26 original pencil drawings by Bernarda Shahn, illustrating the (mostly) animal characters in the text. In fine condition, as made. The published book was issued by Holt, Rinehart and Winston in 1970.

An enigmatic folktale in which a fox and a horse, each starving to death, must decide which one is to die. Shahn's animal illustrations are lively and accurate throughout. This is presumably an unused trial version, as an ink note to the front cover states "do not use this dummy." Carl Withers was the author of the well-known 1948 poetry anthology *A Rocket in My Pocket*. Bernarda Bryson won the Caldecott Medal for her 1963 book *The Sun is a Golden Earring*.

\$4500

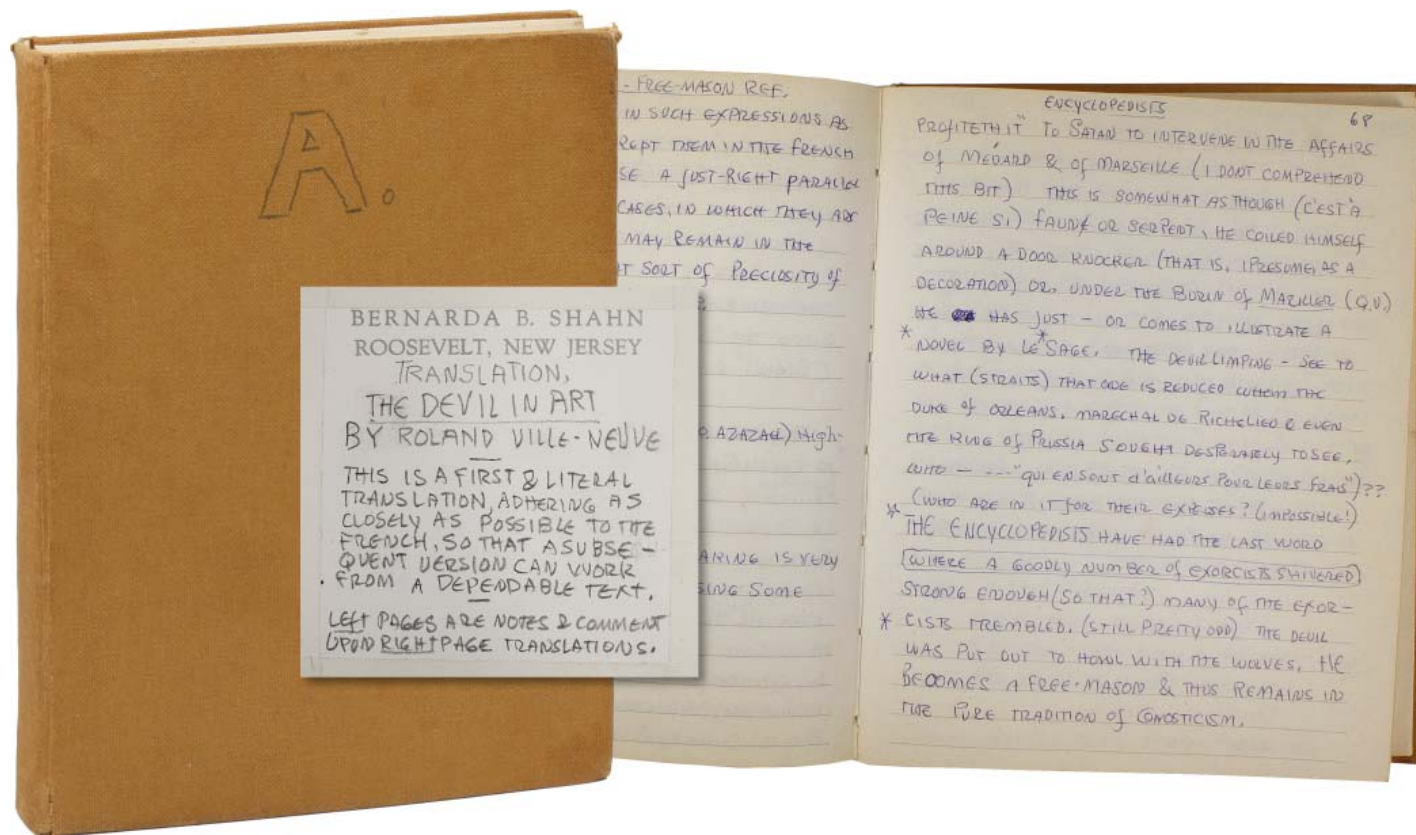
87. SHAHN, Bernarda Bryson

Holograph Manuscript Translation of Roland Ville-Neuve's The Devil in Art

Roosevelt, NJ: undated (ca 1970s-80s?) holograph manuscript of 112 leaves, comprising a literal translation of *Le Diable dans l'Art* by Roland Villeneuve (published 1957). Contained in an unlined, cloth-bound sketchbook 18cm x 14.5cm. Moderate wear, including rubbing to covers and a split to binding near center of text block. Apparently incomplete, as the translation ends in mid-paragraph and Shahn has written "Next Book" at bottom of final page. There are a further 20 or so leaves at end of volume that have been used for random notes on subjects tangentially related to the translation.

Shahn's "literal" translation is handwritten in ink on the recto of each leaf, with her notes and commentary on the text on each facing leaf verso. Her notes range from philosophical arguments with the author, to practical notes on translation of a particular phrase, to lengthy asides on artworks that might be used to illustrate a point in the text. Throughout, Shahn displays a tremendous range of knowledge and mastery, not just of art-historical subjects but of comparative religion, mythology, and aesthetic philosophies. The manuscript offers great insight to Shahn's own work as an artist, illustrator, and lecturer, and reveals her as a formidable intellect very much on a par with her late husband.

\$1800





88. SHAHN, Bernarda Bryson

Original Calligraphic Decoration on a Volume of Shakespeare's Complete Poems

New York: Gramercy Publishers, 1996. Octavo (21cm). Paper-covered boards; 239pp. Covers have been hand-lettered in black ink by Bernarda Shahn, quoting passages from the book. Accomplished in a variety of lettering styles, covering entirety of the front board, approximately 2/3 of the rear board, and portions of the spine. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Both Ben and Bernarda Shahn incorporated calligraphic techniques in their paintings from a very early date, and the study and practice of hand-lettering was a serious and lifelong pursuit for both artists. This unusual piece dates from late in Bernarda's life, when her practice of lettering had reputedly taken on an obsessive, almost graphomaniac quality.

\$200



89. SHAHN, Bernarda Bryson

Two Books Extra-Illustrated by Bernarda Bryson as a Young Girl, ca. 1913

Two octavo volumes (a 1902 Longfellow Collected Poems and a ca. 1914 reprint of C.N. & A.M. Williamson's *It Happened in Egypt*) with extensive juvenile marginalia by Bernarda Bryson when about ten years of age. From the library of Ben and Bernarda Bryson Shahn, with estate labels tipped on at each front pastedown.

In one volume Bernarda Bryson Shahn has added a lengthy holograph note in ink, signed by her and dated 1995: "NOTE: this book was inscribed with my name... & decorated profusely by me in - as I figure it, 1913. It was found by Bert and Sally Kozma in 1995 - 82 years later... I read it - didn't remember it - but meanwhile I've also spent time in Egypt, stayed at the Mena House, taken a boat up the Nile, beheld the sunrise over the Temple at Luxor." The sketches include a number of likenesses and caricatures in profile, probably drawn from the young artist's imagination but quite accomplished and with full indication of the promise that would eventually reveal itself in her mature work.

The drawings in the second volume, while generally cruder and lacking the ironclad provenance of those in the first, are similar enough in style and subject that we feel quite confident that they are also the work of young Miss Bryson. Of particular interest is a sketch on the rear endpaper illustrating a passage from Longfellow's "The Golden Legend" - it is quite fully finished (by a ten-year-old's standards) and suggests an affinity for book illustration which would in later years become Bernarda Bryson Shahn's primary focus.

\$600

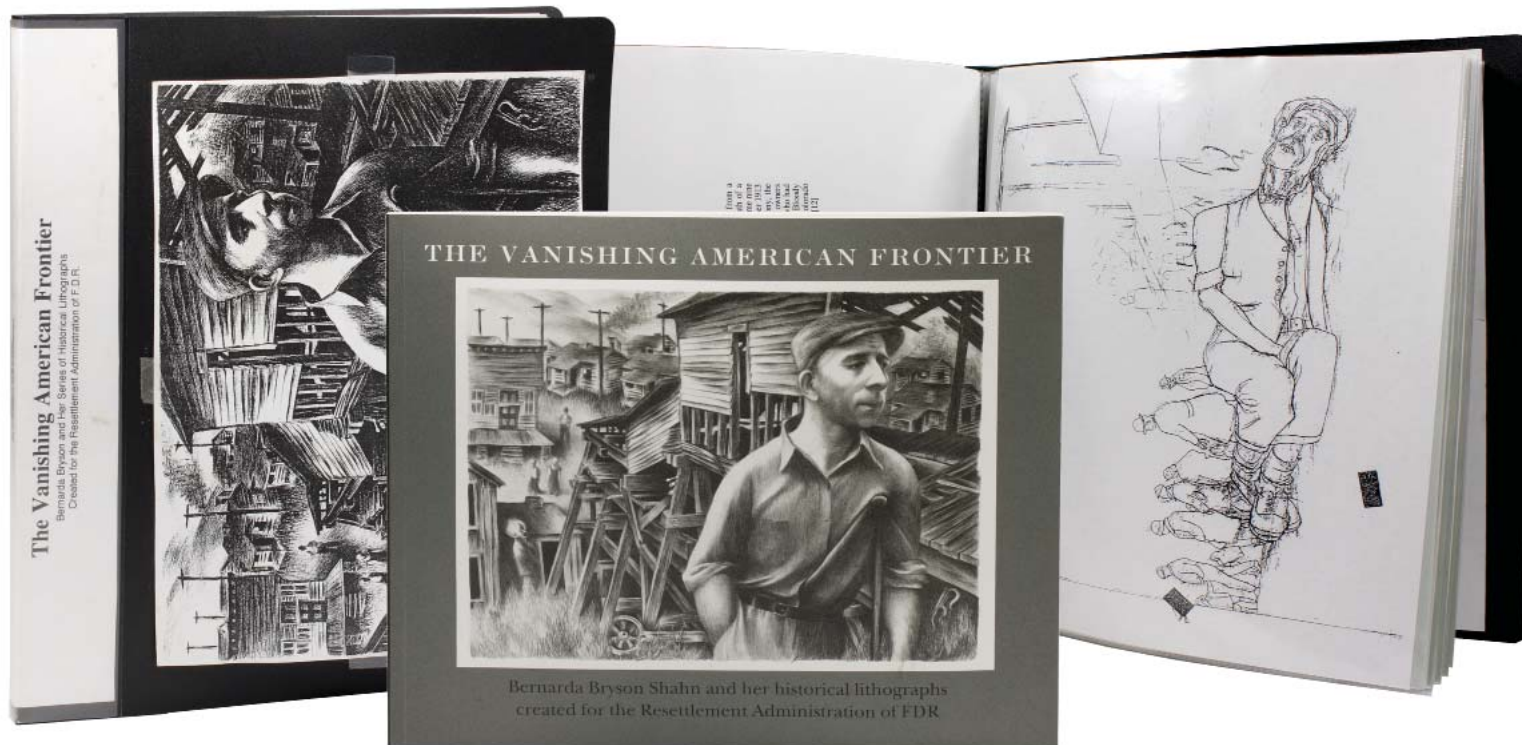
90. SHAHN, Bernarda Bryson and Jake Milgram WIEN

The Vanishing American Frontier: Bernarda Bryson Shahn and her historical lithographs created for the Resettlement Administration of FDR

New York: Wien American, 1995. Oblong quarto (23cm x 28cm). Pictorial wrappers; 11pp text; [44pp] illustrations and commentary. Together with the final manuscript "dummy" for the finished book, bound into vinyl wrappers with illustrations provided in xerox facsimile. Both volumes fine. Bernarda Shahn's own copies, with Shahn estate labels tipped onto front pastedown of each volume.

Bernarda Bryson Shahn was a prolific and talented artist and illustrator who contributed illustrations to no fewer than twenty published books during her long career. Her Depression-era lithographs, reproduced here, reveal her as both a skilled draftsman and a highly sensitive observer of the social landscape. This is the only full-length study of Bryson's work to appear in her lifetime, produced to accompany a traveling exhibit of her work in 1995.

\$1500



91. SILLS, Joyce

Some Arachnids

Northampton: Apiary Press, 1961. Oblong quarto (25cm x 34cm). Original green linen boards with paper cover label. Ten leaves of plates, each an original etching on Rives, with single sheet of letterpress laid in (as issued). Number 5 of only 25 signed copies, this copy inscribed on the colophon to Ben and Bernarda Shahn. Covers somewhat faded and slightly worn at margins; contents, including all ten etchings, are fine.

According to the colophon, the etchings were printed from plates "by the artist, with the assistance of [Ben Shahn's first son] Ezra Shahn." An exceedingly fine Apiary Press production; the etchings are all deep, strong impressions on thick paper. Joyce Sills (b. 1940) is a New Jersey painter and printmaker. She was for many years on the art faculty of Rutgers University.

\$1800

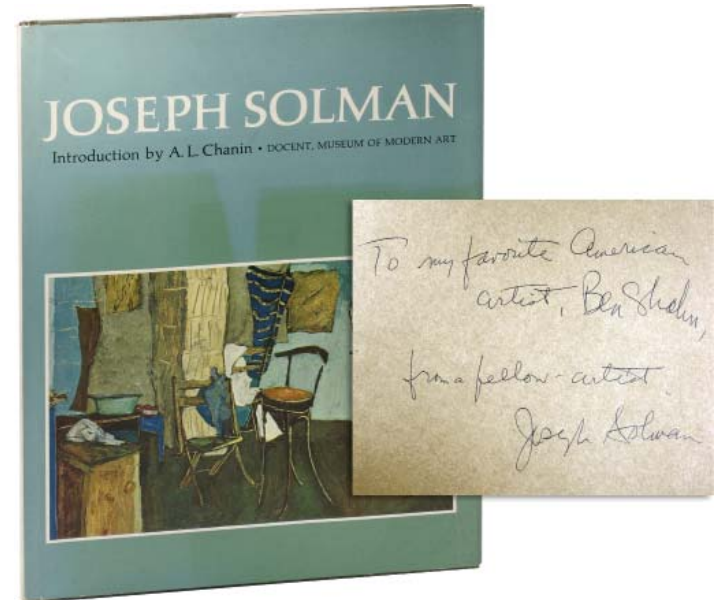


92. SOLMAN, Joseph (A.L. Chanin, introd)

Joseph Solman

New York: Crown Publishers, 1966. Quarto (28cm). Green cloth boards lettered in red; dustjacket; 16pp text, 240 plates. Inscribed on front endpaper: "To my favorite American artist, Ben Shahn, from a fellow-artist, Joseph Solman," undated. Solman (1909-2008) rose to prominence in the 1930s as a painter of semi-abstract cityscapes, and became associated with the group "The Ten," which included Adolph Gottlieb and Mark Rothko. In the forties he became the art critic for the communist journal *Masses & Mainstream*, which had always portrayed Shahn positively as "the most mature, consistent and satisfying of the American social painters." Both artists had moved in rather different directions by the mid 1950s, and it is gratifying to see that Solman still held Shahn in such high regard late in his career.

\$800



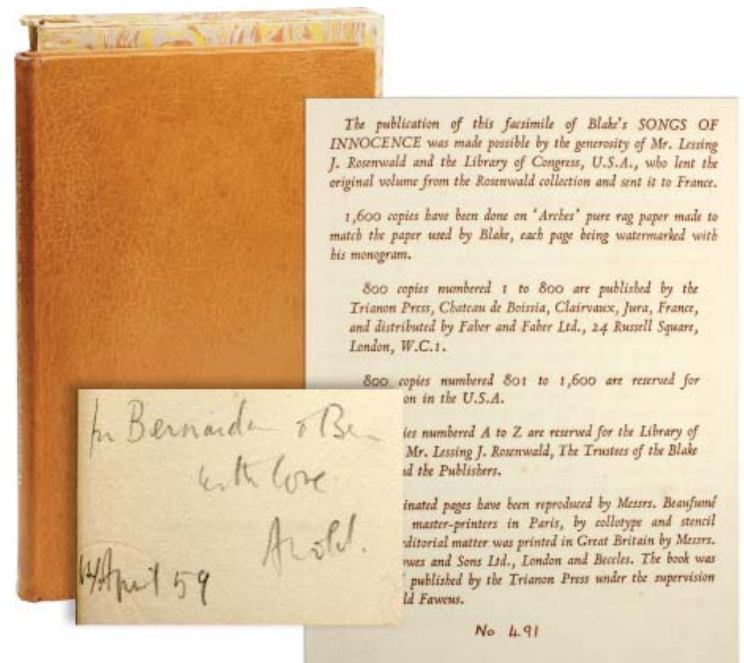
93. [TRIANON PRESS] BLAKE, William

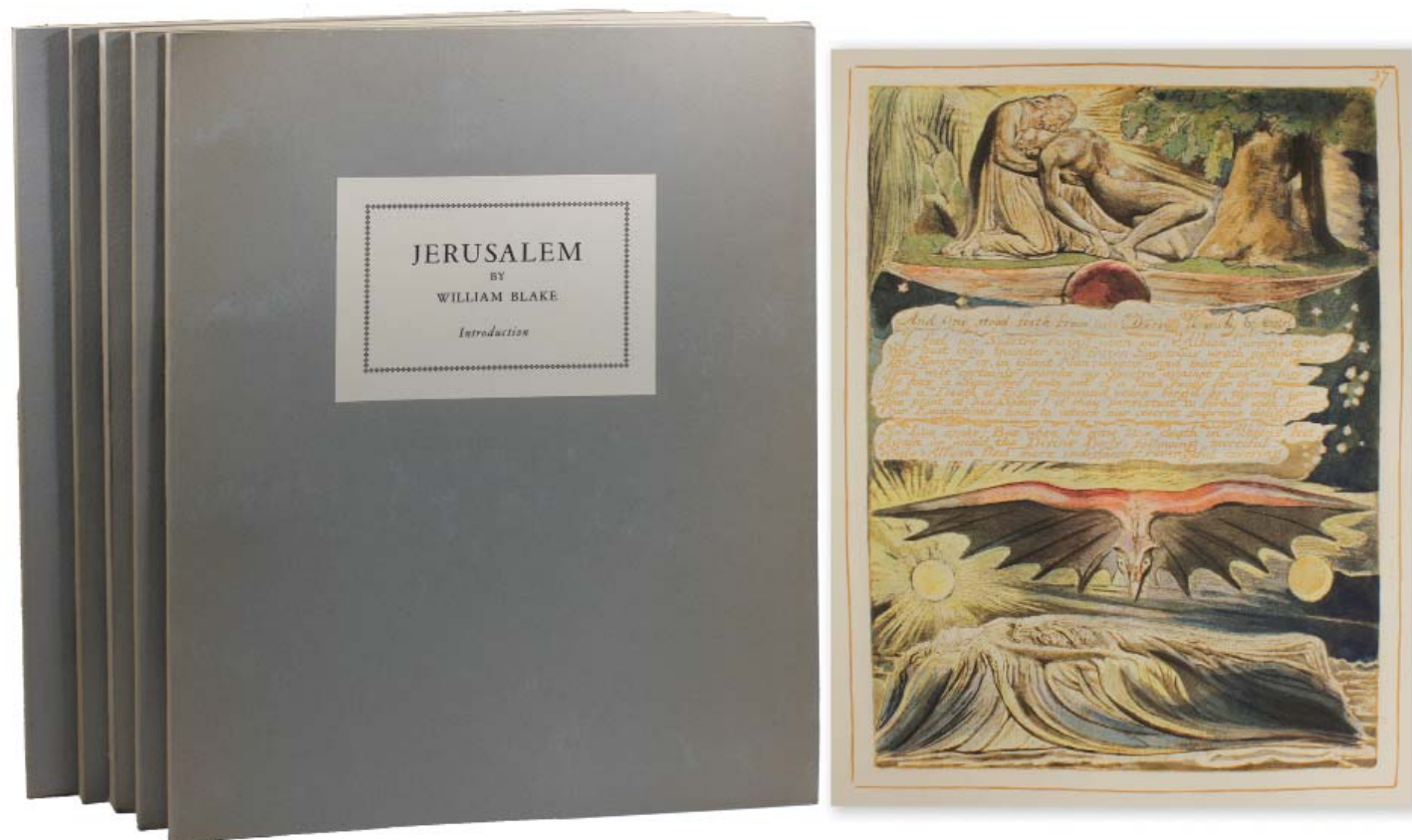
Songs of Innocence

Paris: Trianon Press for the William Blake Trust, 1954. Octavo (22cm). Full crushed brown morocco, spine lettered in gilt; publisher's marbled paper slipcase; 31 color plates executed in collotype and stencil process. Number 491 of 800 copies for Great Britain. This copy INSCRIBED on colophon: "For Ben and Bernarda [Shahn] / With love, / Arnold," dated 1959.

Arnold Fawcus (1917-1979) was the legendary proprietor of the Trianon Press, whose facsimiles of Blake are widely considered the best ever produced. Shahn and Fawcus's on-again, off-again friendship began during the Shahn family's 1958 French vacation, and resulted in one legendary collaboration: the Trianon press edition of Shahn's Haggadah, issued in 1966. While the collaboration resulted in one of the finest illustrated books of the twentieth century, it also put a strain on Shahn's and Fawcus's friendship; by the end, the relationship had cooled considerably, and when Shahn eventually learned that Fawcus had sold the trade rights to the Haggadah to Boston publisher Little Brown he reputedly foreswore any further dealings with Fawcus.

\$1250





94. [TRIANON PRESS] BLAKE, William

Jerusalem: A Facsimile of the Illuminated Book.

Cobham: Trianon Press, [1951]. Of 516 copies in the total edition, this is one of 250 reserved for sale in America. Quarto (34cm). Stiff card wrappers; five original fascicles (text + 4 fascicles of 25 plates each) in original publisher's cloth-and-board clamshell case. Minor splits to corners of box; slight offsetting from the box to covers, else a fine copy. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on inside top cover of box.

This was the first of the great Trianon facsimiles of Blake's illuminated works, produced to the most exacting standards by Arnold Fawcus. The plates were painstakingly printed in pochoir process requiring an average of 44 applications. It was reputedly upon viewing this work that Shahn first conceived of collaborating with Fawcus on a finely-printed version of his *Haggadah*, a project which Fawcus undertook but did not complete until 1966.

\$4500

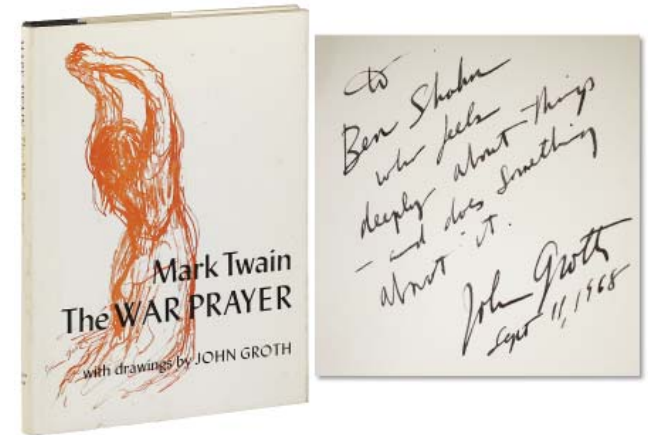
95. TWAIN, Mark and John GROTH (illus)

The War Prayer. With drawings by John Groth

New York: Harper & Row, 1968. Tall octavo (26cm x 19cm). Cloth-backed boards; dustjacket; [88]p. Author's presentation to Ben Shahn on front endpaper: "to Ben Shahn who feels deeply about things - and does something about it," dated 1968. A tight, Near Fine copy in lightly used dustwrapper.

Groth was a prolific illustrator, best known for his documentary drawings of soldiers in combat. He was a long-time fixture at the Art Students' League, where he taught evening classes for over 40 years. Twain's "War Prayer" was withheld from publication during the author's lifetime, as Twain feared its pacifist tone would hurt his popularity. The poem first appeared in a posthumous collection, *Europe & Elsewhere* (1923); this is the first separate edition.

\$750



96. UPDIKE, John

The Dance of the Solids

[New York]: Scientific American, 1969. Slim, square 12mo (15cm). Original printed wrappers; un-paged (12 leaves); illus. Fine copy.

A scarce Updike "A" item, issued as a premium to *Scientific American* subscribers in 1969. Rarely found in fine condition. This copy from the library of Ben and Bernarda Bryson Shahn, with estate label laid in at inside front cover.

\$1200



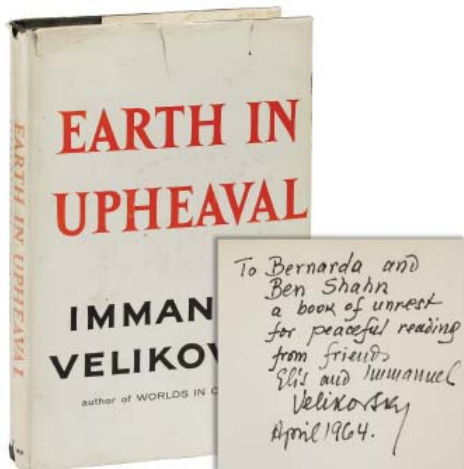
97. VELIKOVSKY, Immanuel

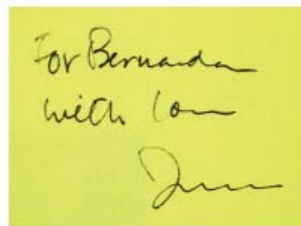
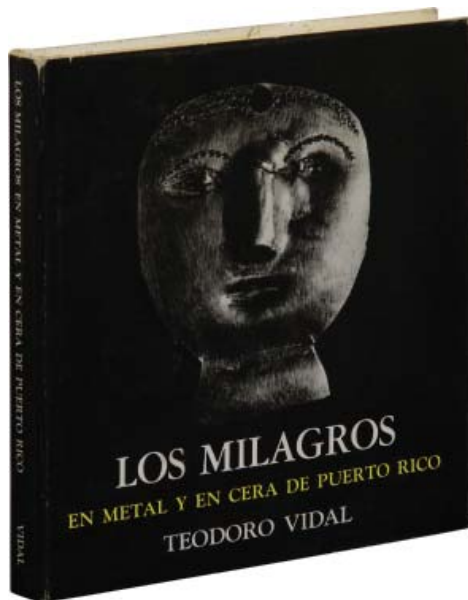
Earth In Upheaval

New York: Doubleday, 1955. Octavo. Cloth boards; dustjacket; 301pp. Inscribed on front endpaper: "To Bernarda and Ben Shahn a book of unrest for peaceful reading from friends Elis and Immanuel Velikovsky," dated 1964. Very good in slightly edge-worn dustjacket with 1/2" loss at base of spine.

A later installment in Velikovsky's series of pseudo-scientific ruminations on the origins of the universe. Shahn and Velikovsky would probably have known one another through mutual acquaintances among the Princeton intellectual community (where Velikovsky was reputedly treated with somewhat condescending tolerance). It is worth noting that both the artist and the author were heavily influenced by Jewish mystical and cosmological texts, and Shahn's *Alphabet of Creation* appeared within a year or two of Velikovsky's controversial cosmological work, *Worlds in Collision*.

\$350





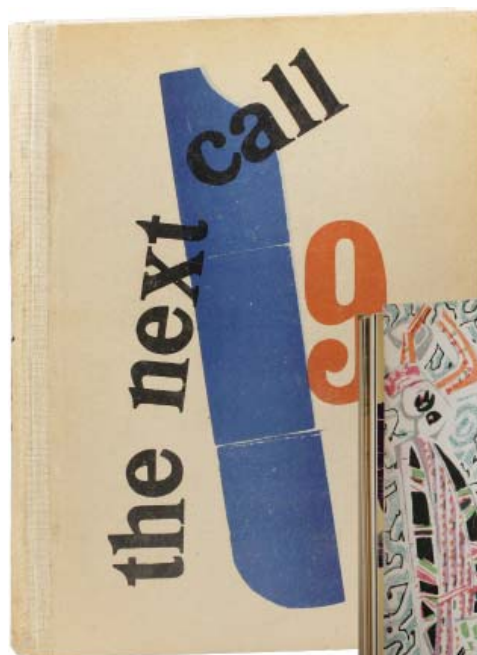
98. VIDAL, Teodoro and Pablo DELANO

Los Milagros en Metal y en Cera de Puerto Rico. *Photographs by Pablo Delano*

San Juan: Ediciones Alba, 1974. Small square quarto. Inscribed by the photographer's father Jack Delano to Bernarda Shahn: "For Bernarda with love, Jack." Fine in about fine dustwrapper with a tiny tear and a little rubbing. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with estate label tipped on to front pastedown.

Both Ben Shahn and Jack Delano worked as photographers for the FSA during the depression. Delano married Shahn's cousin and moved to Puerto Rico, where his son also became a photographer and artist.

\$475



99. WERKMAN, Hendrik; F.R.A. HENKELS, et al

Hommage à Werkman

Stuttgart: Fritz Eggert, 1957/58. Quarto. Original illustrated boards, backed in tan linen, stamped in blue, black and red; unpagged. Minor soil to linen spine; board edges toned; Very Good to Near Fine. From the library of Ben and Bernarda Bryson Shahn, with estate label tipped on to front endpaper.

This major monograph on the Dutch avant-garde graphic artist Hendrik Werkman is itself a masterpiece of avant-garde book design, designed and edited by F.R.A. Henkels and H.A.P. Grieshaber. Werkman (1882-1945), one of the most typographically inventive designers of the 1920s and 30s, is now best remembered for his innovative magazine *The Next Call*, published from 1923 to 1926. During the German occupation he issued a series of underground anti-Nazi leaflets; he was finally caught and executed by the Gestapo in 1945. The current volume includes numerous facsimiles of Werkman's work from the 20s through 40s, printed in a variety of processes and on various paper stocks, along with a section of original lithographs and linocuts by avant-gardists of the 1950s whose work was influenced by Werkman's, including Grieshaber, H.L. Greve, Riccarda Gregor, Herbert Schwabel, Emil Kiess, Hans Martin Erhardt, and others. A stunning book which to Shahn, himself a tireless typographic innovator, must have been of great interest.

\$1200

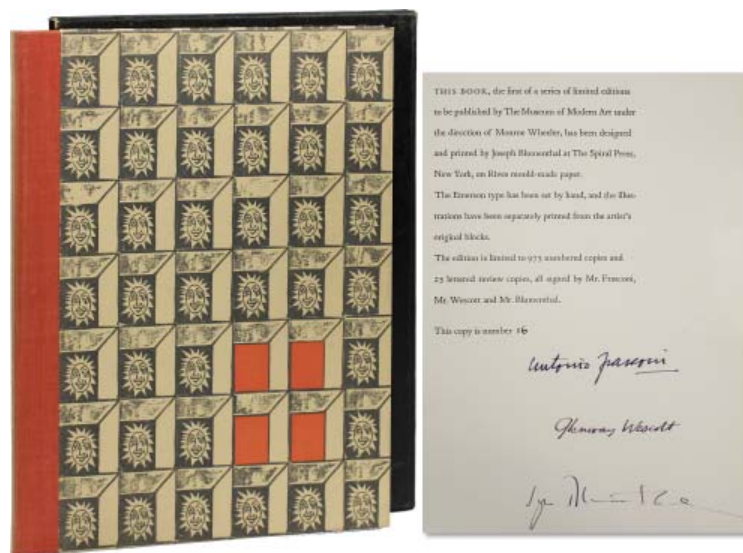
100. WESCOTT, Glenway and Antonio FRASCONI (illustrator)

12 Fables of Aesop

New York: Museum of Modern Art, 1954. Tall octavo (27cm). Cloth-backed, illustrated boards; publisher's slipcase; [32]pp. One of 975 numbered copies, signed by Wescott, Frasconi, and printer Joseph Blumenthal. Faint foxing to endpapers; slipcase slightly rubbed; Very Good.

Modern retellings by Wescott of twelve Aesopian fables, accompanied by dramatic woodcut illustrations by Frasconi. Printed by Joseph Blumenthal at the Spiral Press. From the library of Ben and Bernarda Shahn, with estate label on front pastedown.

\$250



101. [WPA] ARMS, John Taylor (fwd)

Art As A Function of Government: A Survey

Washington, D.C: WPA Federal Art Project, [1938]. Octavo (23cm). Staple-bound pamphlet; 32pp. Mild soiling to covers; text toned but not brittle; Very Good. From the library of Ben and Bernarda Bryson Shahn, with their estate label tipped on inside front cover.

An international survey of government-sponsored art projects, followed by a summary of accomplishments from each of the major divisions of Federal Art Project. The pamphlet was produced in 1938, in the middle of FDR's second term -- a mid-term year when the FAP and many other New Deal agencies were facing a renewed threat from conservative politicians in Congress. Shahn's livelihood at this time depended upon his continued employment with the photographic division of the Farm Security Administration, so can assume that he read the pamphlet's contents with interest.

\$100

