



# Bromer Booksellers

## Catalogue 143

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 PROOFREADER'S COPY, WITH ABBE PHOTOGRAPHS

1. [ABBE, DOROTHY]. *Prelude to Eden*. Hingham, MA, (Püterschein-Hingham Press), 1956. Octavo. (32)pp. Proofreader's copy, inscribed by the printer/designer, Dorothy Abbe. Abbe was a student and close friend of designer William Addison Dwiggins, with whom she lived and worked in Hingham, Massachusetts from 1950 to 1956. She became a lifelong advocate of his work after his death. Abbe printed, bound, and occasionally designed the books of the Püterschein-Hingham Press, which she and Dwiggins ran out of their home. *Prelude to Eden* was the final book of the Press. The marionette play is illustrated throughout in twenty colors using Abbe's own variation of the "tone line" process, which involved photographing and then silk-screening the marionettes constructed by Dwiggins. This copy was a proofreader's copy sent to the Shimers. John A. Shimer, Abbe's neighbor, was the author of *This Sculptured Earth: The Landscape of American*, for which Abbe won the AIGA award for design in 1959. Line illustrations were supplied by his mother, Florence H. Shimer, author of the 1950 Püterschein-Hingham Press publication *Twelve Poems*. Bound in aluminum sheet covers, attached with Fabriano paper at the spine. This was the first time that metal covers were used as a binding design in the US. In original acetate dust jacket and mailing box. Paper label to box lid is addressed to "Mr. and Mrs. John Shimer" and features the Püterschein-Hingham Press logo. Notice laid in. Darkening and some paper loss to box, front hinge of text split, otherwise fine.

Together with two framed, black & white photographic portraits of John A. Shimer's parents, Hervey and Florence Shimer, taken by Abbe in the 1950s. The elder Shimers were friends with Abbe and Dwiggins and fellow residents of Hingham. In one photograph, Hervey Woodburn Shimer, Professor of Paleontology at the Massachusetts Institute of Technology, laughs good-naturedly with his pipe in hand. His wife Florence H. Shimer is in profile, gesturing with her cigarette in one hand as she engages in conversation. The portraits are evidence of Abbe's skill as a hobby photographer, as well as her fondness for her subjects. Framed in cream mats and black and gold wooden frames with occasional paint loss. Minor edgewear to Hervey's photograph. A fine set from a talented artist and designer. (see Bromer, *Strings Attached*, illustration 24). \$600

2. ABBE, DOROTHY. *Stencilled Ornament & Illustration: A Demonstration of William Addison Dwiggins' Method of Book Decoration and Other Uses of the Stencil*, compiled and arranged by Dorothy Abbe. Together with



a note by the artist. Hingham, MA, Püterschein-Hingham, 1979. Octavo. 74pp. One of 120 copies, compiled, designed, and printed by Dorothy Abbe. Inscribed by Abbe to Margaret Evans of the Overbrook Press: "For Margaret, with thanks again for your help." Evans is also acknowledged in the book's preface. Additionally, two proofs showing pages 13 through 16 are laid in. Illustrated throughout with black & white stencil designs by Dwiggins, and a frontispiece photograph of Dwiggins at work. Some wear to corners and upper corners slightly bumped, else near fine in black paper-covered boards backed in decorated white cloth. \$550

3. [ABBE, DOROTHY]. Bromer, Anne C. *Strings Attached: Dorothy Abbe, Her Work and WAD*. (Boston), Boston Public Library/Society of Printers, 2001. Octavo. First edition. One of 500 copies. Thirty-two pages of color and black & white illustrations from photographs. The story of Dorothy Abbe's contributions to printing, book design, typography, photography, writing, and teaching is gathered from her archives at the Boston Public Library and told by Anne Bromer. The book covers her early years as a book designer at several university presses, her life in the household of William Addison and Mabel Dwiggins, the joint publishing venture between Abbe and Dwiggins, as well as her self-taught venture into portrait and landscape photography, and the publication of her two important texts: *The Dwiggins Marionettes* and *Stencilled Ornaments*. Bromer also explores Abbe's relationship with Dwiggins and her fierce protection of his work. Typography and design by John Kristensen of Firefly Press; printed letterpress by Dan Keleher at Wild Carrot Press. As new. \$75

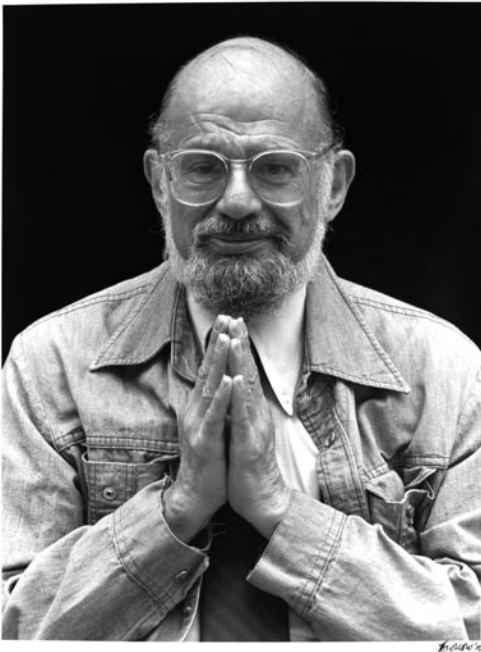
4. [APIARY PRESS]. Bick, Michael. *In His Way*. Northampton, MA, 1964. Small quarto. (16)pp. One of twenty-five copies. Signed by the author and the printer. This rare item was printed for the author by his friend Ronald Gordon, now the proprietor of the Oliphant Press in New York. With eight vignettes taken from wood engravings by Thomas Bewick. The

Apiary Press was the name given to the imprint of Leonard Baskin's students at Smith College. Bound in card-stiffened wrappers, covered in a marbled paper dust wrapper. Edgewear to wrapper, else fine. \$450

5. [APIARY PRESS]. Dickinson, Emily. *Eighteen Poems*. Northampton, MA, 1957. Tall quarto. 16ff. One of 100 copies. The second book of the Press. Illustrated with twenty woodcuts, four of which are printed in two colors, engraved by Smith College students Judith Gustafson, Margaretta Kuhlthau, Gillian Lewis, and Mary Alice Taylor. Presentation inscription from Margaretta "Sis" Kuhlthau to Elaine Wallace, whose bookplate is on the front paste-down. Bound in blue paper-covered boards with front title label. Fading and light wear to edges, small chip to label, and dampstain to top of spine and to bottom of first two and last three leaves. Overall, very good. A scarce early Apiary Press book, with only four copies in institutional collections. \$750



6. [ARONOW, ABE]. "Allen Ginsberg." 1994. Black & white photographic print, measuring 14 inches tall by 11 inches wide (356x279mm).



Signed by artist Abe Aronow in ink in the lower right, and with handwritten pencil notes on the verso. Negative taken in 1994 and printed in 2010 by Aronow, a physician and photographer best known for his monochromatic portraits of photographers and other figures. His work resides in the permanent collections of major institutions, including Yale, the Harry Ransom Center, and Stanford. This portrait of poet Allen Ginsberg was taken in his New York City home a few years before his death in 1997. He has a look of calm contentment on

his face, and his hands are pressed together as in Buddhist meditation. Some minor curling to edges of paper, otherwise fine. SOLD

>> Allen Ginsberg, also see item 81.

### ELEGANTLY PRINTED CENTENARY EDITION

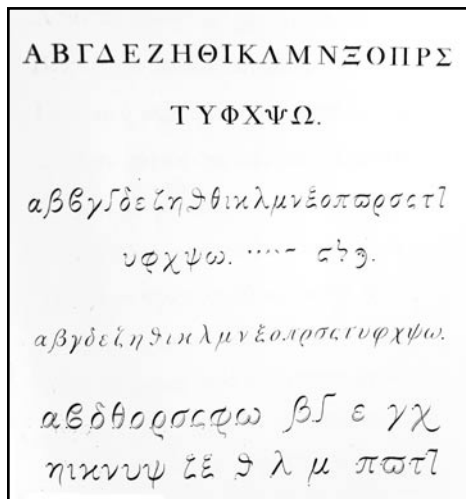
7. [ASCENSIVS PRESS]. Frost, Robert. *North of Boston*. South Freeport, ME, 2015. Small quarto. 44ff. From an edition of forty-one, this is one of twenty-six lettered copies, bound in full calf. Frost's second book of poetry is here published in a centenary edition by Scott Vile of the Ascensivus Press. In homage to Joseph Blumenthal, Frost's limited edition printer, Vile set the title page in a digital rendition of Spiral type and printed the book in Frost black ink. Illustrated with three tipped-in photographic reproductions: two by Larry Hayden, and the third the famous portrait of Frost writing in his Morris chair at his Derry, NH farm. Bound by Gray Parrot in full brown calf, with gilt tooling to spine, echoing the minimal ornamentation of the first edition bindings. A tasteful, fitting tribute to one of Frost's most complex books. As new in publisher's cloth drop-back box. Prospectus laid in. \$1,250

>> Robert Frost, also see items 24 & 25.

8. [BASKIN, LEONARD]. Self portrait with green cat. 1973. Lithographic print, 22 inches tall by 16 inches wide (559x406mm), printed on Arches paper. One of fifty copies, signed by Baskin. American artist, sculptor, and printmaker, Leonard Baskin founded the Gehenna Press while still a student at Yale, and he taught at Smith College in Massachusetts from 1953 to 1974. Baskin received rewards for his work from the American Academy of Arts and Letters, American Institute of Graphic Arts, and the National Academy of Design. This piece, a self portrait of the artist in profile, is characteristic of Baskin's style, with dark frenetic lines giving the shadows an uncomfortable energy. Baskin, in brown, seems to be crying out as a demon-like green cat looms behind him, face shadowed and teeth bared. Baskin's own name curves across the bottom of the composition. This lithograph was part of a series created right before Baskin moved to England in 1974, and it was not officially editioned or distributed, nor was it included in the catalogue raisonné of Baskin's work. Very fine. \$450

>> Also see Gehenna Press, items 26-29.

## EXTREMELY RARE DARTON IMPRINT



9. (Calligraphy). HODGKIN, JOHN. *Specimens of Greek Penmanship, with Directions for Forming the Characters, according to the methods adopted by Professor Porson and Dr. Thomas Young.* London, Darton and Harvey, 1835. Small quarto. (2)pp., + five engraved plates, and one quarter strip pasted to the inner rear wrapper with additional specimens. "New edition," so stated on upper wrapper. First published in 1804, this edition makes use of the same plates

and was intended for students. The present copy bears an inscription by Hodgkin to his great-grandson, dated May 1876. Known only in a single copy in a private collection, this work is exceedingly rare. Minimal light soiling to wrappers, else about fine. SOLD

10. [CHAMBERLAIN PRESS]. *Beasts from Belloc. A Selection of Poems from Hilaire Belloc's The Book of Beasts for Bad Children and More Beasts for Worse Children.* (Portland, OR), 1982. Small octavo. (20)ff. One of 125 copies signed by the artist, Sarah Chamberlain. Eleven whimsical poems by Belloc illustrated with seventeen wood engravings cut and hand-colored by Chamberlain. Bound by Barbara Blumenthal in patterned boards, with a morocco spine stamped in black. Extremely fine. SOLD



11. [CHAMBERLAIN PRESS]. *The Pied Piper of Hamelin.* (Portland, OR), 1980. Small octavo. (25)ff. One of 150 copies signed by Chamberlain. Printed in three colors on Hosho paper, this book is illustrated throughout with Chamberlain's skillful and

charming wood engravings, including five full-page plates. Extremely fine in marbled paper with a morocco spine label. \$125

12. [CHAMBERLAIN PRESS]. *A Selection of Aesop's Fables*. (Portland, OR), 1984. Small octavo. (24)ff. One of 150 copies signed by Chamberlain. The text, translated by Boris Artzybasheff, is ornamented with ten full-page wood engravings by Chamberlain, each printed in black and three colors. Text pages are ornamented with leafy vines, printed in green. Extremely fine in decorated boards with leather spine label. \$250

13. (Chapbook). [DAY, MAHLON]. *A Walk to Weller's Wood; or The Old Apple-Man*. NY, 1832. 24mo. 24pp. First American edition. With eleven woodcuts illustrating the short moral tales that are told as part of the main story, and including a full-page frontispiece of young Robert seated at the Apple-Man's bedside. Illustrations have been carefully hand-colored by a previous owner. First and last leaves attached to pale yellow printed wrappers. Two children's ownership inscriptions to inside front cover. Scattered light foxing throughout, wrappers soiled and edgeworn, with one-inch split to base of spine; otherwise, very good. \$350



14. (Chapbook). [DAY, MAHLON]. *The Young Child's Natural History of Birds*. NY, 1830. 18pp. Illustrated throughout with black & white woodcuts of various birds, including the "Osprey, or Sea Eagle," Dodo, and Avoset. The frontispiece, featuring an ostrich, also acts as a bookplate, reading "The property of," and a young owner has neatly signed her name in the designated space. Bound in orange wrappers. A fine copy of a rare chapbook that is represented in only two institutional collections. SOLD

15. (Chapbook). LITTLE TOM, *THE HUNTSMAN'S BOY*. Philadelphia, American Sunday School Union, 1826.

16pp. Illustrated with frontispiece, title page ornament, and three small vignettes. A moral tale about the vice of stealing, the title character is caught pilfering plums from his neighbor. Tom is brought to redemption through the neighbor's son, who extols Tom to confess his sin and accept punishment. An early impression of this title, which remained in print

until 1860. Contemporary ownership inscription to front endpaper, else a nearly fine copy in printed buff wrappers. SOLD

16. (Chapbook). [WOOD, SAMUEL]. *The Wonderful Advantages of Adventure in the Lottery*. NY, 1820. 12mo. 45pp. Third Wood edition. Illustrated throughout with woodcut vignettes. This tale of one man's misfortunes caused by the lure of gambling first saw publication in London in 1796. Few small stains to original printed stiff wrappers, foxing throughout text, else a near fine copy. (Welch 1449.5). SOLD

>> To view other children's books, see items 44-58.

17. [CUALA PRESS]. Bowen, Elizabeth. *Seven Winters*. Dublin, 1942. 57pp. First edition. One of 450 copies printed on Irish paper by Esther Ryan and Maire Gill at the Cuala Press. A series of autobiographical vignettes revealing memories of Bowen's childhood in Ireland. A fine copy in linen-backed tan boards with the original glassine wrapper. SOLD

18. (Curwen Press). CAROLS OF THE VIRGIN. London & Boston, Medici Society, (c. 1920s). Octavo. (6)pp. Printed at the Curwen Press. With a floral header, initial, and decorative device printed in yellow, blue, green, and black, and bound in floral wrappers of the same colors. A Christmas keepsake which gathers three 15th-century English Christmas carols. Title and publication information come from paper label to front wrapper. Fine, housed in original envelope. SOLD

### ONE OF 25 DELUXE COPIES

19. [D'AMBROSIO, JOSEPH]. *Oaxaca (Wa-ha-ka) and the Saguaro (Sa-wah-row) Cactus (A Twice Told Tale)*. Phoenix, AZ, 1996. Octavo. 54pp. From an edition of 125 copies signed by Joe D'Ambrosio, who wrote, printed, illustrated, and bound the book, this is one of twenty-five copies in a deluxe binding and with additional embellishments such as extra hand-coloring, metallic inks, and feathers. Text printed in four colors on two different colors of paper, with wonderful illustrations throughout in a variety of media, including block-printing, onlay, and two pop-up illustrations: a pre-Columbian mask with real feathers and a feathered bird which really flies. A mint copy in the deluxe binding of brown Niger morocco with a cut-out in the shape of a saguaro cactus that reveals green paper underneath. Twisted strands of leather and silver paper form the distinctive vertical ribs of the cactus. Housed in the original drop-back box, which

shows the slightest bit of soiling. A fascinating and effective retelling of an Aztec legend. \$1,350

20. [DORÉ, GUSTAVE]. Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*. NY, Harper, 1882. Folio. 12pp., + (38)ff. Illustrated with 38 wonderfully bizarre and imaginative plates and two vignettes. Doré provides a phantasmagoria of supernatural creatures for Coleridge's macabre ballad. Because it is housed in the original publisher's printed box, this folio volume is unusually well preserved. Light rubbing, else an extraordinarily fine copy in the publisher's burgundy cloth, with elegantly decorative gilt title and design depicting the arrow seeking the albatross among the clouds. A.e.g. Box in nice condition, with all over wear and paper loss, and a few flaps split or detached. SOLD



21. (Ex Ophidia). [STEINBERG, SAUL]. *Dal Vero*. NY, Library Fellows of the Whitney Museum of American Art, 1983. Oblong small quarto. (44)pp. One of 140 copies signed by the author, John Hollander. Illustrated with a signed intaglio frontispiece and sixteen color portraits in various media by Saul Steinberg. Each image is accompanied by text that "[finds] 'in' every one of the artist's portraits of persons, a place that was not available for picturing save in words." Printed by Gabriel Rummonds at Ex Ophidia. Bound in silver-stamped blue-gray cloth with a cream paper spine, and housed in a tan cloth drop back box. This copy was printed for Bernard M. Barenholtz, a member of the Library Fellows of the Whitney Museum of American Art. List of the Library Fellows laid in. Fine. \$850

22. FAULKNER, WILLIAM. *A Green Bough*. NY, Smith & Haas, 1933. Octavo. First edition. Faulkner's last poetry collection published during his lifetime has a title-page vignette and dust wrapper illustration by Lynd Ward. In *A William Faulkner Encyclopedia*, Stephen Hahn writes that "The poems in *A Green Bough* are remarkable for the degree to which they

reveal the influence of other poets without ostensibly being imitations," combining elements of Eliot, Pound, Poe, Shakespeare, and others with Faulkner's own distinctive imagery and phrasing. Top edge slightly dusty, else a fine copy in green cloth, with the increasingly scarce dust wrapper, which is toned, shows a few nicks to extremities, one closed tear to top edge of front. (Petersen A15.1b; *Faulkner Encyclopedia*, p. 162). \$500

23. FAULKNER, WILLIAM. *Requiem for a Nun*. NY, Random House, (1951). First edition. One of 750 copies signed by Faulkner. This novel was written as a sequel to *Sanctuary*, and Faulkner structured it as a three-part play. This treatment allowed it to be adapted for the stage by Ruth Ford, though its run on Broadway in 1959 was unsuccessful. The staging of *Requiem* was better received in France, where the text was translated by Albert Camus. Ownership inscription to front paste-down, minor shelf-wear to bottom edges, spine lightly sunned, else a near fine copy. Original acetate wrapper present, showing some discoloration and loss to edges. (Petersen A32.1a). \$700

#### UNRECORDED FROST EPHEMERA

24. FROST, ROBERT. Amherst College New Year's Greeting, 1953. Amherst, MA, Amherst College, 1953. Single sheet folded into fourths, measuring 4 1/2 by 6 inches (155x115mm). Printed in black and green, with a woodcut illustration on the first page showing a view of Johnson Chapel through trees. The greeting on the inside contains a quotation from Frost: "Amherst's wish of the year is/that she should have disposed you forever/to look for a book side to everything." This is the first of only two Amherst cards to contain Frost quotations. This item is not recorded in Crane and is only known in a single institutional copy. Very faint crease along fore-edge, else a fine and bright piece of Frost ephemera. \$275

25. FROST, ROBERT. *One More Brevity*. (NY, Spiral Press), 1953. First edition. One of 587 copies with Frost's imprint. Decorations by Philip Grushkin. This copy bears an inscription by Frost on the title page to William Sloane and his wife, Julie. Sloane was Frost's editor at Holt and headed up the trade department from 1938 to 1946, when he left to form his own publishing concern. Sloane had his own imprint of the Frost Christmas greeting through 1945. Frost, who remained friendly with Sloane after his departure, signs off this inscription "your faithful friend Robert." Few small, faint spots to tan wrappers, else a fine copy with an equally fine association. (Crane B25). \$850

26. [GEHENNA PRESS]. *Cancelleresca Bastarda Displayed in a Series of Maxims and Mottos. With Alphabets and Ornaments.* (Northampton, MA), 1965. (14)ff. From an edition of 100 copies, this is the printer's copy. Baskin designed this book after acquiring several fonts in three sizes of Jan van Krimpen's type, modeled on chancery script. The book contains eleven mottos, each decoratively printed in subtle variations of color, with one page using up to seven colors. One of two books by Baskin devoted entirely to typography. Small closed tear to front top edge, else fine in marbled boards with printed label. (Brook 42A). \$1,200

27. [GEHENNA PRESS]. Dickinson, Emily. *Riddle Poems.* (Northampton, MA), 1957. 12mo. 19ff. One of 250 copies, signed by both Leonard and Esther Baskin on the colophon. This is the fifth book from the Gehenna Press, and it presents poems by Dickinson on the recto, surrounded by delicate red borders of printer's ornaments. This is a hermetic selection of poems, each of which poses a riddle which is answered on the verso of the page. A clever, early work by Baskin. In original grey-green paper boards with printed labels on cover and spine. Spine slightly sunned, else about fine. Bookplate. (Brook 9). SOLD



28. [GEHENNA PRESS]. *Flosculi Sententiarum: Printers Flowers Moralised.* (Northampton, MA, 1967). Quarto. (31)ff. One of 250 copies, this one inscribed in pencil from Leonard Baskin to Ben Tighe, a well-known bookseller in the Northampton area. The inscription is curiously dated "1947" in Baskin's hand. Using the collection of type ornaments owned by Bruce Rogers, Baskin has interpreted and embellished twenty-eight mottos with inks of many different colors. He has created a

delightfully gentle typographical "collage," and he later said that this book was one of his favorites. With an Afterword by Dale R. Roylance, former Curator of Rare Books at Princeton. Bottom corner lightly bumped, else fine in quarter vellum over marbled boards. (Brook 51). \$1,250

## ARNO WERNER'S COPY, WITH SIGNED PLATES

29. [GEHENNA PRESS]. *Hippolytos*. Northampton, MA, 1969. Folio. (70)pp. From an edition of 200 copies, this is an out-of-series printer's copy inscribed by Leonard Baskin to Arno Werner, who bound the book. One of the major productions of Baskin's Gehenna Press. Illustrated with ten etchings by Baskin, nine of which are signed by him, and one that is inscribed "Werner" in Baskin's hand. Signed plates are not noted in the Brook bibliography. Bound in morocco-backed marbled boards, the suite of etchings is housed in a chemise of marbled boards, and the two laid into a box of morocco-backed marbled boards. Foxing to plates and to the inside of their chemise, folding case shows some light wear to bottom edge. Morocco along the edges of the box's spine is starting, else a fine copy with notable provenance. (Brook 62). \$1,850

## FINE ASSOCIATION

30. [GILL, ERIC]. "Flower-Piece." 1924. Engraving on paper measuring 6 1/4 by 5 3/8 inches (159x137mm), mounted to a bifolium sheet. One of six copies signed by Gill. This is part of a suite of eight delicate white line engravings that is featured in Enid Clay's *Sonnets and Verses*, published by Golden Cockerel in 1924. On the mount is the signature of the artist Albert Rutherston, who changed his name from Rothenstein and was the brother of Gill's friend, William Rothenstein. (Physick 221). \$1,250

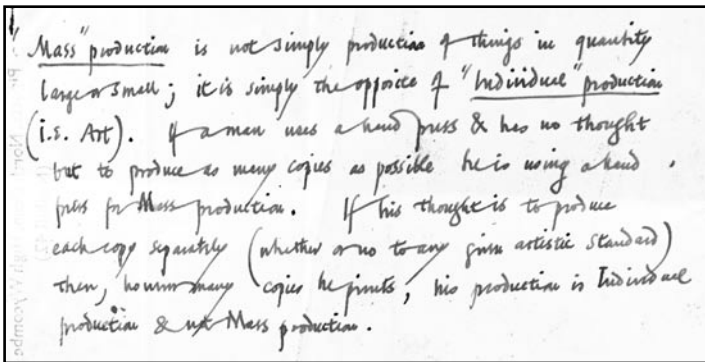


31. [GILL, ERIC]. "Leda." (1924). Initialed by the artist. This intaglio print "Leda" is a design for the engraving on copper of the same name. In it, a naked Leda is seated on the grass, wrapped in an amorous embrace with Zeus, in the form of a swan. The bird's neck is arched to meet Leda's mouth in a kiss. The print, showing very light foxing and soiling, is mounted on thick beige paper. Fine. (Image measures 2 by 1 1/2 inches [51x37mm], on paper measuring 5 by 3 1/8 inches [130x80mm]; mount measures 9 7/8 by 6 5/8 inches [251x169mm]). (Physick 274). \$1,250

32. [GILL, ERIC]. "Lovers." 1924. An intaglio print signed and numbered in a limitation of sixteen by the artist. The first state of the design, showing two nude lovers in a standing embrace, their faces obscured by the woman's hair. Mounted on thick beige paper, which shows very light soiling. Fine. (Image measures 3 by 1 1/4 inches [78x33mm], on paper measuring 7 3/4 by 5 5/8 inches [195x142mm]; mount measures 9 7/8 by 6 5/8 inches [251x169mm]). (Physick 293) \$1,750

### GILL ON "MASS" PRODUCTION

33. GILL, ERIC. Manuscript note on mass production. (Pigotts, c. 1930). Single sheet of Hague and Gill stationery measuring 8 1/4 by 4 1/2 inches (210x114mm). Gill's text is written on the verso in green ink: "Mass' production is not simply production of things in quantity large or small; it is simply the opposite of 'Individual' production (i.e., Art). If a man uses a hand press & has no thought but to produce as many copies as possible, he is using a hand press for mass production. If his thought is to produce each copy separately (whether or not to any given artistic standard) then, however many copies he prints, his production is Individual production & not Mass production."



This brief exposition of Gill's thinking appears to date from around the time Gill moved to Pigotts, and it represents an evolution in Gill's position on the role of the craftsman in the machine age. This can also be seen quite clearly in *An Essay on Typography*, where Gill sheds his long standing opposition to industrialism and lays out a philosophical middle ground for man and machine: "For the present, we hold simply to the conviction that the two principles and the two worlds can exist side by side, industrialism becoming more strictly and nobly utilitarian as it recognises its inherent limitations, and the world of human labor, ceasing any longer to compete with it, becoming more strictly and soberly humane," (p. 118). Creases

from folding, small rust stain from paperclip on upper corner. An important and unrecorded text showcasing Gill's philosophical maturity. \$1,500

>> Eric Gill, also see items 86-89.

34. [GOLDEN COCKEREL PRESS]. *Hero & Leander*. (London, 1949). Octavo. (48)pp. From an edition of 500 numbered copies, this is one of 100 bound in full vellum and with an extra engraving. Signed by John Buckland Wright and F. L. Lucas, the translator. Illustrated with twelve full-page and two smaller engravings in copper by Buckland Wright. "Musaeus, writing in the fifth century A.D., was almost the last of the classical Greek poets, and his version of the age-old legend is the best," Christopher Sandford notes, on his selection of this particular text. "The combination, in the special copies, of classic vellum binding, white rag



paper, Eric Gill's sloping roman type, which he called Felicity, and John Buckland Wright's chastely amorous line-engravings, seem to provide a harmony which the Greeks would have loved." Buckland Wright's illustrations have a timeless beauty; his copper engravings depicting nymphs and satyrs in erotic scenes have long been compared to illustrations by ancient Greek artists. Reed notes, "One is tempted to regard him as the last Greek artist to be born after the Greeks." Bound in full vellum with illustrations of Hero and Leander in gilt to the covers and gilt titling to the spine. A very fine copy, in a rust-colored buckram slipcase. (*Cock-a-Hoop* 183; *Cave* 183; Reid, p. 18). **SOLD**

35. [GOLDEN COCKEREL PRESS]. Swinburne, Algernon Charles. *Pasiphaë*. (London, 1950). Octavo. 40pp. From an edition of 500, this is one of 100 specially bound copies with an extra engraving. Illustrated with five copperplate engravings by John Buckland Wright, plus an elaborate title-page spread. Bound by Sangorski and Sutcliffe in gilt-stamped plum

vellum boards. Uniform fading to fugitive color along spine, some color loss to extremities, two stray marks on lower cover, else nearly fine in slip-case. (*Cock-A-Hoop* 185; *Cave* 185). SOLD

## FIRST FANTOD PRESS BOOK

36. GOREY, EDWARD. *The Beastly Baby*, by Ogdred Weary. (N.p.), Fantod Press, (1962). 24mo. (30)ff. One of 500 copies. First edition. This is Gorey's first publication from his Fantod Press, using the name Ogdred Weary, one of his many anagram pseudonyms. Written by Gorey and illustrated with his black and white drawings, this is the story of a bloated baby with two left hands, a guilty conscience, malice in his heart, and a nose that appeared older than the rest of him. Bound in printed gray wrappers. Covers toned, and some spotting to rear cover, else a nearly fine copy of a major Gorey item. (Toledano A9a). \$1,750



37. GOREY, EDWARD. *The Fantod Pack. Interpreted by Madame Groeda Weyrd*. NY, Gotham Book Mart, 1995. From an edition of 776 sets, signed by the author/artist, Edward Gorey, this is one of twenty-six lettered copies. Contains twenty tarot-like cards with a booklet of interpretations. Very fine in illustrated box, as issued. (Toledano A113b). \$950

38. — Another copy. One of 750 numbered sets, signed by the author/artist, Edward Gorey. (Toledano A113b). \$400

39. (Hemingway, Ernest). *A BIBLIOGRAPHY OF THE WORKS OF ERNEST HEMINGWAY*. NY, Random House, 1931. Octavo. 116pp. One of 500 copies, inscribed by the bibliography's compiler, Louis Henry Cohn. Illustrated with a frontispiece facsimile note from Hemingway to the bibliography's author. With a presentation card from Cohn's wife and a 1961 *Playboy Magazine* article with Hemingway quotations laid in. Some rubbing to spine ends, else fine in black moiré cloth, gilt-titled to spine. \$300

40. HEMINGWAY, ERNEST. *Winner Take Nothing*. NY, Scribner's, 1933. First edition, first printing. A collection of fourteen stories, six of

which appear here for the first time. Fine in black cloth with dust jacket, which has a few nicks along the edges and one short tear at the upper corner. (Grissom A.12.1.a). \$1,850

41. (Hunter, Dard). WATERMARK PORTRAIT OF DARD HUNTER. (Paris, Perrigot-Masure, c. 1922). Framed sheet of handmade paper with a chiaroscuro watermark portrait of Dard Hunter as a young man, based on a photograph by Clara Ragna Johnson. To the left, his name is lettered in the style characteristic of the Arts and Crafts Movement. Sheets of this handmade paper were inserted as specimens in Hunter's 1923 *Old Papermaking* and used as the prospectus for the 1925 *Literature of Papermaking*. In a silver-bordered floating frame, to allow light through the paper. Some chips to silver frame. Fine. (Paper measures 8 1/2 by 11 1/2 inches [291x215mm], frame measures 14 3/4 by 11 3/4 [373x297mm]). \$300

>> To view other Papermaking books, see items 68-72.

42. [JANUS PRESS]. *Tumbling Blocks for Pris and Bruce*. Newark, VT, (1996). 26ff. One of 200 copies signed by Claire Van Vliet, the designer, and Audrey Holden, the assembler. A miniature cut-out alphabet in an alternating accordionfold, made of overlapping and interlocked pieces of multicolored, figured, and textured papers, using the offcuts from one of Van Vliet's patchwork-quilt books. Produced in honor of Bruce and Priscilla Hubbard, patrons of the Press and collectors of miniature books. Mint in a silk-screened paper cube assembled without adhesive and clear lucite box. (Book measures 2 1/8 by 2 1/8 [54x54mm]; cube measures 2 1/4 on all sides [57mm]). \$275

43. [JUNGLE GARDEN PRESS]. *William Caslon's Typographic ABC*. Fairfax, CA, 1991. Oblong 24mo. (14)pp., accordionfold. One of 55 copies designed, printed, and bound by Marie Dern at the Jungle Garden Press. A tongue-in-cheek printer's alphabet, with large initials in Caslon type, as is appropriate, together with humorous representations for the letters printed using numerous other types placed in colorful, innovative designs. Fine in burgundy card wrappers, with "ABC" printed on the front and "XYZ" printed on the back. \$650

44. (Juvenile). ARABIC ALPHABET POSTER. (c. 1970s-80s). Pictorial Arabic alphabet poster, each letter of which is presented beside an image of an object beginning with that letter, with the object name beneath. The full word is written with the *harakat* or *tashkil* phonetic aids,

which provide the correct pronunciation for children who are learning to read. The design aesthetic and the objects depicted are particularly Western; examples include an electric fan, a sail boat, a baby bunny, a doll, an umbrella, and a house. Fine, in a blond wood frame. (Visible area of the poster measures 28 1/2 by 20 1/2 inches [724x521mm], and frame measures 29 3/4 by 22 inches [756x559mm]). \$475

45. (Juvenile). DAVEY'S PRIMER ON TREES AND BIRDS. (Akron, OH), John Davey, 1905. Octavo. 165pp. Inscribed by the author. Written for children to teach them about trees and their care, the book is heavily illustrated with photographs by the author, including a frontispiece photograph of the author with his camera, as well as engravings and descriptions of birds provided by the United States Department of Agriculture. Davey pioneered the science of tree surgery and was known as the "Tree Doctor." He advocated for a more scientific approach to tree research and maintenance and invented a number of methods for caring for trees, including cabling and bracing of structurally weak trees and angling cuts when pruning limbs. He founded the Davey Institute of Tree Surgery, which still continues Davey's advocacy today. Some wear to edges and rubbing of boards, else very good in green cloth. \$250

46. (Juvenile). [DE LA PERLE, S. R.]. *Aesop's Fables. Twelve Illustrations with Fables at Back*. (Paris, n.p., c. 1900). Twelve chromolithographed cards, each measuring 2 1/2 by 4 inches (64x102mm). Printed text appears on verso. The fables are pictured by S. R. de la Perle, and lithographed by J. Bognard, a French lithographer whose primary output appears to have been trade cards. All cards are fine and housed in the original laminated paper envelope, elaborately printed in gold and green. Some wear to the envelope. An uncommon survival. \$450

#### RARE DEAN COLLECTION

47. (Juvenile). [DEAN AND SON; W. KENT & CO.]. *Home First Book*. London, (c. 1860). Octavo. Three volumes in one. (24); 30; (32) pp. A collection of three illustrated children's books published together by Dean and Son under the name *Dean's Coloured Picture Book: The Home First Book*. The titles are "The Nursery ABC, or Home First Book" and "Aunt Easy's Poetry Book, for Good Little Folks," published under the Dean and Son imprint, and "Original Poems for my Children," written by Thomas Miller and published by W. Kent & Co. "The Nursery ABC" is lithographed in red, with big, bold letters only printed on one side of

the leaves. The remaining two stories are uncolored, including the frontispiece of "Aunt Easy's Poetry Book," which uses the same woodcut as "The Nursery ABC." This collection appears to be part of a series produced by Dean, though there is only one other example in OCLC containing three different titles. The three books are bound together in blind-stamped brick red cloth with the collection title in gilt on the front cover. Internal split between the end and start of each new story, minor wear to extremities, else a very nice copy of a rare Dean production. \$750

48. (Juvenile). *ELISHA, AND OTHER BOOKS FOR CHILDREN*. NY, American Tract Society, 1848. 32mo. A collection of eight tracts bound together, each 16 pages long, with separate title pages. Illustrated throughout in black & white, including a title-page vignette for each story, by Johannes Oertel and Edward Bookhout. Included are the stories "Elisha," "Little Dave," "The Stolen Penny," "Droppings of Honey," "Recollections of Elizabeth," "Evening Talk," "Little Boy's Velocipede," and "More Wonderful Than the Telegraph." In publisher's gilt-stamped and embossed cloth binding. Former library book, with bookplate on front paste-down and accession sticker on front cover, minor foxing to text, else a very good example of a rare collection of tracts for children, with only two institutional copies recorded. \$150

### THREE BOOKS IN THE LITTLE TOOT SERIES, INSCRIBED



49. (Juvenile). GRAMATKY, HARDIE. *Little Toot on the Grand Canal*. NY, G.P. Putnam's Sons, 1968. Square octavo. (88)pp. First edition. Inscribed by the author/illustrator, Hardie Gramatky, on the title page, with an ink drawing of Little Toot. Third in the series, which began in 1939. *Little Toot on the Grand Canal* tells the story of the adventurous tugboat's trip to Venice with his father, Big Toot. There, he encounters gondoliers, the Bridge of Sighs, and pirates intent on looting Venice of its treasures. Gramatky was nationally recognized for his watercolors before he published the first Little Toot book, and he was named one of America's twenty greatest watercolorists by Andrew Wyeth. *Little Toot* was an international bestseller

that spawned five sequels and was adapted into a short film by Disney as part of 1948's *Melody Time*. A fine copy in light blue cloth, with a near fine dust jacket that shows the slightest fading to spine, faint rubbing, and minor wear to edges. \$450

50. (Juvenile). GRAMATKY, HARDIE. *Little Toot on the Mississippi*. NY, G.P. Putnam's Sons, 1973. Square octavo. (88)pp. First edition. Inscribed by the author/illustrator on the title page, with an ink drawing of Little Toot. Fourth title in the series. *Little Toot on the Mississippi* tells the story of the little tugboat's trip down the Mississippi in search of steamboats. A fine copy in red cloth, with a fine dust jacket that shows only the slightest fading to the spine. \$450

51. (Juvenile). GRAMATKY, HARDIE. *Little Toot on the Thames*. NY, G.P. Putnam's Sons, 1964. Square octavo. 86pp. First edition. Inscribed by the author/illustrator on the title page. The first sequel to Gramatky's first children's book, which tells the story of the adventurous little tugboat's journey across the Atlantic to London. There he encounters London Bridge, the Henley Royal Regatta, and (RMS) Queen Elizabeth herself, who tows him home. A fine copy in the library binding of illustrated cloth, with a fine dust jacket that shows only minor wear to edges. \$550

52. (Juvenile). [MERRIAM, J. A. & RUFUS MERRILL]. *The Story in Verse of the Children in the Wood*. Concord, NH, 1856. 16pp. A children's toy book with eight hand-colored woodcuts, including a title-page vignette and cover illustration. Part of Merriam and Merrill's Pictorial Gallery Series and offered either colored or plain. Minor soiling to interior and exterior, two-inch split at base of spine, else near fine in yellow wrappers. \$175

53. (Juvenile). PLUME, ILSE. *The Story of Befana: An Italian Christmas Tale Illustrated and Retold*. Boston, David R. Godine, (1981). Oblong quarto. 29pp. First edition. Inscribed on the title-page by the author/artist: "Merry Christmas from Ilse Plume & the Spirit of Befana!!" With fourteen full-page color plates. This is Plume's second published work; her first book received the Caldecott Honor in 1981. Minor edgewear and one small bump to back of dust wrapper, else fine. \$250

MERRY CHRISTMAS  
FROM ILSE PLUME  
& THE SPIRIT OF BEFANA!!

Below the text are seven hand-drawn stars of varying sizes, arranged in a loose cluster.

## FIRST EDITION, IN UNUSUALLY FINE CONDITION



"FLUNG HERSELF INTO HER AUNT'S SCANDALIZED, UNYIELDING LAP."

54. (Juvenile). PORTER, ELEANOR H. *Pollyanna*. Boston, L. C. Page, 1913. Octavo. (x), 310, (viii), (8)pp. First edition. Frontispiece and seven halftone illustrations by Stockton Mulford. This is the book that introduced the character whose name has become synonymous with sunny optimism. The eponymous heroine of Porter's best-known novel insisted on "finding something in every situation to be glad about" (Grolier, p. 220). The book was an immediate bestseller and was quickly followed by a sequel. Over the years, *Pollyanna* was featured in calendars, board games, and a 1920 movie starring Mary Pickford. In publisher's gilt-stamped green watered cloth. This is an unusually fine, bright

copy of this uncommon first edition. Housed in a cloth chemise and morocco-backed slipcase. (Blanck, p. 131; *Grolier 100 in Children's Literature* 65). \$850

55. (Juvenile). POTTER, BEATRIX. *The Tale of Mr. Tod*. London, Frederick Warne, 1912. 12mo. 94pp. First edition. First or second printing (they were identical), with date on title page. Contains fifteen color plates and numerous black & white vignettes. The story follows the villains of previous Peter Rabbit books, Mr. Tod the fox and Tommy Brock the badger. By this time, Beatrix Potter was finding it difficult to continue producing short stories with so many color illustrations, so *The Tale of Mr. Tod* represents a departure from the previous Peter Rabbit books. There are fewer color plates and a corresponding increase in small black & white illustrations. Rather than beginning a completely new series, this and subsequent books were advertised as "The Peter Rabbit Books, Series II, New Style" and bound a bit more elaborately, with stamped decorations and an inset color plate to the front cover. Gift inscription to recto of frontispiece, minor bump to lower corners, spine a trifle sunned, else a fine copy in publisher's gray paper-covered boards. Housed in custom half morocco drop-back case. (Linder, pp. 210-12, 429). \$950

56. (Juvenile). POTTER, BEATRIX. *The Tale of Pigling Bland*. London, Frederick Warne, 1913. 12mo. 94pp. First edition. First or second printing (they were identical), with date on title-page. Contains fourteen color plates, among Potter's most endearing. The story concerns two real



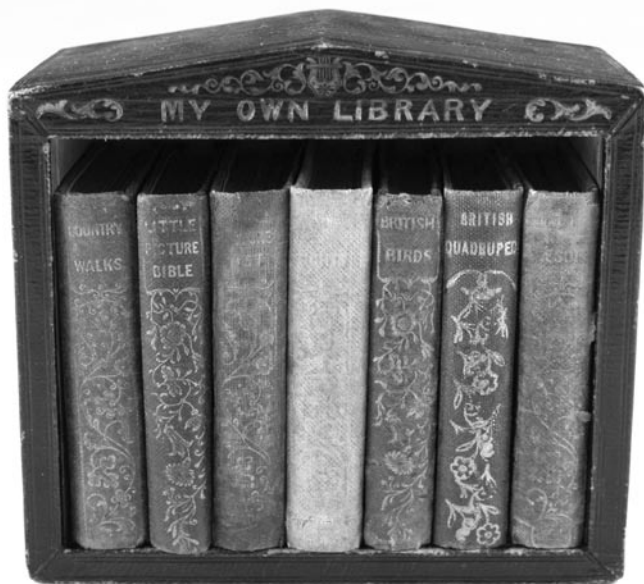
pigs at her own Hill Top Farm, which is the setting for several of the illustrations. At the time, she wrote in her journal "I have done a little sketching when it does not rain, and I spent a very wet hour inside the pig-sty drawing the pig. It tries to nibble my boots, which is interrupting." Potter herself

appears in the drawing on page 22, bending over the piglet Alexander. Small stain at top edge and spine a touch faded. A near fine copy in publisher's maroon paper-covered boards with inset color plate. Housed in custom half morocco drop-back case. (Linder, pp. 213-17, 429). \$675

57. (Juvenile). ROCKWELL, MOLLY AND NORMAN. *Willie Was Different: The Tale of an Ugly Thrushling*. NY, Funk and Wagnalls, (1969). Octavo. 42pp. First edition. Signed by both Norman and Molly Rockwell. A story about a bird who composes his own music after hearing a symphony at Tanglewood Music Festival. Lavishly illustrated in color and black & white. Fine in gilt-stamped cloth, with a dust jacket that is lightly soiled with a few small closed tears to the top edge. \$250

#### IN ORIGINAL LEATHER-COVERED BOOKCASE

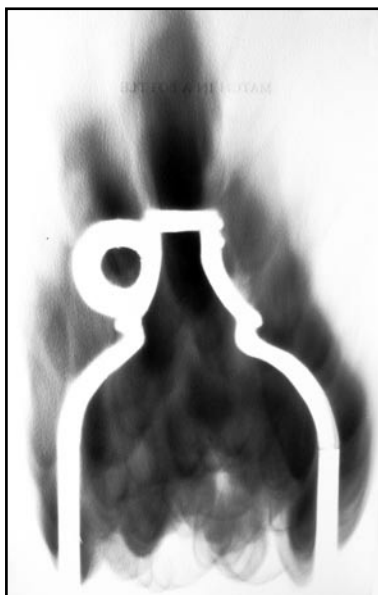
58. (Juvenile). [TILT, CHARLES]. *My Own Library*. London, (1835). Seven miniature volumes. 192pp. each. All volumes illustrated with approximately forty-eight detailed woodcut plates. Part of the popular "Tilt's Hand-Books for Children" series, published by Charles Tilt around 1835. This particular set is found in the exceedingly rare original leather-covered bookcase, bearing the gilt-stamped lettering "My Own Library." Includes *The Little Book of British Birds* and *The Little Book of British Quadrupeds* by W. May, *The Little Picture Bible* and *The Little Picture Testament* by Isabella Child, *Country Walks for Little Folks*, *London Sights for Little Folks*, and *The Little Esop*. Each volume bound in a different colored cloth, with matching blind- and gilt-stamped title and border to the upper covers of all volumes except the *Esop*, which has a gilt-stamped image of a man reading to a



child. Gilt title and floral designs to the spines. All volumes recased; rubbing and soiling to exteriors, spines faded, and occasional folds and foxing to interiors. Bookcase bears presentation inscription on the bottom of the interior to a daughter "from her affectionate Mother," dated 1846; some rubbing to the edges and bottom, and a small indent to the roof. Still, this well-loved set is in very good condition, complete and sound. A.e.g. Bookplates of Stanley Marcus. (Volumes measure 3 by 2 1/2 [17x63mm]; bookcase measures 5 by 2 5/8 by 4 1/2 [125x68x117mm]). SOLD

#### FIRST BOOK OF THE PRESS

59. [KAT RAN PRESS]. Knapp, Tracey. *Match in a Bottle*. North Andover, MA, 1997. Quarto. (48)pp. One of 50 numbered copies signed by the poet and the artist. First book of the Press. Eight poems about burning and firemen, each illustrated with a full-page unique image by Kurt Gohde. Gohde creates haunting echoes of smoke by controlling the smoking and singeing of the paper itself, using matches, kerosene lamps, gun powder, and lighters. Fine in



crimson cloth with matching drop-back box. A scarce, stunning publication. Announcement laid in. (*Kat Ran Press Checklist A1*). \$1,750

60. [KIRCHNER, F.]. Two botanical prints of Amaryllis. (1800s). Two hand-colored botanical prints showing members of the Amaryllis family. Each flower is beautifully rendered in full color with its scientific classification beside it. The reds, oranges, blues, and pinks of the flowers pop against the deep greens of the foliage. Each is framed with blue-green marbled paper, cream matting, and a hand-painted frame with plants and flowers. A beautiful crossover between science and art, in fine condition. (Image size measures 13 by 8 inches [330x203mm]; frame measures 27 by 21 inches [686x533mm]). \$1,250

61. [KREDEL, FRITZ & GEORGE SALTER]. *Am Wegestrand*. Frankfurt, Der Goldene Brunnen, (1961). Small quarto. xxiv, 34pp. One of 150 copies. Signed by the illustrator, Fritz Kredel, and the calligrapher, George Salter, on the colophon. Illustrated with twenty-four hand-colored botanical wood engravings by Kredel, surrounded by verses calligraphed by Salter in German from folk songs and classic poets, including Goethe and Villon. The illustrations depict "Blossoms and leaves, both



fresh and wilted, roots, bark and living creatures found on both sides of the Atlantic Ocean," as stated on the title page, and are fresh and vibrant. Following the illustrations is a section with the verses alone, set in type. Fine in vellum-backed dark green cloth, gilt-lettered to spine. Housed in a green paper-covered slipcase, which shows some slight wear to the corners and spine ends. \$1,350

62. [LOCKS' PRESS]. Lear, Edward. *The Pobble Who Has No Toes*. Brisbane, 1979. Folio. (10)ff. One of 60 copies, signed by illustrator and Locks' Press co-founder Margaret Lock. Eight black & white engravings accompany Lear's nonsense poem about a man who has his toes stolen (possibly by mermaids) while swimming across the Bristol Channel. This is



the first book of the Locks' Press imprint, which was founded by the husband and wife duo, Fred and Margaret Lock, and focuses on small editions of literary texts that have stood the test of time. Bound in beige canvas, painted black at the spine to give a quarter-bound look, with lithographed endpapers evocative of underwater plants. Engraved paper label to upper cover continues the mermaid motif, as two mermaids recline onto the title text. Light rubbing to spine, else fine. \$1,100

63. [MERMAID PRESS]. Starrett, Vincent. *Monologue in Baker Street*. NY, 1960. 16mo. (8)pp. One of 150 copies printed by Fridolf Johnson at the Mermaid Press. A Sherlockian Christmas keepsake with text reprinted from the *Chicago Tribune* for friends of Vincent Starrett and Johnson. Printed on paper infused with silver sparkles in red, green, and black ink. Gold paper card embossed with "Season's warmest Greetings from Heidi & Fridolf Johnson" laid in. Fine in red wrappers. \$150

#### ARTIST'S COPY, WITH CALLIGRAPHED RHYME

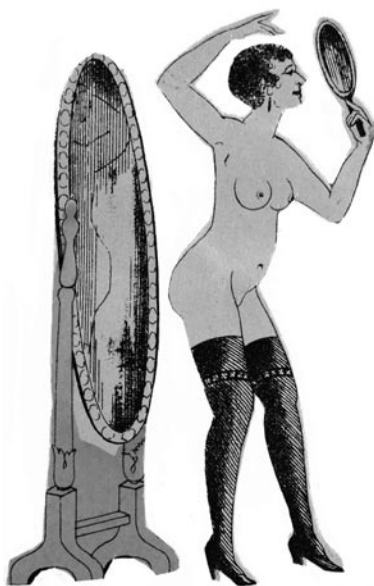
64. [MOORE, SUZANNE]. *A Blind Alphabet*. (Northampton, MA), Cheloniidae Press, 1986. 12mo. (34)pp., panorama. One of 200 copies. This is an artist's copy, hand-colored and signed by Suzanne Moore. Calligraphic letters, designed by Moore, are blind-stamped one to a page of this lovely fold-out panorama. To this copy, Moore has added the text of a Mother Goose alphabet beginning "A was an apple pie," hand-calligraphed with colorful capitals. The blind-stamped letters are highlighted with faint blushes of color to match. Moore penned "and a Mother Goose alphabet" below the title on the title page, and wrote in pencil on the colophon: "art-

ists copy with the tragical death of A, Apple Pie, who was cut into pieces and eaten." Bound in red cloth with a yellow paper chemise tied round with a yellow ribbon; housed in a gray clamshell box with a leather label to the spine. Very fine. (Binding measures 5 by 3 3/4 inches [127x95mm], and pages fold out to over seven feet long). \$1,750



65. [NASH, JOHN]. Blythe, Ronald. *John Nash's Cats*. Suffolk, England, Wood Lea Press, 2003. Small quarto. 31pp. One of 50 copies signed by the author, with an extra suite of five prints. Printed by Sebastian Carter at the Rampant Lions Press. Blythe tells a story about Nash's cats, which is illustrated with engravings that the artist made of his cats. Includes a catalogue describing eight previously unrecorded prints. The frontispiece and the illustrations in the story were printed from the original blocks, and the three large prints that accompany the catalogue were reproduced using lithography. Very fine in paper-covered boards printed with one of Nash's engravings on the front cover. Housed in a matching slipcase. \$350

66. (Optical Toy). EROTIC HOLD-TO-THE-LIGHT PICTURE CARDS. (France, c. 1930s). A group of five erotic optical toys, each measuring 5 1/2 by 3 1/2 inches (139x89mm). On one side of each card, hand-colored cut-outs show men and women engaged in various activities, including dancing and bathing. When held up to a light source and flexed slightly inwards, the silhouetted figures move. A woman standing in front of a mirror wearing only stockings and high heels fixes her hair, and a man in a robe and slippers sprays perfume on a naked woman stepping into a bathtub. A turbaned belly dancer gyrates, and a Lady



Godiva-type character rides a donkey nude. The cards are stamped "Faites tourner une lumiere de ce coté / Work a light in this side" on the side to which the cut-outs are affixed. It is likely that these are later piracies of a series of similarly themed cards produced by Lambert in Paris for the tourist market. Faint staining to one edge of the belly dancer card, else fine in original cardboard box, which is partially split along one edge. \$350

67. (Optical Toy). MAGIC LANTERN SLIDE of a missionary preaching to a gathering of indigenous people. (c. 1850). A hand-painted magic lantern slide depicting a missionary proselytizing to a group of indigenous people, most likely Maori, gathered around a camp fire. The slide is similar to hand-painted glass slides depicting New Zealand Maori made by W. E. & F. Newton in London in the 1850s. The finely rendered scene shows the Maori, some wearing cloaks and fiber rain capes, their faces illuminated by the glow of the fire, as they listen to the missionary read from a book. The missionary is in the Western dress of the early 1800s and stands before a canvas tent. In the background, the moon shines over a lush landscape of hills and a lake or river. Paint flaking in two small areas, otherwise fine in original wooden frame. (Image measures 2 7/8 inches in diameter [74mm]; wooden frame measures 4 by 6 1/2 inches [100x165mm]). \$800

#### A SUITE OF KARLI FRIGGE'S PAPER BOOKS

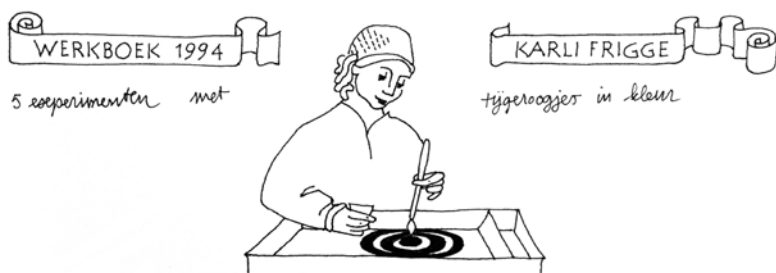
68. (Paper). FRIGGE, KARLI. *All of Karli Frigge's Sample Books*. (c. 2000s). Oblong folio, measuring 9 by 17 1/2 inches (229x446mm). (47)ff. According to the colophon, one of "only a few copies." Contains 348 marbled paper samples from twenty-two sample cards distributed by paper marbler Karli Frigge to advertise her work to potential customers. This is the complete run sent by Frigge, from the first card in 1979 or 1980 to the last in 2000. In the introduction, Dr. Sidney Berger describes the set: "These cards were meticulously put together, quite lovely, and, indeed, fine historical artifacts in themselves in that they documented the amazing range of work of one of the world's greatest marblers. The cards themselves came to be collectors' items, and people not interested at all in buying the papers from her still wrote to request the cards." This beautiful collection is bound in Frigge's usual laced-leather style, with red marbled cloth over boards and a leather spine. White calligraphy on the cover is by Evert van Dijk. Housed in clear plastic slipcase. Very fine. SOLD

69. (Paper). FRIGGE, KARLI. *Marbled Plants*. (Buren, Netherlands), Frits Knuf, (1989). Tall quarto. (15)pp., (6)ff. One of 55 copies signed by

Frigge. With a foreword by the artist in both Dutch and English. These six marbled papers were made by Frigge in 1979 with paints contaminated with dead mayflies. The structure of the paint was so changed that when it was put on the marbling paper the effect was of lichen and mosses. Although the process sounds unpalatable, the results are delectable. Extremely fine in vellum-backed marbled boards. \$950

70. (Paper). FRIGGE, KARLI. *Sample Book of the Fancy Paper Factory Aschaffenburg*. (Netherlands, Frits Knuf, 1993). Small quarto. (xvi), 26pp., accordionfold. One of 110 copies, signed by the author. Contains 90 original paper samples made in Aschaffenburg, Germany. The introduction, by Frigge, explains the history of papermaking in the town. The samples cover a wide range of paper types, including leather imitations, gold- and silver-printed, patterned, and paste papers, and marbled papers of all kinds, such as bouquet, combed, shadow, and shell marbled papers. Short explanations of the techniques are below several of the sample sets. Bound in purple cloth with title in gold. Housed in a black slipcase with title in gold. Upper cover and slipcase have small paper samples attached. Fine. SOLD

71. (Paper). FRIGGE, KARLI. *Sample Book of Seymour*. (Netherlands, Frits Knuf, 1993). Small quarto. (xii), 11pp., accordionfold. One of 110 copies, signed by Frigge. Contains 35 original paper samples made by paper marbler Edward Seymour. The introduction, by Lietje van Hövell tot Westerfliet, outlines Seymour's life and work. The samples are mostly bench marbles, with three trough marble samples. Bound in gilt-stamped green cloth, and housed in a black slipcase with title in gold. Upper cover and slipcase have small paper samples attached. Very fine. SOLD



72. (Paper). FRIGGE, KARLI. *Werkboek 1994*. (1994). Oblong 32mo. (54)ff. One of only eight copies. A workbook full of beautiful marbled paper samples by expert Dutch artisan Karli Frigge. The paper samples, in both black & white and color, are intermixed with handwritten notes, reci-

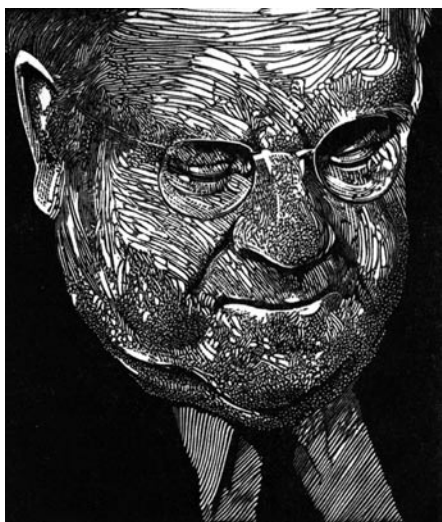
pes, and drawings by Frigge. Bound in leather with laced-through leather thongs, and title blind-stamped to upper cover. Housed in a leather slip-case with the title blind-stamped on the upper edge. Very fine. SOLD

73. [PEAR TREE PRESS - AUCKLAND]. *Sounds Song*. Auckland, 1996. Small oblong quarto. (24)pp. One of thirty copies. A typographic interpretation of names taken from an 1850 British Admiralty chart of the Southern Sounds area of New Zealand's South Island. The bold, multi-colored text was printed letterpress from wood and metal type and hand-cut lettering on Evergreen Spruce paper, accompanied by handmade paper overlays. A wraparound cover with a Japanese binding is tied with rough twine decorated with subtle green beads. Prospectus laid in. Faint indentations to base of rear wrapper and light edgewear, else fine. \$275

74. [PEAR TREE PRESS]. Intaglio bookplate and passage from *Hamlet*. (Flansham, n.d.). Two intaglio plate designs by Pear Tree Press founder James Guthrie. The first is a passage from *Hamlet* (Act I., Sc. 1), printed in a dark red ink. The initial "S" is embellished with the "bird of dawn-ing." The second piece is a bookplate for Douglas and Barbara MacKenzie, in green and gold ink. Above their names, a large "M" is surrounded by ornate rose vines. Both images show the distinctive coloration and precise lettering characteristic of Guthrie's style. SOLD

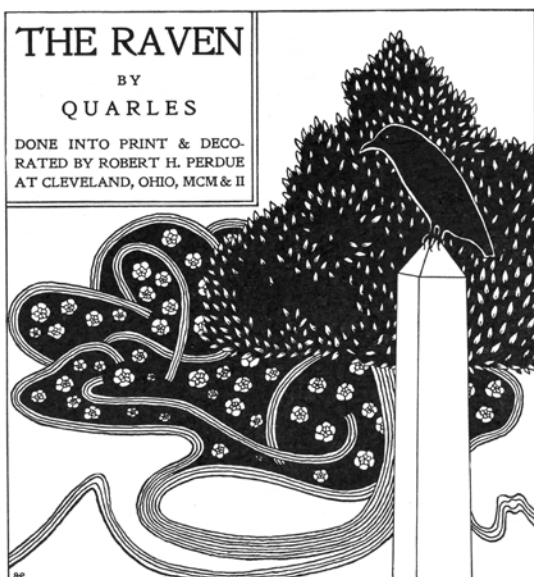
75. [PEAR TREE PRESS]. Title page, frontispiece, and engraving. (N.p., early 1900s). Three pieces illustrated by the Pear Tree Press's James Guthrie, two of which are inscribed in his hand. The first piece is a hand-drawn, colored sketch of the title page to *The Floweret* No. 1, dated 1902. Small corrections are evident, showing the course of changes made by Guthrie as he finalized the design. The second is a green and gold print of the frontispiece to *Six Poems*, showing a cottage in the countryside. The illustration is tipped onto cream matting, to the back of which is inscribed a dedication to Guthrie's sister: "To Minnie, with love from Jamie." The third is a black & white engraving of a dreary landscape, with dejected figures huddled under wind-bent trees and oppressive rain clouds. Inscribed to Pickford Waller, an English designer and collector, in pencil below the image: "Voces Inpudantium. To Pickford Waller with love from James Guthrie." Waller was a steadfast patron of the Pear Tree Press and contributed initials and other illustrations to its publications. A nice association. Light foxing to "Voces" not affecting image. Overall, a fine set. SOLD

## UNCOMMON DELUXE EDITION



76. [PENNYROYAL PRESS]. *Goudy Greek*. (Easthampton, MA, 1976). Small octavo. (28)ff. From an edition of 100 copies signed by Barry Moser, this is one of fifteen with two complete sets of the text, one printed on brown Nideggen paper, and the other on white Hosho. A history of the Greek typeface designed by Frederic Goudy, with specimens printed in five colors, and with a woodcut of Goudy by Moser. Deluxe binding of gilt-stamped morocco by Gray Parrot. Two small spots of discoloration, hint of wear to spine ends, else fine. (*Pennyroyal Checklist* 15). \$1,250

77. [PERDUE, ROBERT H.]. Poe, Edgar Allan. *The Raven by Quarles*. Cleveland, (Jos. Leon Gobeille), 1902. Small quarto. (30)pp. One of 93 copies printed on Imperial Japan paper. With illustrations from pen-and-ink drawings by Robert H. Perdue. This is a reproduction in smaller format of a folio version issued by Perdue in 1900 in an edition of five copies. According to a letter laid into this copy from the publisher, Gobeille, the reproduction was made from Gobeille's own copy and only forty-three copies of his edition would be made available for sale. Perdue's atmospheric illustrations are accompanied by a set of proofs in sanguine on "rice paper." Aside from a small



crease to the lower corner of text block and slight marginal toning to the first proof, this is a nearly fine copy in publisher's plain self-wrappers. Order form and envelope laid in. \$650

78. [PERMUTATION PRESS]. *A Speculative Discourse on the Origins of Names of Wildflowers*. (Morgantown, WV), 1989. Octavo. 32ff. One of forty copies signed by the designer and printer, Eve Faulkes. This colorful, multi-layered book was created by printing text and illustrations on interspersed Strathmore Esprit paper and drafting vellum, requiring 74 letterpress runs on a Vandercook and 36 runs of silkscreen. Taking advantage of the semitransparent layers, Faulkes used creative type design to change and enhance the opaque silkscreen illustrations of wildflowers that peek through from below. Faulkes is a Professor of Design at West Virginia University and funded this project through a West Virginia University Senate Grant. A fine copy bound in oatmeal cloth with onlays of green cloth leaves and a printed paper label on the upper cover. \$400

79. [PIRANESI, GIOVANNI BATTISTA]. "Tempio della Fortuna Virile, ora S. Ma. Egiziaca." (c. 1748). Framed etching of the Tempio della Fortuna Virile in Rome, which was later devoted to Santa Maria Egiziaca. This etching is from Piranesi's *Varie Vedute di Roma Antica, e Moderna*, a series of works depicting the remains of Roman architecture. The temple, although fallen into disrepair with plants sprouting from the roof, still has a certain dignity as it watches over the people passing by. The dramatic lighting and varied textures of the composition are all expertly rendered by Piranesi in his usual style. Light pencil inscription beneath the image. Framed in gray-blue matting with a silver frame. Occasional foxing, and some wear to frame and glass, otherwise fine. (Image area 5 1/4 by 7 1/4 inches [133x179mm]; frame 20 by 16 inches [508x406mm]). \$600

80. [PIRANESI, GIOVANNI BATTISTA]. "Veduta del Tempio della Sibilla in Tivoli." (1761). Fifth and final state of Piranesi's etching of the Temple of the Sybil in Tivoli, Italy. This etching is part of Piranesi's *Views (Vedute)* series. The grandeur of the temple is highlighted by the exquisite lighting, from the stark shadows cast on the twisting trees to the haze obscuring the background, all of which is rendered with Piranesi's expert skill. Printed below the image is a description of the temple's history and its inscription. Framed in olive and gold matting with a wooden frame. Paper tanned, otherwise fine. (Image area 17 by 25 inches [432x635mm]; frame 24 1/2 by 33 1/2 inches [622x838mm]). \$950

## SCARCE POETRY BROADSIDE COLLECTION

81. (Poetry). *WRITING FOR BERNADETTE*. Great Barrington, MA, The Figures, 1995. Quarto. 26ff., unbound as issued. One of twenty-six copies of this collection of twenty-five broadsides. With the exception of James Schuyler, who had died four years prior, all of the authors have signed their contribution. The poets include Allen Ginsberg, John Ashbery, Barbara Guest, Susan Howe, and others, all of whom were friends and colleagues of fellow poet Bernadette Mayer. At the time the set was issued, Mayer had recently suffered a stroke and was unable to work. Proceeds from the sale of the set went to provide her financial support. The broadsides are each uniquely designed and printed with a poem on colored paper, and the whole was published by The Figures, a literary small press operated by Geoffrey Young. Fine in a muted magenta box, with an illustrated label depicting Disney's Pluto running and captioned as "Pluto in Motion Studies / Brainard-72."

SOLD

## TRISSEL'S MAGNUM OPUS



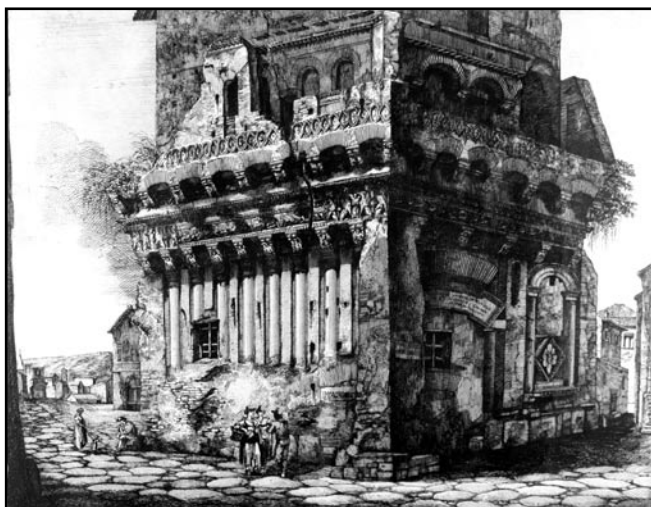
82. [PRESS AT COLORADO COLLEGE]. *The Cycle of the Day: A Book of Hours*. (Colorado Springs), 1991. Oblong folio. (29)ff. One of 50 copies signed by James Trissel, the printer. Contains nine "trifolds," each a large sheet of paper folded twice, eight of them representing the canonical hours, and the ninth being the colophon. Each trifold is beautifully printed letterpress and illustrated in several colors. The

deeply impressed illustrations include a plan of Stonehenge, early concepts of the universe, and Linnaeus' flower clock, all enhanced by transparent overlays, opaque overprinting, and stamped foil. The colophon is illustrated with engravings of the human brain and heart. Loose, as issued, in a cloth drop-back box, which shows light sunning to upper panel. Very fine. Bookplate.

\$1,850

83. [RAMPANT LIONS PRESS]. *The Psalms of David*. (Kent, 1977). Small folio. 152pp. From an edition of 315 copies, this is one of 280 copies bound in quarter vellum and paper. Reprinted from the *Book of Common Prayer* in the translation of Miles Coverdale of 1539. Handsomely printed by Will and Sebastian Carter, this time using Eric Gill's Golden Cockerel type in the 18-point size, which was used for the first time in *The Four Gospels*. Shaded numerals have been specially designed to number the Psalms, matching the shaded type in the two-color title. Extremely fine in boards patterned with a vine-leaf design by Sebastian Carter, backed in gilt-stamped vellum and with vellum tips. T.e.g. \$450

>> Rampant Lions Press, also see item 65.



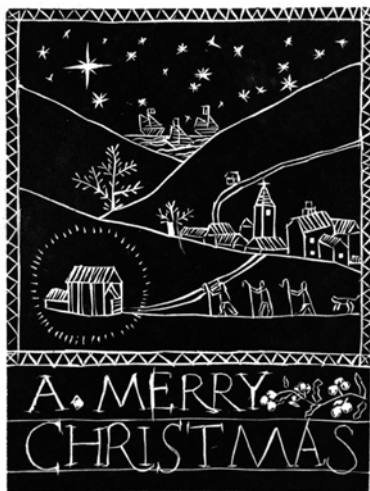
84. [ROSSINI, LUIGI]. "Avanzo della Casa di Cola di Rienzo." 1820. Framed etching. The image depicts a building standing on a street corner in Rome, crafted from fragments of ancient buildings and shored up with modern bricks and stucco. Rossini skillfully rendered the diverse textures of the structure, from the smooth columns and cracking stone corners, to the scraggly plants sprouting from the roof and the round paving stones. While Rossini's dramatically-lit Roman architectural works are undoubtedly similar to Piranesi in style, his work nonetheless has its own charm, offering a calmer and more grounded representation. Title printed below image. In olive matting with a wooden frame. Fine. (Image area 14 1/2 by 18 1/2 inches [368x457mm]; frame 23 by 27 inches [584x686mm]). \$750

85. [ROYCROFT PRESS]. Ruskin, John. *Sesame and Lilies*. Aurora, NY, 1897. Octavo. 142pp. One of 80 copies, signed by Elbert Hubbard.

Illuminated throughout with initials and watercolor vignettes, many with floral motifs, and one a landscape with a church in the foreground. A particularly lovely letter “N” encloses a richly detailed water scene featuring a sailboat floating peacefully down an inlet flanked by trees and reeds. The illuminator is identified on the title page with the initials “AM” and the date, “2/2/98.” Given the style of several of the illuminations, we speculate that the identity of the Roycroft artist is Annie McMillan, though the initials appear slightly different from other known examples. Ruskin’s statement on the roles of men and women in Victorian society is comprised of two lectures: “Of Kings’ Treasures,” directed toward men, and “Of Queens’ Gardens,” which advises women on how to become the moral guides of men. Bound in quarter white cloth over gilt-titled tan boards. Gift inscription to front flyleaf, minor toning to edges, else a fine copy of an early Roycroft work. (McKenna 16). \$700

86. [ST. DOMINIC’S PRESS]. *Adeste Fideles. A Christmas Hymn*. Ditchling, 1916. Octavo. 4pp. With five illustrations from wood engravings by Eric Gill. This conforms to the first issue of the text, with the title engraving printed in red, and measuring 7 1/2 by 5 inches (191x127mm). A fine copy of an early and uncommon St. Dominic pamphlet. (Gill 265; Taylor & Sewell A10). SOLD

87. [ST. DOMINIC’S PRESS]. Gray, John. *Vivis*. Ditchling, 1922. 12mo. (viii), 26, (6)pp. A collection of quatrains from the fin-de-siècle poet and author of *Silverpoints*, John Gray. From an edition of 75 copies, this is one of twenty-five that were for sale. Upper cover decoration from wood engraving by Eric Gill. This is Geoffrey Keynes’s copy, indicated by the invoice tipped into the inside front cover. The invoice also confirms Taylor & Sewell’s number for the edition size. The bibliographers note the presence of an inserted illustration of a skull and mask by Meredith Williams, which is not present in this copy, and it appears to be lacking from all known copies. Extremely fine in heavy gray wrappers. (Taylor & Sewell A104). \$850



88. [ST. DOMINIC’S PRESS]. *Happy Christmas*. Ditchling, 1921. Small octavo. (24)pp. Illustrated with eighteen

wood engravings by the Gill and Pepler children, including two drawings by Elizabeth Gill engraved by Eric Gill. Together with an extra proof pull of "A Merry Christmas" engraving. Bound in gray wrappers showing some edgewear. A rare, charming item in fine condition. (Gill 368; Taylor & Sewell A68). \$750

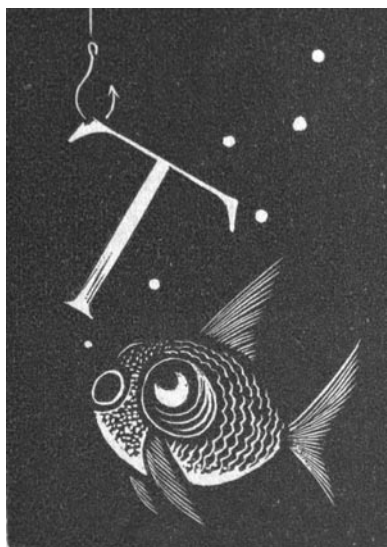
89. [ST. DOMINIC'S PRESS]. (Three Poems). Ditchling, 1918. (8)pp. First edition. Title-page illustration, one tailpiece, and press device from wood engravings by Eric Gill; one tailpiece by Gill's daughter, Joan. Contains three poems by Pepler, beginning with "Transeamus usque Bethlehem." This copy is inscribed by Gill on the bottom of the title page: "Francis & Frances Cornford, from E & E Gill. Xmas 1918." Frances Cornford was the granddaughter of Charles Darwin and cousin to Gwen Raverat, and both she and her botanist husband were part of Gill's social and intellectual circle. Lacks printed slip, which is noted by Taylor & Sewell but is apparently quite fugitive. Very light soiling. A fine copy overall. (Taylor & Sewell A35). \$575

90. (Stamperia Valdonega). ALIGHIERI, DANTE. *Rime per la Donna Pietra*. Verona, Le Rame, 1965. Folio. 48pp. One of 125 copies, signed by the artist, Francesco Arduini, who created the thirty striking linocuts found throughout the book. Designed by Giovanni Mardersteig, one of the finest Italian printers of the twentieth century, and printed on handmade paper at the Stamperia Valdonega. The text is derived from the version established by scholar Michele Barbi and edited by Gianfranco Contini. Introduction by Gianlorenzo Mellini. Quarter-bound in vellum with green block-printed paper over boards, gilt title to spine. Mint. \$1,750



91. STEINBECK, JOHN. Fifteen signed cards. A group of cards on off-white cardstock measuring 2 7/8 by 2 inches (73x51mm). Each card is signed in black by John Steinbeck, the Nobel Prize-winning author of *The Grapes of Wrath*, *Of Mice and Men*, and *East of Eden*. The cards are from

the estate of Steinbeck's personal assistant, Nancy Pearson, and were in her possession to distribute on his behalf. All are in fine condition. \$2,500



92. (Typophiles). *LEFT TO THEIR OWN DEVICES*. NY, Paul A. Bennett for The Typophiles, 1937. 12mo. xxvi, 327pp. One of 190 copies designed by John S. Fass and printed by 22 printers. This extraordinary little book is a collection of 156 proposed Typophile devices contributed to by 113 artists, designers, and printers of the day, including Frederic Goudy, Fritz Eichenberg, Bruce Rogers, and more. Various ink colors are used, and Valenti Angelo's contribution is hand-illuminated in three colors and gold. Includes "A Salute to Typophiles Desipient" by Christopher Morley, an Introduction by

Harry Miller Lydenberg, and "A Note on the Building of This Book" by Paul A. Bennett. Bound in blue cloth with gilt spine decorations designed by W. A. Dwiggins, original dust wrapper illustrated on the inside in color by George Salter, and original cloth slipcase with the title stenciled on the back and side. Spine of dust wrapper darkened and sides slightly discolored, small split starting at wrapper joint, else fine. (Rathé E). \$850

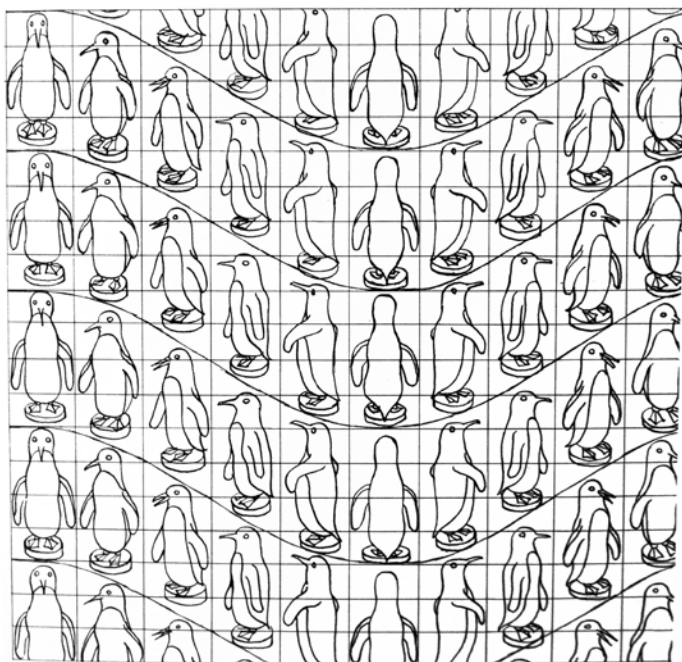
93. [WARWICK PRESS]. Arno Werner. *One Man's Work*. Easthampton, MA, 1982. Octavo. (40)pp. One of 200 copies, signed by binder Arno Werner and Carol J. Blinn, the printer and editor. This celebration of Werner's life and work is illustrated with a hand-colored portrait of the binder, drawn by Blinn, and six tipped-in color plates displaying twelve of his bindings. The text is a speech given by Werner at his first one-man show at Harvard University's Houghton Library in February of 1981, exploring his thoughts on hand bookbinding. Introduction by Blinn. Bound by Werner and Blinn in blue and brown paste paper over boards, with gilt-stamped leather spine. Prospectus laid in. Very fine. SOLD

94. [WARWICK PRESS]. *Canticle of the Sun. Cantico di Frate Sole*. (Easthampton, MA), 1983. 12mo. (10)pp. One of 60 copies, signed by the illustrator and printer, Carol J. Blinn. A delightful little book celebrating ten years of printing by the Warwick Press, set in Perpetua and printed in

black and gold, with text in English and Italian. The two illustrations, one showing a golden sun's rays beaming down onto rolling hills and the other, a moon and stars, perfectly accompany Saint Francis of Assisi's poem in praise of the natural world God created. Extremely fine in limp vellum with a black cloth-covered dropback box. Prospectus laid-in. \$600

### CLEVER DESIGN INSTRUCTION BOOK

95. WHITE, GWEN. *A World of Pattern*. London, John Murray, (1957). Oblong quarto. 76pp. Publisher's copy of the first edition. An instructional book on the creation of patterns, illustrated throughout with examples of two-, three-, and four-color patterns. The patterns themselves range from natural forms, such as flowers and insects, to geometric designs. Each page of the "lift-up book" is printed with the black & white diagram on one side of the page and the color pattern on the other side, so that when it is held to the light, the color shows through. One of author and designer Gwen White's many books on design, the best known of which is *A Book of Toys*, whose penguin cover design appears in this work as an example of "wavy line" construction. This publisher's copy has "file copy" stamped to dust jacket and front free endpaper, and blue pencil notes, "file 693," to endpaper and title page. Fine in white-stamped blue cloth with pictorial endpapers, and a fine illustrated dust jacket. \$650



Notes

Letters pictured on the front cover from items:

64	95	17	74
9	18	73	76
77	43	73	47
85	82	92	52
74	83	2	72

Back cover illustration from item 68,  
*All of Karli Frigge's Sample Books*

Text prepared by Andra Langoussis and Phil Salmon  
Design by Shannon Struble

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