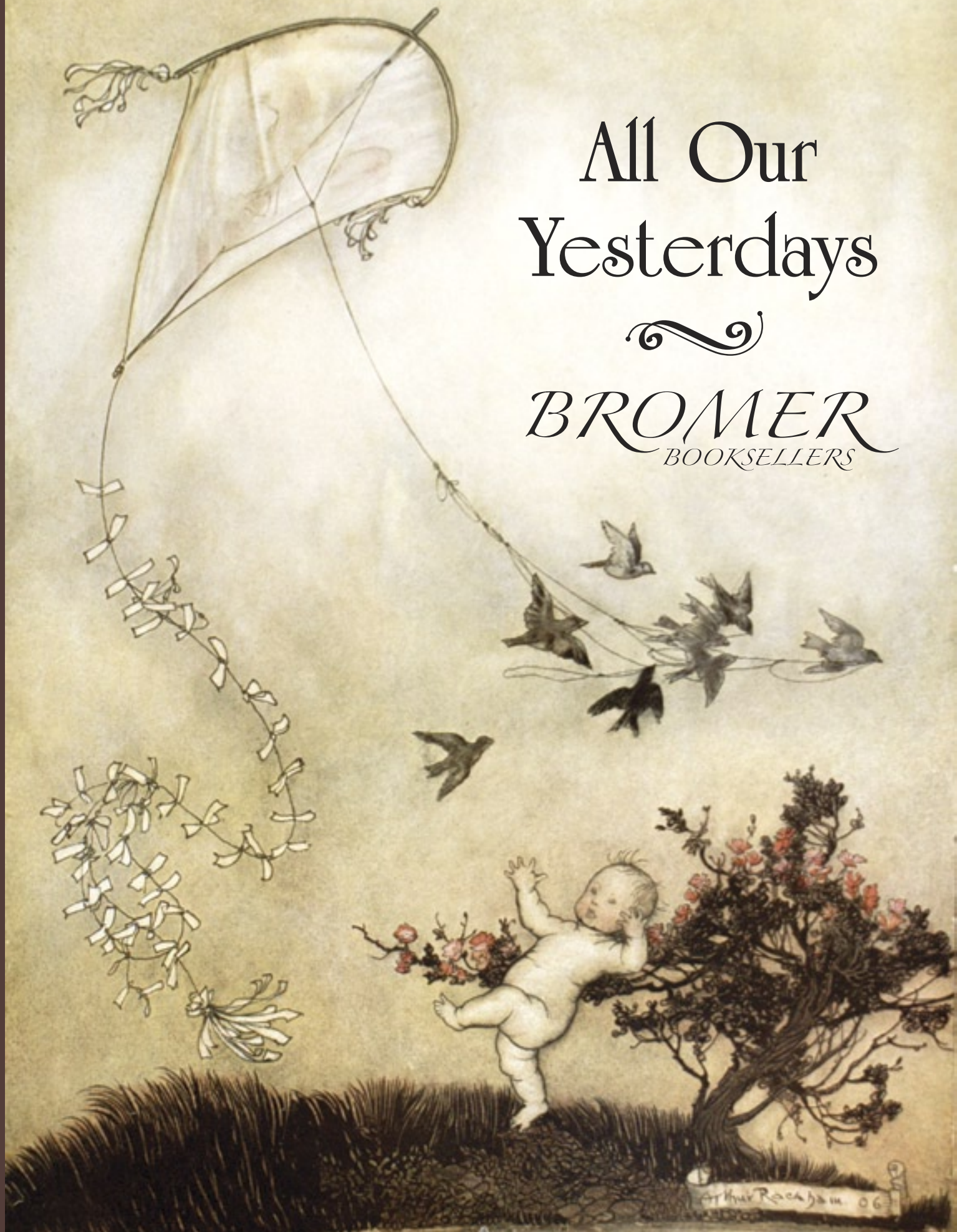


All Our
Yesterdays



BROMER
BOOKSELLERS



Arthur Rackham 06

Although people approach book collecting in myriad ways, one common unifying thread among collectors has to do with the way in which they began collecting: the memory of a book from their formative years, and the desire to own it again. Whether it is a children's book whose bright colors one remembers while it was being read aloud by a parent, or a text one picked up in high school that transformed that person's way of thinking, the act of recapturing an artifact from the past in order to establish a physical record of that time fuels the collecting impulse. The following selection was gathered with this in mind: here is everything from *Paradise Lost* to *The Catcher in the Rye*; from *Pinocchio* to *Eloise* – books that have shaped thought, entertained us, provoked us, and made us better for having read them.

- Bromer Booksellers

1. (AESOP). *Ésope. Fables Choiesies, translated by Émile Chambry.* (Paris, Philippe Gonin, 1934). Folio. (88)ff. One of fifteen copies numbered in roman numerals, which were reserved for the work's contributors. With twenty-one plates of lithographs by Mateo Hernández illustrating each of the French fables. Hernández was born in Salamanca, Spain to a family of stonecutters, and he showed signs of artistic promise at an early age. When he was seven, he began carving figures of animals into his blocks, and his father showed him how to use sculpture tools. He moved to France in 1913, and it was there that he found success and recognition.



Hernández was primarily a sculptor, but he also did engravings and illustrations. He preferred to work in stone, and perhaps for this reason he was drawn to lithography. Animals were his favorite theme, and he kept many different animals in his studio as his companions and models. After moving to a farm in the French countryside in 1928, he converted his garden into a zoo. It was during this era of his life that he made these lithographs, and his love of animals is clearly evident in these beautifully-modeled illustrations. Hernández was awarded the French Le-

gion of Honor in 1930. Loose, as issued. Paper wrappers have two small splits on the fold; vellum-backed chemise shows faint soil and has a slight split to the outside of the hinge. Else fine, with original matching slipcase. An uncommon work by one of the most highly celebrated Spanish sculptors. (Benezit 4: p.674). \$2,000

2. ALIGHIERI, DANTE. *La Divina Commedia or The Divine Vision of Dante Alighieri in Italian & English.* (London), Nonesuch Press, 1928. Quarto. (iv), 327pp. One of 1475 copies. Italian text edited by Mario Casella, presented alongside Henry Francis Cary's English translation. Illustrated with forty-two double-page collotype reproductions of Sandro Botticelli's drawings, this marks "the first time that the finest of them had been reproduced as illustrations for Dante's text." Although the production of this book was beset with problems and delays, including two defective batches of handmade paper, eagerly-waiting collectors were enthusiastic about the result. Bound in gilt-stamped orange vellum. Francis Meynell had what Dreyfus describes as "a rather perverse fondness for vellum and parchment bindings," and he added his own inventive touch by staining vellum to various attractive and unusual shades of color. Slightest bowing to covers, faint rubbing to corners, else a fine copy, with the orange vellum brilliant in color. T.e.g. One of the finest modern editions of Dante, and an outstanding production of the Press. Cloth slipcase. (Dreyfus 50, pp.46-47). \$1,000

3. ANDERSEN, HANS CHRISTIAN. *The Fir Tree.* NY, Harper & Row, (1970). Octavo. 36pp. First edition. Inscribed by the illustrator, Nancy Ekholm Burkert, on half-title page. Burkert first gained recognition for her fanciful illustrations for Roald Dahl's *James and the Giant Peach*, and she is known for her delicate, detailed work in pencil and watercolor. In 2003, the Eric Carle Museum of Picture Book Art hosted an exhibition celebrating her work. Illustrated with six full-page color illustrations and numerous black-and-white ones. Very fine in cloth with paper label and dust wrapper. \$350

4. *THE ARABIAN NIGHTS. TALES FROM THE THOUSAND AND ONE NIGHTS.* London, Hodder and Stoughton, (1924). Quarto. 240pp., + 12ff. One of 100 copies signed by the illustrator, E.J. Detmold. Contains twelve exquisite full-color, tipped-in plates with captioned tissue guards. Detmold showed great promise as an illustrator from a young age: his first exhibition was at age fourteen with his twin brother Charles Maurice. He loved painting animals, and animals often feature prominently in his illustrations, especially in works of folk tales and fantasy like the *Arabian Nights*. Some foxing to endpapers, bookplate removed from front pastedown, else a fine, bright copy of Detmold's rarest book in publisher's white, gilt-decorated vellum. T.e.g. *See illustrations on back cover and page 7.* \$3,250
5. BOCCACCIO, GIOVANNI. *Il Decamerone di M. Giovanni Boccaccio.* London (i.e. Paris, Prault), 1757. Five octavo volumes. (2)ff., xii, 292pp., + (22)ff.; (1)f., 271pp., + (22)ff.; (1)ff., 195pp., + (22)ff.; (1)f., 261pp., + (22)ff.; (1)f., 247pp., + (22)ff. Listed by Gordon Ray as one of the 100 outstanding French illustrated books, this beautiful set contains 89 plates and 97 tailpieces designed by "Gravelot" (Hubert-Francois Bourguignon), six plates designed by François Boucher, ten by Charles Dominique Eisen, and six by Charles Nicolas Cochin, as well as 111 headpieces. Copies like this one, with the text printed in Italian, have earlier and better impressions of the plates. A stunning set, bound in contemporary red morocco, with triple rules and inner dentelles in gilt. Spines in seven compartments with rococo flower-and-leaf tools and paired lettering pieces. A.e.g. Very light edgewear, one hinge with short crack, gilt rubbed from portion of dentelles on one volume, one spine with small chip to top, few barely discernable expert repairs to leather. Overall a very nice copy of one of the major illustrated books of the eighteenth century, infrequently encountered in a contemporary binding. (Ray, French 15, and list of 100 outstanding). \$5,500
6. BROWNING, ROBERT. *The Pied Piper of Hamelin.* London, Harrap, (1934). Octavo. 45pp. One of 410 copies signed by the illustrator, Arthur Rackham. Famed British poet Robert Browning has interpreted this classic story in lively verse. With four color plates, numerous black-and-white illustrations, and pictorial endpapers. Light foxing to covers, else about fine in gilt-titled vellum wrappers. T.e.g. In slightly worn original slipcase with printed label. (Latimore & Haskell, p.71). \$950
7. CARROLL, LEWIS. *Alice's Adventures in Wonderland.* New York, D. Appleton and Co., 1866. Octavo. (v)ff., 192pp. First edition, second issue. With forty-two illustrations by John Tenniel. Carroll's enduring tale of a child's dream world was first issued in 1865 by Macmillan and Company of London, but Carroll and Tenniel were unhappy with the print quality of the illustrations and canceled the issue, insisting that the book be reprinted. Few copies of that first issue were ever released; fewer still are known to exist today. Many of the sheets had yet to be bound when Carroll suppressed the edition, and a number of these unbound sheets had been sold to Carroll's American publisher, Appleton, who added their title-page, as was common practice. Thus, the first American edition is comprised of the sheets from the suppressed London edition. Subsequently, Macmillan issued its second edition of *Alice*, with re-set type and reprinted illustrations. *Alice* was an immediate sensation. Copies of the book were avidly read by their young owners and tend to show some wear as a result. This copy has been bound by Riviere in full red calf with triple gilt rules on both covers, gilt dentelles, and marbled endpapers. Spine richly gilt in six compartments, with leather labels in two compartments, lettered in gilt. Original endpapers and red cloth binding bound-in following the text. Rear board bears faint scuffs, a few lightly rubbed spots on spine. Pages show occasional light finger smudges and a few professionally repaired marginal tears; very faint owner's inscription. A.e.g. (Ray English 185A; *Carroll Handbook* [1979] 44; Williams 9; see *Printing and the Mind of Man* 354). \$10,500
8. CARROLL, LEWIS. *Alice's Adventures in Wonderland; Through the Looking-Glass.* West Hatfield, Pennyroyal Press, 1982. Two folio volumes. 150pp.; xxv, 160pp. From editions limited to 350 copies signed by Barry Moser, these are both one of thirty special copies bound in full leather by Gray Parrot. *Alice* is one of the Patron's copies and is numbered; *Through the Looking Glass* is identified in the colophon as an Artist's Copy. Both volumes are printed in five colors on a paper specially made for the Press by Strathmore Mills, with calligraphy by G.G. Laurens. The type is Bembo, in blue, black, and red. *Alice* is illustrated with 75 wood engravings by Moser, and *Through the Looking Glass* contains 95 engravings by Moser. Some of the engravings are full-page plates, while others are beautifully integrated into the layout. Each volume contains original drawings by Moser done in both pencil and ink, the pencil drawings appearing on preliminary and colophon pages, the ink drawings laid in. *Alice* has five such drawings; *Looking Glass* has four. Both volumes also

come with an additional suite of the wood engravings, each print signed by Moser, protected by a linen-covered chemise. The magnificent bindings, of purple morocco and crimson morocco, are pictorially gilt-stamped. Each is housed in its own morocco-backed linen clamshell box. This was the first in a series of deluxe folio editions of classic texts printed at the Pennyroyal Press. It sold out almost immediately and has remained ever since the most popular of Moser's oeuvre. The edition was based on Carroll's corrections to his original text, and the additional commentary was written by one of America's leading Victorianists, James Kincaid. The University of California Press issued a trade edition of this publication which is considered a classic in its own right. \$12,500



9. CARROLL, LEWIS. *The Hunting of the Snark: An Agony in Eight Fits*. London, Macmillan Publishers, 1993. Small quarto. 41pp., + (9)ff. of wood engravings. From an edition of 430 numbered copies, this is one of 130 copies accompanied by a portfolio containing prints of the nine Henry Holiday wood engravings printed from the original wood blocks for the first time. The nine engravings are a delightful representation of Carroll's playful language in *The Snark*. A handsome edition printed by Ian Mortimer of I.M. Imprint, London. In quarter-cloth boards with an inlaid, printed label on the front cover and gilt stamping to spine. Prints contained in a separate portfolio, housed together with the book in a matching slipcase. Overall in very fine condition. \$650

10. CHAUCER, GEOFFREY. *The Canterbury Tales*. London, Pickering, 1822. Five octavo volumes. vi, lx, 284pp.; (vi), 354pp.; (vi), 291pp.; (vi), 344pp.; x, 300pp. Includes engraved portrait of the author and an illustration of the pilgrimage. An early work by Pickering, considered his "first entirely characteristic production." After producing several fine miniature books and two small books as his first publishing efforts, Pickering's ideas and ambitions grew. Cautious of risk, the *Canterbury Tales* was produced with the assistance of publishers Richard and Septimus Prowett, but Keynes notes that "the inspiration responsible for the book is unmistakable." This edition of Chaucer's tales, which formed the foundation of English literature, was edited by the poet and scholar Sir Thomas Tyrwhitt. A handsome set in later purple-crushed morocco binding by Bayntun, with gilt filigree work on the front and back panels, gilt panels and lettering on the spines, raised bands, gilt turn-ins, and marbled endpapers. A.e.g. Bookplate in each volume. Slight rubbing to hinges of volume I, else fine. Housed in fleece-lined, blue cloth slipcase. (Keynes, pp.15). \$2,250

DELUXE EDITION WITH ORIGINAL SKETCH

11. COLERIDGE, SAMUEL TAYLOR. *The Rime of the Ancient Mariner*. Bristol, Douglas Cleverdon, 1929. Quarto. 37pp., + (8)ff. plates. Illustrated by David Jones. One of only ten copies in the most limited state, with two extra loose suites of engravings and an original pencil drawing housed in a portfolio in the rear cover. In the colophon where the number of limitation would normally be written, this copy has been inscribed to Charles W. Hobson Esq., and is signed in full by Jones. Illustrated throughout with ten masterful engravings on copper, comprising eight full-page plates and two smaller images, which serve as head- and tailpieces.

The extra suite of prints contains: fifteen original engravings by Jones printed on cream Japon without the background tone, including the five engravings which were discarded and not used in the final version, and a full suite of the ten published copper engravings by Jones in the final state, printed on handmade paper with a light gray background tone. The drawing is one of ten that Jones saved from the almost 200 sketches and working drawings that he made in preparation for the copper engraving; the rest were destroyed. The original drawing included is the second plate, which depicts the albatross. The sketch differs considerably from the final engraving, giving insight into Jones's creative process: the sketch shows the alba-

tross (an omen of good luck) in mid-air, high above the ship, pierced by an arrow from the Mariner's crossbow. In the final version, the albatross is pinned to the ship's highest mast with the arrow, as the crewmembers below react with alarm and climb to retrieve the slain bird.

Bound in original full cream vellum by Wood and London with the title in gilt on the spine. Some slight bowing covers, and two of the portfolio's flaps are starting to split, else fine. A very special edition one of the few works executed by Jones with copper engravings, and one of his most stunning achievements. (See *The Artist and the Book*, 136). See color illustration. \$20,000

RARE FIRST EDITION

12. COLLODI, CARLO. *Le Avventure di Pinocchio: Storia di un Burattino*. Florence, Felice Paggi, 1883. Small octavo. 236pp., + iipp. of advertisements. First edition. The enduring children's classic about a mischievous marionette whose nose grows every time he tells a lie, in the original Italian and wonderfully illustrated with a full-page frontispiece of the titular character, as well as sixty-one additional woodcuts interspersed throughout the text.

The first half of *Pinocchio* was originally published serially in the children's magazine *Giornale per i Bambini* from 1881 to 1883, and it is thought that the story was not intended primarily as children's literature, as it did not end happily: Pinocchio was hanged from a tree for his various moral failings. It was at the urging of his publisher that author Carlo Collodi (a pseudonym for Carlo Lorenzini) added the second half of the book, in which The Blue Fairy repeatedly comes to Pinocchio's rescue, guiding him toward self-awareness and enabling his transformation from puppet to human. Popular in Italy at the time of its publication, the book and its author went on to gain international acclaim when the story was translated into English in 1892. *Pinocchio* is still cherished to this day, and has been the subject of numerous adaptations, including popular versions by Disney and even Steven Spielberg, who used the story as the basis for his 2001 film *AI*.

This very rare first edition of the book -- only five copies have come up for auction in nearly twenty-five years -- is bound in quarter red calf and marbled boards by Devauchelle. Raised bands divide the spine into compartments, two of which bear the title and date in gilt. The endpapers are marbled. Housed in a clamshell box with marbled boards and red leather backing, title and deco-

rations on spine in gilt. Some toning and light staining to the interior, a small closed tear to the margin of two pages, and several unobtrusive stamped and handwritten ownership signatures, otherwise a fine copy of this high-spot of children's literature. (Gottlieb/Pierpont Morgan Library 213; Osborne 2, p. 1007). \$75,000

A "GREAT" COPY

13. DICKENS, CHARLES. *Great Expectations*. London, Chapman and Hall, 1861. Three octavo volumes. (iv), 344pp.; (ii), 351pp.; (ii), 344 + 32pp. of advertisements dated May, 1861. First edition, first impression. One of 1000 copies. *Great Expectations* is the rarest of Dickens' larger books in that most of the first edition was purchased by libraries; those copies that survive are usually not in good condition. This copy conforms to nearly all points established in the Clarendon edition; the exceptions all occurring in Vol. III, which points to a later state occurring within the first impression of that volume. Widely acknowledged as Dickens's masterpiece, *Great Expectations* was one of only two novels not published in monthly parts, and published without illustrations. It was serialized in the weekly periodical, *All the Year Round* from December 1860 to August 1861; the first edition appeared on 6 July 1861. Four additional printings, which were designated "editions," quickly followed, with all misprints preserved. This is a fine copy in publisher's bright violet cloth stamped in blind and gilt, showing minor toning to the spines. Inner hinges of volumes 1 and 3 barely starting. In a full-morocco folding case which bears the bookplates of noted Dickens collectors Kenyon Starling and William E. Self. (Eckel, pp.91-93). \$135,000

14. DISNEY, WALT. *Mickey Mouse Stories. Story and Illustrations by Staff of Walt Disney Studio. Book No. 2*. Philadelphia, David McKay, 1934. Octavo. 62pp. First edition. Illustrated in black and white throughout. Contains "Pioneer Days," "The Delivery Boy," "The Castaway," and "The Moose Hunt." With a double-sided flip animation showing Mickey and Minnie dancing. Faint wear to corners and light creases to covers, else about fine in cloth-backed colored pictorial wrappers. \$350

ORIGINAL DUST JACKETS

15. FROST, ROBERT. *Mountain Interval*. NY, Henry Holt, (1916). Octavo. First edition. First issue, with repeated lines on page 88 and "Come" for "Gone" on page 93. Frost's third regularly published book is the first with

publication origins within the U.S., and it contains two of his best-known lyric poems, "The Road not Taken" and "Birches". Extremely fine and bright in blue cloth, with the uncommon dust wrapper, which shows just a couple of shallow chips to corners and deeper chips to spine ends. (Crane A4). *See color illustration.* \$3,750

16. FROST, ROBERT. *North of Boston*. NY, Henry Holt, 1915. First American edition. Frost's second collection of poetry was originally published in England by David Nutt, who also published his first book, *A Boy's Will*. The reception to both books in the U.S. was overwhelmingly positive, and Frost's American publisher, keen to avoid the threat of pirated editions, ordered sheets of *North of Boston* from Nutt. The 150 sets they received were quickly exhausted (see Crane A3.1), and requests for additional sheets went unanswered, forcing Holt to set its own edition, of which 1300 copies were printed in March 1915. Although much of this collection contains Frost's longer free-verse dramas, such as "Home Burial" and "The Death of the Hired Man," it also contains two lyrical gems: "Mending Wall," and "After Apple Picking." This copy bears a presentation inscription in pencil, dated April 1915. Light shelfwear, slight toning to gilt-decorated blue cloth, light staining to two pages, else a nearly fine copy in the seldom-seen dust jacket with the "fain" reading in the *London Times* review, and a publisher's device. (Crane A3.2). *See color illustration.* \$4,250

18. (GRIMM, JACOB AND WILHELM). *The Fairy Tales of the Brothers Grimm, translated by Mrs. Edgar Lucas*. NY, Doubleday, Page, 1909. Quarto. xv, (1), 325, (1)pp. One of 50 copies comprising the deluxe American edition, signed by the illustrator, Arthur Rackham, on the verso of the half-title page. With forty mounted color plates and 55 black-and-white illustrations. Bound in publisher's full suede with yapp edges, decorated in gilt and blind on spine, with moiré silk endpapers. Small hole at outer rear hinge, light crease to lower corner of frontispiece, else a fine copy of a rare and extremely fragile Rackham piece that is not identified in Latimore & Haskell. \$3,000

19. HAWTHORNE, NATHANIEL. *A Wonder-book for Girls and Boys*. Boston, Ticknor, Reed, & Fields, 1852. Octavo. vi, (7), 256pp. First edition. First issue, with "lifed" for "lifted" on page 21, line 3. One of 3076 copies printed. Contains frontispiece and six plates after designs by Hammat Billings. Hawthorne's groundbreaking attempt to retell Greek myths in a style suitable for children met with enough success that it led to a sequel,

Tanglewood Tales, published the following year. In his introduction he wrote "Children possess an unestimated sensitivity to whatever is deep or high, in imagination or feeling, so long as it is simple, likewise. It is only the artificial and the complex that bewilders them." In the original blue publisher's cloth, stamped in gilt and blind, and which is about as fresh and bright as the day it was issued. Rare in such fine condition, with only a little light foxing. With neat presentation inscription dated Christmas, 1851. Housed in a cloth chemise and handsome full-morocco slipcase. (BAL 7606; Parley to Penrod p.6). \$4,750

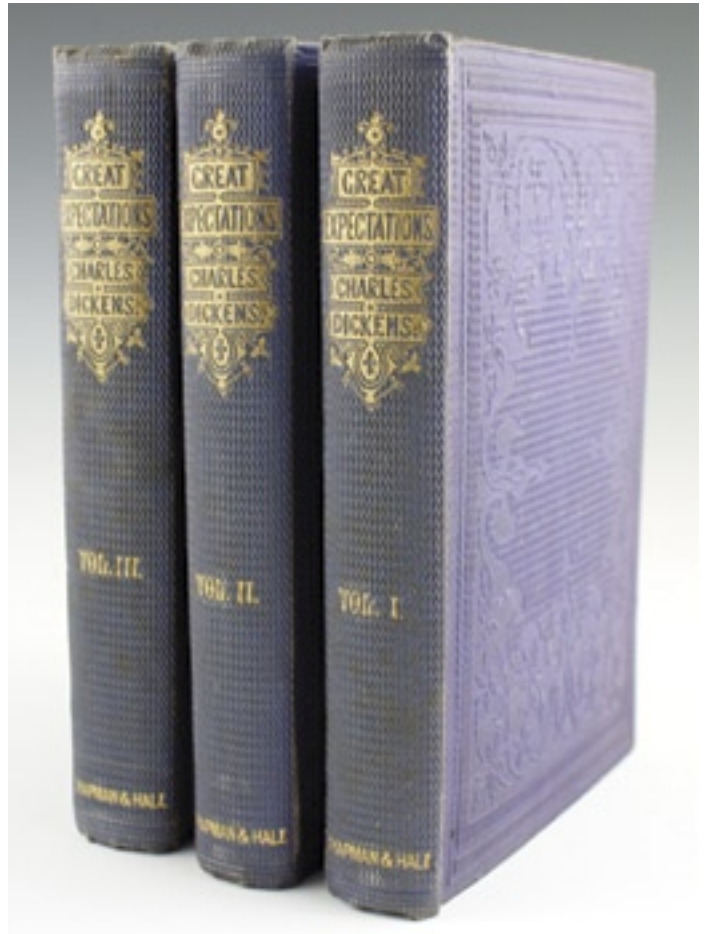
PIONEERING SCIENCE FICTION NOVEL

20. L'ENGLE, MADELEINE. *A Wrinkle in Time*. Farrar, Straus and Cudahy, 1962. First edition, first printing. This children's classic won the Newbery Award in 1963, but L'Engle's path to publication was anything but easy. The novel was rejected by at least twenty-six publishers, who claimed that the book was too difficult for children and too different. L'Engle later remarked that an underlying reason for the rejection was likely that her book had a female protagonist at a time when that simply didn't happen in science fiction novels. However, L'Engle met the publisher John Farrar almost by chance, and he enthusiastically agreed to publish the novel, even though his publishing company did not have a children's line at the time. Generations since have grown up with Meg and Charles Wallace Murry and Calvin O'Keefe, secretly dreaming of the chance to travel through the fourth dimension by tesseract. Bound in boards backed with blue cloth. With original dust wrapper by Ellen Raskin, an author and illustrator of children's books and a Newbery Medal winner in her own right. Wrapper shows some light wear and slight chipping to spine and corners. Corners of boards slightly bumped, some fading and faint discoloration to edges, else a fine copy of the very uncommon first printing. \$2,500

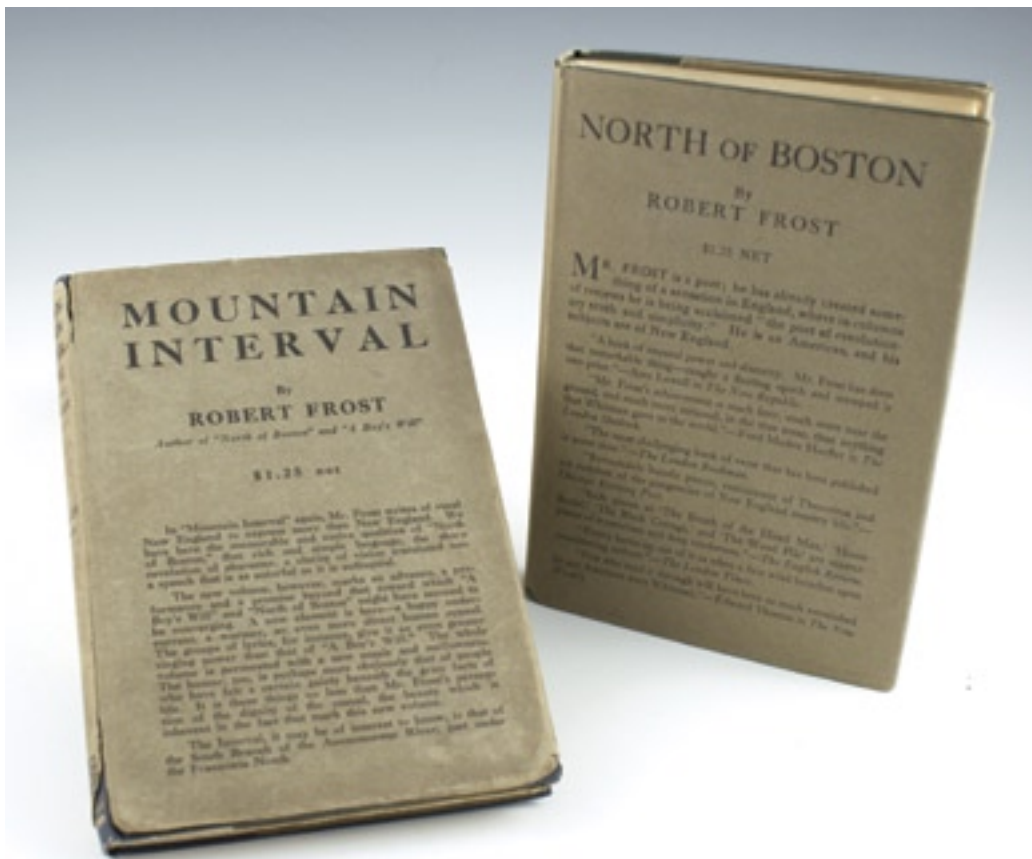
21. LA FONTAINE. *Fables de la Fontaine*. Tours, Maison Alfred Mame et Fils, (c. 1920). Quarto. 127pp., +(16)ff. One of sixteen copies, with a signed original gouache as one of the sixteen color plates by Raymond de la Neziere. Highly colored and caricature-like, the painting illustrates "L'Ane et le Petit Chien (The Little Dog and the Donkey)." Additionally, each text page is illustrated in black and white. Neziere's work was featured in many of the popular magazines of his era, and it is often viewed as a precursor to French comics. He began working as a book illustrator in 1892. Neziere's illustrations are recognized



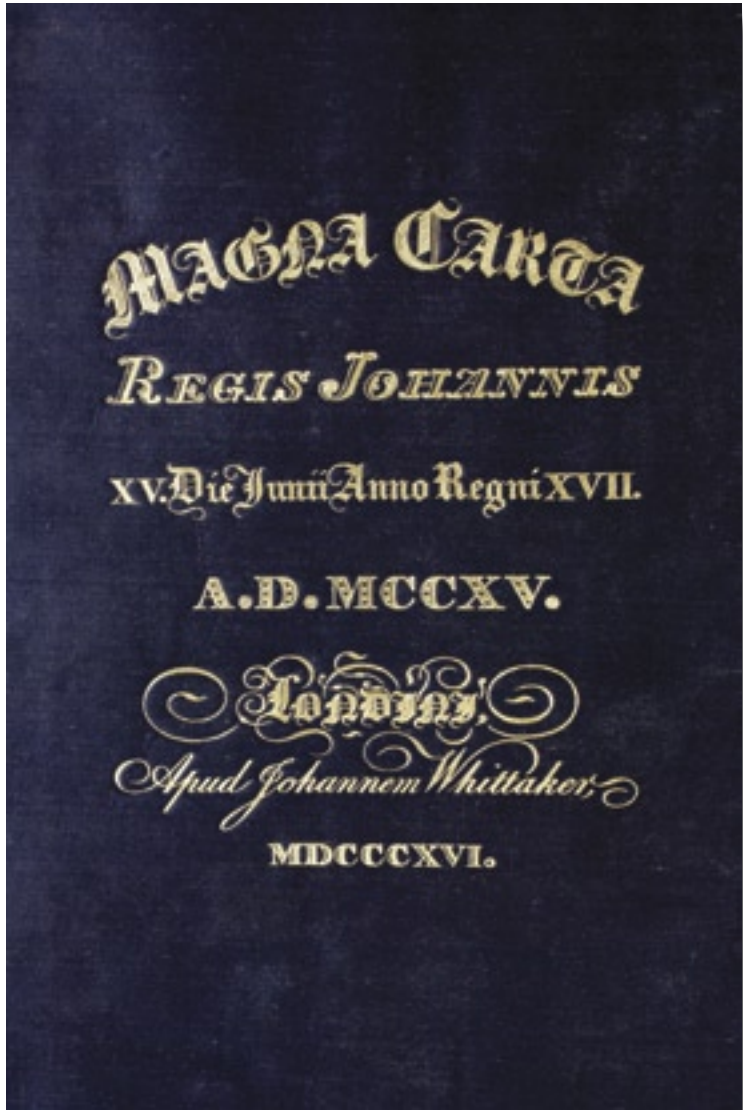
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Items 15 and 16



Item 24

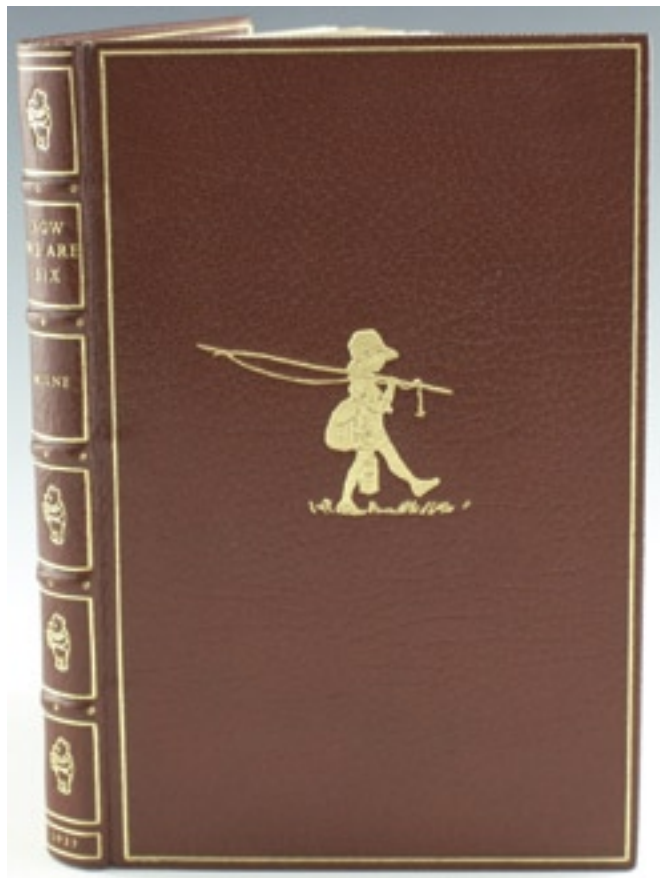


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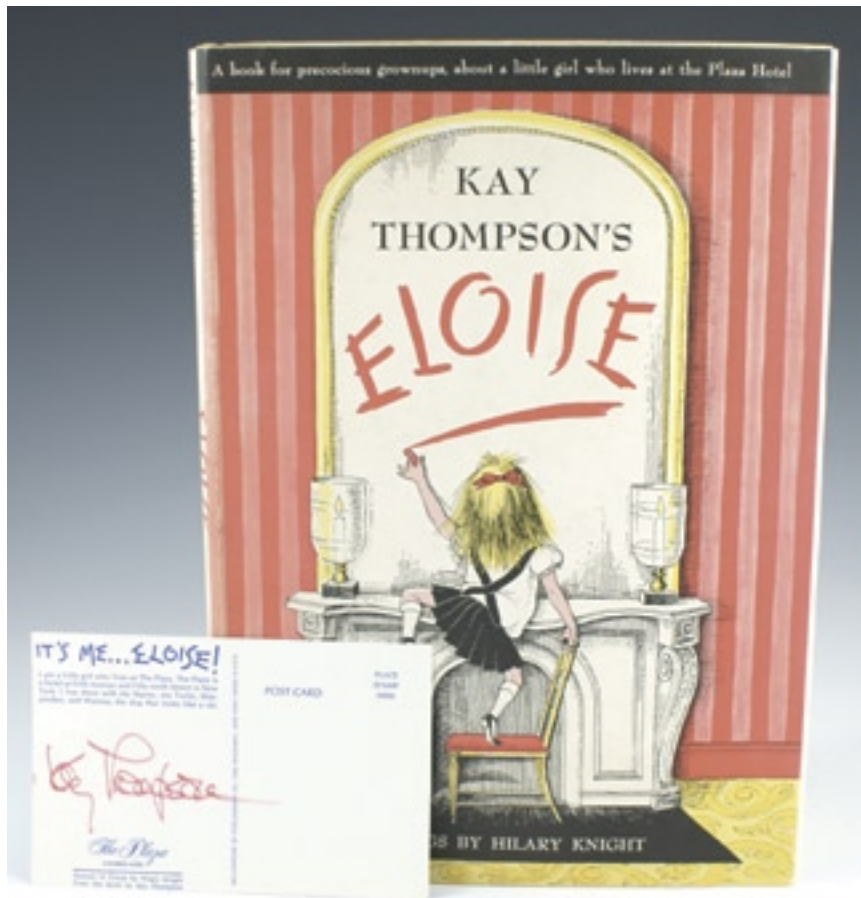
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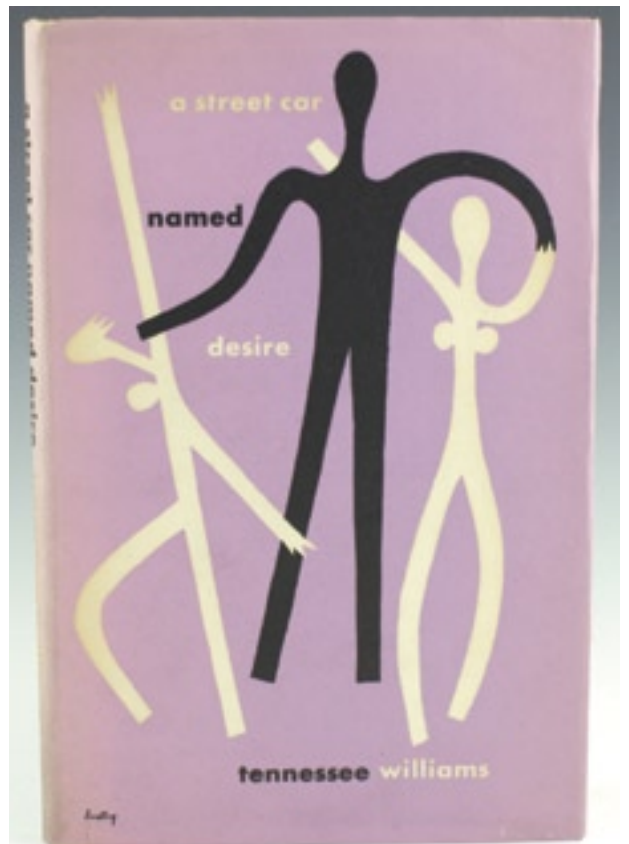
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Item 21



Item 42

for their humorous and expressive style, and his characters are often anthropomorphic animals. Unbound, as issued, with panels of pictorial wrapper covers. Protected in a cloth-backed marbled portfolio. Light foxing to a few sheets, else fine. *See color illustration.* \$1,850

22. LAWRENCE, D.H. *Lady Chatterley's Lover*. Florence, (Privately Printed), 1928. Small quarto. 365pp. First edition. One of 1000 copies, numbered and signed by the author. Lawrence had the book privately printed in Italy by the Tipografia Giuntina for subscribers after being refused by British and American publishers who questioned the novel's subject and language. Open, legitimate publication of the novel was not allowed in either country until 1960, more than thirty years later, after several landmark trials. Light foxing to a few page edges, else a brilliant copy in dark brown boards printed with the insignia of a phoenix on the front cover, with paper spine label. In original unprinted, cream-colored dust wrapper, which is lightly chipped and faintly soiled. (Roberts A42). \$16,500

BEJEWELED HIAWATHA

23. LONGFELLOW, HENRY WADSWORTH. *The Song of Hiawatha*. London, W. Kent & Co., 1860. Octavo. viii, 224pp. First English illustrated edition. With twenty-four wood engravings after designs by George H. Thomas. This copy features a jeweled binding by Sangorski & Sutcliffe of dark green morocco, the outer borders with elaborately emblematic tooling featuring teepees, horse and deer heads, and leafy sprays. Each corner is adorned with an agate surrounded by four small garnets against a pointillé background, and the outer border is divided by an onlaid green morocco frame. At the center, a sunken panel of turquoise levant features an elaborate gilt decoration consisting of Longfellow's initials and his birth and death dates, intertwined with sprays of forget-me-nots with onlays of red, all set against a heavy pointillé background and framed with a richly tooled laurel border. The geometrical arrangement is echoed on the lower cover, but the stones at the corners are agates flanked by four small sapphires, and the border emblems consist of onlaid fish, a beaver, pottery, and a pair of axes in gilt. The sunken center panel in the rear depicts a fish formed of onlays swimming through weeds against a gilt background. The fish has a small pinkish-red stone for an eye, and it has been speared by an arrow, which has a banner just below the fletching that reads "Hiawatha's Fishing." Gilt turn-ins, with deep red onlays framing a snakeskin doublure. Both endleaves are also snakeskin.

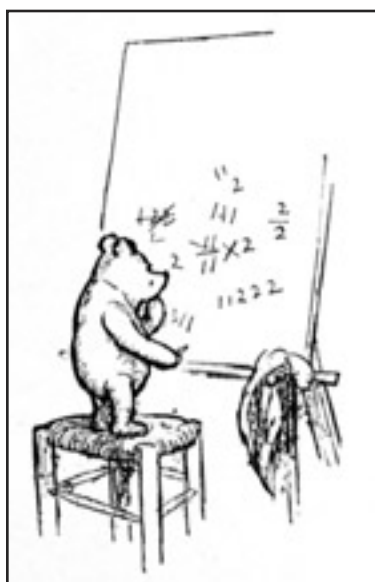
All edges gilt, with elaborate gauffering. This copy is from the famed Phoebe Boyle collection of bindings sold in 1923. An exceptional, intricately worked binding with a fine provenance, housed in a silk-lined solander case, which shows some bumping at the corners. *See color illustration.* \$28,500

FIRST BRITISH BOOK PRINTED IN GOLD

24. *MAGNA CARTA REGIS JOHANNIS XV. DIE JUNII ANNO REGNI XVII. A.D. MCCXV.* London, John Whittaker, 1816. Large folio. 14ff. (12 bound, 2 unbound). Printed entirely in gold on purple satin. This is the first book printed in gold in England, planned by Westminster binder John Whittaker "for the display of a new branch of the art of printing." Long associated with royalty, purple and gold are granted new meaning in this document against the excessive use of royal power. A preliminary census of copies at the University of Texas in 1989 recorded fourteen copies printed on vellum, 10 copies on paper, one copy on satin. A second copy on satin, lacking a leaf, rubbed, cracked, and rebound, sold at auction in 1982. This is the only known perfect copy of this variant in its original binding. Bound in original morocco-backed boards (recased) with printed label. Housed in a morocco-backed dropback box. (Brunet III, 1297; *Library of Congress Quarterly Journal of Current Acquisitions* 1:4, 1944; Lowndes 1450). *See color illustration.* \$12,500

25. MALORY, SIR THOMAS. *The Birth Life and Acts of King Arthur of his Noble Knights of the Round Table. The Text as Written by Sir Thomas Malory and Imprinted by William Caxton and Now Spelled in Modern Style. With an Introduction by Professor Rhys*. London, Dent, 1893-1894. Two quarto volumes. xc, 990pp. First edition thus. One of 1500 copies. Illustrated with two photogravure frontispieces, eighteen black-and-white plates, and numerous vignettes, borders and initials in the Art Nouveau style by Aubrey Beardsley. Produced by Dent to rival the Kelmscott Chaucer, it unites the Arthurian legend with fin-de-siècle aesthetics. Its design outraged William Morris but brought instant recognition to the twenty-one-year old Beardsley, whose first major commission this was. A fine set, bound in publisher's gilt-decorated vellum, showing only the slightest wear to the cover gilt and minimal soiling. This deluxe binding, which typically appears in the handmade paper issue, was an expensive option, and only a small number of copies were bound thus. Bookplates. (*The Artist & the Book* 16; Ray-English 314; *Turn of the Century* 26; Taylor pp. 94-103). \$4,000

26. MILNE, A.A. *The House at Pooh Corner*. London, Methuen, (1928). First edition. With illustrations by Ernest H. Shepard. The final installment of the Christopher Robin books introduces the character Tigger to the residents of the Hundred Acre Wood. Although his characters are now beloved by children worldwide, Milne didn't intend his stories about Pooh to be for children. Instead, they were meant to entertain the child within us all. Milne was a noted playwright who made a point to write whatever he pleased, never wanting to be tied down by his success. Spine slightly faded, very light rubbing to lower corners, else a fine copy in the original peach cloth, with pictorial gilt stamping. T.e.g. Dust wrapper shows minor toning to spine and staining to spine head from older tape repair to verso, affecting the titling. A nearly fine example of a beloved children's favorite. \$1,850



27. MILNE, A.A. *Now We Are Six*. London, Methuen, (1927). First edition. Signed at a later date on the title page by the illustrator, Ernest H. Shepard. This famous collection of children's verses, featuring Milne's son, Christopher Robin, and his bear, is illustrated throughout with Shepard's whimsical drawings. Handsomely bound by Bayntun-Riviere in deep red morocco, with gilt

ruled borders and spine in six compartments, with four little Pooh-Bears stamped in gilt on the spine. Christopher Robin with his fishing pole stamped in gold on the front cover. A.e.g. Original cloth wrappers bound-in. A lovely presentation of Milne's classic, in immaculate condition. See color illustration. \$2,250

28. MILTON, JOHN. *Paradise Lost. A Poem in XII Books; Paradise Regain'd. A Poem in IV Books to Which are Added Samson Agonistes & Poems Both English and Latin Composed on Several Occasions*. Hammersmith, Doves Press, 1902; 1905. Two octavo volumes. 388; 342pp. Each volume is one of 300 copies printed by T.J. Cobden-Sanderson. Titles and notes printed in red, the initials designed by Edward Johnston. Both volumes in designer bindings completed by James Brockman in 1980, signed and dated by him on the rear turn-in. *Paradise Lost* is in a plush

blue velvet with the extremities in red morocco, maroon leather endleaves featuring abstract compositions of gilt and inlaid lines. *Paradise Regain'd* is designed exactly as the first, only with colors inverted from blue to red, further enforcing the duality represented by the texts. Each front cover bears a small stainless steel plaque, engraved with "I" and "II," respective to the volume. Each housed separately in a quarter leather clamshell box, lettered in gilt on the spine. Extremely fine. \$6,500

RACKHAM'S MASTERPIECE

29. [RACKHAM, ARTHUR]. *The Peter Pan Portfolio*. New York, Brentano's, 1914. Folio. (14)ff. First American edition, limited to 300 copies. Rackham's masterpiece is presented in grand folio, with pages measuring 20 1/2 by 14 3/4 inches. Contains twelve proof-size plates of varying sizes, tipped in, of pictures which appeared much smaller in the original quarto edition of 1906. The twelve images selected represent Rackham's favorite illustrations for *Peter Pan in Kensington Gardens* by J.M. Barrie. Rackham is at his absolute best in these wonderfully atmospheric panoramas of fairies, small animals, elves, children, and twisted trees. Barrie himself was thrilled with Rackham's interpretation, citing the magical illustration of fairies flitting past the Serpentine lake at dusk (Plate III) as his favorite. According to Hamilton, the portfolio was released in response to the popularity of the play *Peter and Wendy* in London and was intended to provide a set of reproductions of Rackham's work that could easily be framed and hung at home. The portfolio promoted Rackham's work widely. Claude Debussy was even inspired to compose a Prelude for his daughter based on the cherished reproduction of "The Fairies are Exquisite Dancers," taken from the portfolio, which hung above her bed. However, Rackham himself condemned the idea of the portfolio on artistic grounds, and threw away his own copies. Despite Rackham's objections, the large format of the portfolio makes it an ideal showcase for the artist's delicate line and brush work and subtle use of color. Each plate has a tissue guard with the title of the illustration. This is the Kettaneh copy, with his leather booklabel on front endpaper. Fine in yellow moiré silk, with tan cloth back and corners, gold titling, and yellow ribbon ties. Light soil to covers, lacing is broken in one spot, and one of the ribbon ties has come detached. Internally clean and bright. A fine copy of a Rackham treasure. (Latimore/Haskell, p.40; Hydson p.168; Hamilton p.96-97). See front cover illustration. \$8,000

SMALL TOWN AMERICA

30. [ROCKWELL, NORMAN]. *Huckleberry Finn. Eight Signed Color Lithographs Based Upon Incidents in the Mark Twain Novel*. Paris, Fernand Mourlot, 1972. One of only 200 suites of full-color, 25 by 19 3/4-inch lithographs based on the artist's illustrations for the 1940 Heritage Press edition of the Twain classic. When he was commissioned in 1935 to illustrate the Press's new editions of *Tom Sawyer* and *Huck Finn*, Rockwell visited Hannibal, Missouri, to see the place where Twain grew up. Expecting urban sprawl to have made the town unrecognizable as the place Twain wrote about, Rockwell found exactly the opposite to be true. In his autobiography, he commented that Hannibal had turned Mark Twain into a kind of cottage industry by naming everything from hotels to barber shops after him. Today, that list would include the Mark Twain Museum, where a number of Rockwell's own paintings for *Huck Finn* and *Tom Sawyer* hang on display.

It is fitting that Rockwell, whose genius lay in his ability to portray an idealized vision of small-town America, and whose paintings often featured children, should have illustrated *Huck Finn*, the quintessential American coming-of-age tale. At the same time, it is perhaps a surprise that a man who admitted an aversion to life's rougher, seedier aspects would illustrate a novel with such an unsavory cast of characters including murderers, swindlers, drunkards, and thieves. This suite of illustrations, then, represents an intriguing union of two visionary artists whose varying, though essentially sympathetic, depictions of the American experience endure to this day.

The eight illustrations in this suite include: "Then Miss Watson took me in the closet and prayed"; "Jim got down on his knees"; "Miss Mary Jane"; "My hands shook"; "Your eyes is lookin"; "Then for three minutes, or maybe four"; "There warn't no harm in them"; and "When I lit my candle." All are printed on handmade Velin d'Arches paper and signed by the artist in a bold hand in the lower right corner. Housed in a tan canvas portfolio with tie straps. Portfolio with the usual "Huckleberry" misspelling to the front cover. Prints and portfolio very fine. (Claridge, pp.258-260). *See color illustration.* \$15,000

31. SALINGER, J.D. *The Catcher in the Rye*. Boston, Little, Brown, 1951. First edition. Still frequently challenged and sometimes censored outright for its treatment of sexuality and its use of profanity, *Catcher in the Rye* also remains one of the most widely read novels in the Eng-

lish language. Approximately 250,000 copies of the book are sold each year. It has never been made into a movie. Reportedly, Salinger would approve of a film version of the book, but feels that Holden would not. A fine copy of the author's first book, in black cloth and first issue dust wrapper, which has a closed tear to the upper front panel and a few nicks to the spine ends. \$8,500

32. SHAKESPEARE, WILLIAM. *Works*. (Leipzig, Ernst Ludwig Presse, 1925-1931). Seven volumes, a complete set as published. One of 250 copies. Only 200 copies of the seventh volume were printed. The dedication notes that this edition was produced as an homage to T.J. Cobden-Sanderson and the German editions of Goëthe printed at the Doves Press. Designed and with initial lettering by Christian Heinrich Kleukens, using a font that has the same austere elegance as the Doves fonts. An uncommon set, this copy is even more so for its binding of vellum-backed green boards in their original green paper dust wrappers and paper-covered slipcases. The gilt work on the spines is reminiscent of the work done at the Doves Bindery. Light wear to slipcases, one of which shows staining. One jacket significantly chipped and torn, a few others with smaller tears to spines, mostly closed. Overall, a fine set of perhaps the most beautiful edition of Shakespeare's works printed in Germany. \$6,500

IN ORIGINAL WRAPPERS

33. STEVENSON, ROBERT LOUIS. *Strange Case of Dr. Jekyll and Mr. Hyde*. NY, Charles Scribner's Sons, 1886. First edition, which preceded the London edition by three days. This classic tale of dual personalities, and the duality of good and evil within each human being, has captured the imagination of readers for generations. The story was made into a play almost immediately after the book's release, and it has been adapted into numerous films beginning in 1908. Actors such as Richard Mansfield, John Barrymore, and Spencer Tracy have taken on the Jekyll/Hyde role, embracing its challenging exploration of the human psyche. In scarce original yellow wrappers; spine and edge of covers have faded to tan, minor chipping at extremities, else a very fine copy of a quite fragile book. Housed in a black cloth chemise and in gold-colored morocco slipcase. An excellent copy of this high-spot in literature, which is rare in this condition. (Barron 1-86; Beinecke 347). \$9,500

34. STOWE, HARRIET BEECHER. *Uncle Tom's Cabin, or Life Among the Lowly*. Cambridge, Riverside Press,

1892. Two octavo volumes. Large paper edition, limited to 250 copies. Includes illustrations by E.W. Kemble and a frontispiece portrait of the author. Installments of *Uncle Tom's Cabin* were first published in *The National Era*, an anti-slavery newspaper, beginning in 1851, and it became a runaway bestseller when it was released in book form. Stowe reached a wide audience of readers with her informal, conversational style. The work is credited with galvanizing the abolitionist movement, calling for freedom and equality. Stowe came from a family of activists who were dedicated to promoting education for all, regardless of race or gender. She believed that her purpose in life was to write and writing was a way both to earn money for her family and to publicly express her beliefs at a time when women were not allowed to participate in political life. Fine in full-crushed brown morocco with gilt on panels and spine, raised bands, gilt turn-ins, and marbled endpapers. T.e.g. Very fine deluxe set. Bookplate. \$1,100

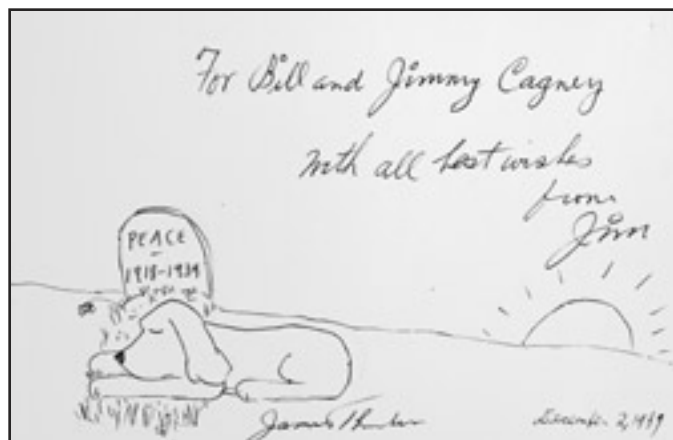
35. SWIFT, JONATHAN. *Gulliver's Travels [Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, & then a Captain of several Ships]*. Waltham St. Lawrence, Golden Cockerel Press, 1925. Two quarto volumes. (140); (139)pp. From an edition of 480, this is one of thirty deluxe copies on handmade paper, signed by David Jones. Illustrated with forty wood engravings by Jones, most of them hand-colored. Also with fifteen wood-engraved initials by Eric Gill. In the deluxe binding of full white buckram with gilt lettering to spine. Slightest bumping to corners of both volumes, offsetting to endpapers, else fine in later brown cloth slipcase. Leather bookplates. (*Chanticleer* 33). \$5,750

36. THOMPSON, KAY. *Eloise*. NY, Simon & Schuster, 1955. First edition. Illustrated by Hilary Knight. The book that introduced the charming, precocious, and perpetually active resident of the Plaza Hotel, who is described as "not yet pretty, but she is already a person." In many ways, Thompson viewed Eloise as a kind of alter ego and was very protective of her character. This copy has a postcard laid in from the Plaza, signed by Thompson. Aside from some minute edgewear and even toning along extremities, this is a fine copy in illustrated buff boards and dust wrapper. *See color illustration*. \$3,250

JIMMY CAGNEY'S COPY

37. THURBER, JAMES. *The Last Flower: a Parable in Pictures*. NY, Harper & Brothers, 1939. Oblong small quarto. First edition. Inscribed to James Cagney with a

pen and ink drawing. In the drawing, a dog sleeps on a grave with a headstone labeled "Peace." The dates on the headstone are 1918-1939: the brief period of peace between the two World Wars. A sun sets in the background, marking the end of an era. When Thurber inscribed the book in December 1939, just a few months after the beginning of World War II, all hopes that civilization might break the cycle of war had been dashed.



Illustrated with Thurber's simple and expressive cartoons, the story makes a bold statement about the destructiveness of war. However, it is also a call for hope, imploring humanity to appreciate and nurture the beauty in the world. This parable is dedicated to Thurber's daughter "in the wistful hope that her world will be better than mine." In orange pictorial boards, which show some light rubbing along edges and spine. Original dust wrapper shows chipping along the edges and to areas of the spine, front hinge has a one-inch split at top. A fine association copy inscribed to a personal friend with Cagney's bookplate laid-in. \$6,000

38. TUDOR, TASHA. *Pumpkin Moonshine*. NY, Oxford University Press, (1938). Small octavo. (40)pp. First edition of the prolific author/illustrator's first book, which was written as a gift for a relative. Tudor is beloved for her soft, old-fashioned depictions of animals, gardens, and domestic life in rural New England. She wrote and illustrated nearly 100 books in her lifetime. Tudor's favorite time period was the 1830s, and she both lived her life and created works based on that era. In this charming story, a young girl finds the biggest, most perfect pumpkin on her grandparents' farm to carve for Halloween but has a little trouble getting it home. Laid in is a mailing list sign-up sheet in Tudor's hand. A near fine copy with minimal edgewear, in the scarce dust jacket with several closed, short tears and light, even toning. \$2,000

RARE BLUE CLOTH BINDING

39. TWAIN, MARK. *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*. New York, Charles L. Webster and Company, 1885. Square octavo. 366pp. First American edition, early state, in the scarce blue cloth publisher's binding. The following BAL issue points apply: pages 13 and 57 are first state, page 155 is third state, page 283 is third state. With 173 illustrations by E.W. Kemble and photogravure frontispiece portrait bust by Karl Gerhardt, which is second state. *Huck Finn* is indisputably Twain's greatest novel and one of the most important works of American literature. T.S. Eliot wrote, "We come to see Huck as one of the permanent symbolic figures of fiction," and Hemingway once said that "all modern American literature comes from one book by Mark Twain." Small closed tears to bottom margins of first two blanks and Illustrations leaf (page 13); small stains to a few leaves, not affecting the text; minor toning to spine. All in all a fine copy in a remarkably fresh and bright example of the blue binding, which was offered by the publisher so that this title would match its companion, *The Adventures of Tom Sawyer*. Housed in a blue cloth chemise and leather-backed cloth slipcase, which shows some general wear and toning. (BAL 3415; Grolier-American 87). \$35,000

40. WHITE, E.B. *Stuart Little*. NY, Harper, (1945). First edition. Illustrated with drawings by Garth Williams. This is White's first book for children, which was written "in the hope of amusing a six-year-old niece" of White's. White is perhaps best-known as the author of the beloved children's classic *Charlotte's Web*, and *Stuart Little* was also a bestseller in spite of some dismal initial reviews. White spent most of his literary career writing for *The New Yorker* magazine and only began writing for children in middle age. Extremely fine in beige cloth, and with price-clipped dust wrapper which, aside from a tiny nick to upper back panel, is virtually flawless. A very fine copy, housed in a cloth chemise and morocco-backed slipcase. \$1,500

41. WHITMAN, WALT. *The Leaves of Grass. Comprising All the Poems Written by Walt Whitman, Following the Arrangement of the Edition of 1891-'2*. NY, Grabhorn Press, 1930. Folio. (x), 423pp. One of 400 copies printed in red and black at the Grabhorn Press. Illustrated with 37 woodcuts by Valenti Angelo, the title-page being reproduced from his calligraphy. This gorgeous volume is one of the three greatest books from the Press and their largest undertaking to that date. The design caused the Grabhorns no end of problems, and it was set up several times

before they settled on the final version. According to the bibliography of the Press, "The tremendous impression necessary to print this book so strained the Press that the printers suggested the colophon should read '400 copies printed and the press destroyed.'" Bound in Philippine mahogany with red niger spine, which is in six compartments with the title blind-stamped. The front cover has the publisher's device carved at the lower edge. Small spot on edge of spine, faintest spots of rubbing to ends of spine, which shows no fading. Close to a splendid copy in modern slipcase. (Heller & Magee 138). \$2,750

42. WILLIAMS, TENNESSEE. *A Streetcar Named Desire*. (NY), New Directions, (1947). First edition. This is Williams's most famous play, which won the Pulitzer Prize for Drama the year it was published. Legend has it that the audience applauded for half an hour after the debut performance ended. Williams also wrote the screenplay for the 1951 film, which garnered fame equal to (and perhaps surpassing) that of the original play with defining performances by Marlon Brando and Vivien Leigh. However, many of the more sensitive aspects of the play, such as Blanche's rape and references to homosexuality, were altered or omitted in order to comply with the film industry's censorship codes. A fine copy in printed boards with a tiny nick at the top of the spine and some light rubbing. There is no fading to the spine of the book. The dust wrapper is slightly faded on the spine and has two short, closed tears, else a fine example of a book that is notoriously difficult to find in such a state. \$3,500

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