



BROMER BOOKSELLERS
NEW ACQUISITIONS
CATALOGUE 133

1. [ADAMS, ANSEL]. Stegner, Wallace. *Ansel Adams: Images 1923-1974*. Boston, New York Graphic Society, (1974). Oblong folio. 127pp. First printing. Signed by Adams. A collection of Adams' photographs spanning much of his lifetime, displaying 115 of his finest, most iconic images in a large format. With an introduction by Adams and a foreword by writer Wallace Stegner, a close friend and admirer of Adams. In the original slipcase, which shows some wear. An extremely fine copy with original dust wrapper, which, apart from slightest toning to top of spine, is in perfect condition. SOLD

2. ALBERS, JOSEF. *Interaction of Color*. New Haven, Yale University Press, 1963. Two folio volumes, plus thick portfolio of plates. 80; 48pp.; 80ff., all folded in half. The first volume contains the text, the second is the commentary on the plates. The 80 serigraphed plates, printed in brilliant hues, are arranged to show the effects that different colors have on one another, demonstrating the relativity and instability of color. A member of the Bauhaus movement who taught at Black Mountain College and Yale, Albers was a highly influential artist, educator, and color theorist. He intended this work to be a practical, interactive handbook and teaching aid for artists, instructors, and students. The text volume is bound in rough brown cloth, while the commentary is in black wrappers and housed in the portfolio with the plates. All are housed in a cloth-covered slipcase with the title printed in white. Slight fading to spines and a few light scuffs to slipcase, else a fine copy of this landmark work on color theory. *See color illustration on page 7.* \$4,000

3. [ARION PRESS]. Duncan, Robert. *The Structure of Rime*. San Francisco, 2008. Quarto. (96)pp. One of 275 copies. Illustrated with two photographs, two etchings by Frank Lobdell, and an etching with aquatint by Lobdell in a separate folder that accompanies the book. In the prospectus for this edition, Andrew Hoyem notes that this is the first time that all thirty-one poems identified as being part of Duncan's serial poem have been published in a single volume. This edition also includes seven poems from Duncan's notebooks that were identified with "Structure of Rime," six of which were never published. A very personal production from Hoyem, who for many years was connected with Duncan and the other poets of the San Francisco renaissance. Bound in red Japanese cloth, with Lobdell's etchings set into frames on both covers, and housed in a matching slipcase. The separate etching is in a printed folder and publisher's plastic bag, which bears a small label showing the title of the plate and the edition. With the prospectus and offered below publication price. \$1,200

4. [ARION PRESS]. Wells, H. G. *Tono-Bungay*. San Francisco, 2008. Octavo. (332)pp. One of 300 copies. Illus-

trated by Stan Washburn utilizing etchings on film which are then transferred to polymer plates. A fine edition of Wells' under-appreciated novel about a fictional patent medicine, loosely based on perhaps one of the most successful such elixirs of all time: Coca Cola. Interleaved throughout are "advertisements" created by Andrew Hoyem and Ray Folger and set in various period typefaces. Includes the pamphlet reprint of Edward Mendelson's notes for the Penguin Classics edition of 2005, as well as the prospectus. Extremely fine in maroon cloth with paper labels on cover and spine. Housed in publisher's slipcase. Below publication price. \$600

WATERCOLOR SCENES OF CHINESE LIFE

5. *CHINOISERIES / COSTUMES D'ANTAN*. (France/China, c. 1900). Octavo. (22)pp. Album of Chinese landscapes in original watercolors facing depictions of women's antique costumes painted on silk, interleaved with tissue. "Chinoiserie" refers to European art characterized by imagery of a romanticized China, and it appears that the brightly-colored landscapes were done later than the silk paintings, most likely by a Western artist. Included are market scenes, depictions of boats on a river, and pagodas. The delicate paintings of costumes on silk are done in a much more traditional Chinese style. Great attention is paid to details, such as the knotted red and green silk cords worn around the women's waists, floral hair ornaments, and the subtle patterns of their loose-sleeved robes. One woman carries a basket of flowers on a pole over her shoulder, another poses beside a deer, and one is dressed as a warrior with a sword, in a jacket and loose trousers, tying on her knee guards. The costumes are colored in soft shades of blue, pink, and green. Very fine in soft gilt-titled white calf with raised bands on the spine, blind-tooled with decorative rules. Housed in a flannel-lined box. *See color illustration on page 8.* \$3,500

FABULOUS 'FORTIES FASHIONS

6. (Costume). [KROPEJ, (MISS)]. *Mode* (Original Fashion Designs). (Vienna, c. 1940s). Oblong quarto portfolio, (16)ff. A collection of original fashion designs containing sixteen hand-painted pencil drawings. There are six designs for women's shoes, and ten for gloves, one of which also includes a design for an umbrella. Many are decorated with gold and silver paint, and several have extra applied glitter and pasted-on ornaments made of colorful paper shaped into rosettes and flowers. Shoe styles range from stiletto high heels in latticed silver leather to low purple- and white-striped boots trimmed with fur. The shoes are all shown in profile, but most also have a smaller drawing on the side showing a top view. The gloves are both sporty, in colorful leather with wrist accents, and elegant,

in lace-trimmed velvet. Top and bottom views are shown of each glove. The final design is for matching gloves and umbrella in pink and blue, accented with Persian lambskin. Each drawing has a brief description in German and the artist's name written at the bottom. Miss Kropf studied under Emmy Zweybrück-Prochaska, who ran a Viennese art and craft school from 1915 to 1939 that excelled in textile design. Housed in a modern yellow cloth clamshell box. A yellow leather lettering piece is affixed to the front cover. A fine, accomplished collection of drawings that exemplify the elegance and sophistication of 1940s fashion. *See color illustration on page 10.* **SOLD**

7. (Costume). STEWART, DONALD WILLIAM. *Old and Rare Scottish Tartans*. Edinburgh, George P. Johnston, 1893. Small quarto. viii, 61pp; (91)ff. One of 300 copies, signed by the author. With 45 mounted samples of woven tartan fabrics opposite pages with descriptions and information about the origins of each pattern. Stewart provides a history of Highland dress and explores the family, regional, and military associations of the different colors and patterns used in these bold plaid fabrics. Includes an annotated list of works about tartans. Bound in pictorial blue cloth. Stamped in gilt on the front cover is a design of a man in Highland dress. The figure was based on the painting "Regent Moray," which is one of the oldest depictions of Highland dress in Scotland. The samples have offset on the facing pages, as usual, but otherwise a fine copy. *See color illustration on page 7.* **SOLD**

"RARE LITTLE WORK" ON FRUIT TREE PRUNING

8. DAHURON, RENÉ. *Nouveau Traité de la Taille des Arbres Fruitières, Contenant Plusieurs Figures qui Marquent les Manières de les Bien Tailler, pour leur Faire Produire Quantité de Fruits*. Paris, Charles de Sercy, 1696. First edition. 12mo. 4, (ii)ll, 153, (iii)pp. First edition. A complete copy of Dahuron's work on the pruning and grafting of fruit trees, with all twelve woodcuts demonstrating techniques. Dahuron was the gardener to Georg Wilhelm, the Duke of Brunswick at Luneberg, responsible for designing pleasure and vegetable gardens for the estate. In 1701 he became royal gardener to Frederick Wilhelm I, King of Prussia, in Potsdam. According to the Hunt Institute for Botanical Documentation, this is "a rare little work, not listed in any of the larger botanical collections so far as we can find." In the original vellum binding. (Hunt 395). \$1,650

9. (D'ARGENVILLE, DEZALLIER). *Herrn Alexander Blonds neueröffnete Gärtner-Akademie oder: die Kunst Pracht- und Lust-Gärten samt dererselben Auszierungen und Wasserwerken*. Augsburg, Johan Andreas Pfeffel, 1753. Octavo. (12), 368, (2)pp. The second German edition of Dézallier d'Argenville's *La Théorie et la Pratique du Jardinage*, a classic



work on gardening and landscape architecture. Illustrated throughout with thirty-nine copper engravings, including an ornate frontispiece. Many of the illustrations are fold-out plates showing the design and layout of lavish, formal pleasure gardens, complete with fountains and pools. Other plates emphasize the architectural aspects of the gardens, demonstrating how to properly grade the earth, create terraces, and construct pergolas. One image is hand-colored, likely by the book's owner. This influential guide was written and published anonymously in 1709 by d'Argenville, a French courtier, naturalist, and gardening connoisseur, in collaboration with the architect and garden designer Alexandre Le Blond. Le Blond illustrated the work and was credited as the author in the third edition. Translated from the original French by Franz Anton Danreiter, who had a personal interest in the subject; he was appointed Chief Inspector of Gardens by Prince Leopold of Salzburg, to whom the volume is dedicated. This translation is cited as a key source for the eighteenth-century dissemination of formal French garden design in German-speaking Europe. Scattered light spotting throughout. Expertly rebaced in contemporary mottled calf. (Berlin Cat 3464). \$1,850

10. [DOVES PRESS]. Shakespeare, William. *The Tragedie of Anthony and Cleopatra*. (Hammersmith, 1912). Small quarto. 140, (iv)pp. One of 200 copies. Opening initial by Graily Hewitt. Printed in red and black. This is one of four volumes of Shakespeare's plays produced by the Doves Press, each of which preserved the spelling from the First Folio of 1623. In full vellum by the Doves Bindery. Spine lettering a trifle dull, else a fine, crisp copy. Press announcement for 1912 laid in. (Tidcombe DP 29). \$1,150

11. (Embroidered Binding). *ALMANACH DES HEROIDES, CONTES, FABLES, THEATRES, POESIES &C. AVEC DE TRÉS-BELLES FIGURES POUR L'ANNÉE MDCCLXXXI*. Amsterdam/Utrecht, M. Magnerus / S. De Waal, (1780). 32mo. 56pp. Illustrated with six detailed double-page engravings, several of which are pastoral scenes of shepherds and shepherdesses. In addition

to the typical contents of an almanac, such as the months of the year and phases of the moon, this example contains verses taken from theater, poetry, and classical mythology. Each page is framed in an ornate typographical border with scallops in each corner. This copy features a lovely embroidered and hand-painted binding of pink silk. Both covers are decorated with a scrolled border embroidered in silver and dark orange thread. In the center of the front cover is a raised medallion hand-painted with a design of a smiling cupid holding his bow and arrow. The medallion is circled with delicate pink and silver sequins. The rear cover bears a similar medallion painted with a child and birds. The spine has a hand-painted foliate design. Green silk endpapers and a pocket inside the front cover that is hand-painted with a design of ribbon and gardening tools. Two Austrian tax stamps pasted to front free endpaper. An uncommonly fine and bright example of an eighteenth-century embroidered binding. A.e.g. *See color illustration on page 10.* \$2,000

DOS-Á-DOS BINDING

12. (Embroidered Binding). *HYMNS ANCIENT AND MODERN; THE BOOK OF COMMON PRAYER*. London, William Clowes and Sons; Eyre & Spottiswoode, (c. 1896). 48mo. Two religious books bound together in a stunning needlework dos-á-dos binding. The front and rear covers are decorated with intricate embroidery using colorful and metallic threads and tiny metal sequins. The central design on both covers is a tulip-like flower with petals in pink and orange and curling golden leaves. A cloud floating overhead showers the scene with sequin raindrops. Blades of bright green grass sprout from the earth. The spines are both divided into four compartments, each of which contains a blue or pink embroidered flower. The designs have been embroidered onto a background of thin metallic and white cords of twisted thread. With white satin endpapers. Some slight wear to extremities and a few small spots of embroidery have come unstitched. Near fine. A.e.g. (3 3/4 by 2 1/4; 95x63mm). \$2,250

13. (Embroidered Binding). *THE POETICAL WORKS OF THOMAS GRAY; THE POETICAL WORKS OF WILLIAM COLLINS; THE WREATH. CONTAINING THE MINSTREL AND OTHER FAVORITE POEMS, TO WHICH IS PREFIXED THE LIFE OF DR. BEATTIE*. London, Suttaby, Evance & Fox, 1816; 1821; 1822. Three volumes bound in one. 12mo. xxviii, 72; 96; x, 156pp. Each volume opens with a frontispiece engraving. In a contemporary embroidered binding on pale peach satin, with a design of blindfolded Justice on the rear cover with a rabbit at her feet and birds encircling her and an allegorical figure on the front cover pouring wine with a squirrel at her feet. Both figures are dressed in robes outlined with gold thread and are set within classical landscapes executed in shades

of gray, brown, pink, green, and yellow thread. With gold thread borders and a repeating design on the spine of five floral motifs done in bright gold thread and turquoise beads. The Foyle copy, with his leather booklabel on front pastedown. Two slight spots of wear to the satin on the front cover, rear inner hinge started. Overall, remarkably fine and bright. *See color illustration on page 10.* \$2,500

14. FROST, ROBERT. *North of Boston*. London, David Nutt, (1914). First edition. From an edition of 1,000 copies, this is one of 200 in the sixth binding state. This was one of two binding variants that were sold by the Dunster House Bookshop in 1923 in Cambridge, MA after the remaining first edition sheets were sold off by Simpkin Marshall. Signed by Frost on the front endpaper, dated "Amherst 1924," and with a notation as to the name and location of the cottage in England where Frost wrote the poems for this, his second book. A fine copy in leaf-green cloth, gilt titled. Booklabel from the Hampshire Bookshop of Northampton, MA on rear pastdown. (Crane A3, Binding F). \$6,500

15. HEMINGWAY, ERNEST. *A Farewell to Arms*. NY, Scribner's, 1929. First edition. First issue, without disclaimer. This semi-autobiographical novel set during World War I marked Hemingway's first commercial success and it remains one of the key books in Hemingway's oeuvre. The novel's main character, Frederic Henry, is an early manifestation of Hemingway's ideal hero – a man who exhibits grace under pressure. This ideal would be fully realized a decade later through Robert Jordan in *For Whom the Bell Tolls*. Inner rear hinge starting, slight bump to bottom of spine, else a fine copy in first issue dust wrapper, which shows some toning to spine and rear panel, a closed tear to the front, and some very slight chipping and wrinkling to top and bottom edges of spine. (Hanneman A8a; Connolly 60). SOLD

GLIMPSE OF WHALING AT ITS HEIGHT

16. HOLOGRAPH ACCOUNTING LEDGER FROM WHALING SHIP. (New Bedford, MA), (1862-1863). Octavo. (120)pp. Twenty pages contain hand-written notes for the whaling bark *Morning Star* from New Bedford; the remaining pages are blank. The entries concern the amounts of cash advances and expenses, both for individual crew members and for the owners' account with the captain, Hervey E. Luce. Lists itemize the sailors' purchases, which consist primarily of clothing, food, and large amounts of tobacco: around twenty-six pounds of tobacco were purchased by individual sailors, and more than 100 pounds by the company. Other expenses paid include customs house fees and postage for letters. The entries are dated between September 1862 and March 1863, during the peak years of

whaling in New England. A fascinating glimpse into the provisions needed to supply a whaling ship and its crew. Fine in original marbled boards with a leather spine. \$750

17. [HONEGGER, GOTTFRIED]. Gessner, Selma *Regula. Illuminationen*. Zürich, Girsberger, 1950. Folio. (12)ff. One of five copies with the original collages. Honegger's nine compositions are comprised of abstract lithographs with added colorful collage elements. On several pages, the images are accompanied by poetry by Gessner; on others, the composition fills the entire space of the page spread. A Swiss national who established himself in New York and Paris in the late 1950s, Honegger was aligned early in his career with concrete art, and the typographical arrangement of the poetry in this collection reflects the influence of that aesthetic movement. Loose, as issued, in lithographed wrappers of heavy card. With the original glassine. Some light spots of foxing to a few pages, else very fine. \$1,600

SETTING COPY WITH AUTHOR'S CORRECTIONS

18. HUXLEY, ALDOUS. Typescripts with Author's Corrections for *Two or Three Graces*. 103ff. typed carbon sheets comprising the typescripts for the complete contents of Huxley's 1926 collection, *Two or Three Graces*. In addition to the title novella, the collection contains three shorter stories: "The Monocle," "Fairy Godmother," and "Half-Holiday." This is likely the setting copy for the book, as some of the pencil notations are concerned with matters of font selection and page breaks; also, it has the Little & Ives receipt stamp on the verso of page 4, showing it as being received on 8 December 1925. Huxley composed almost all of his works on the typewriter, and these typescripts show the author's changes in black and red pen, as well as an editor's annotations in pencil for the printer. The title of "Fairy Godmother" was changed by Huxley, and the first page of the story has a slip from the publisher tipped into the margin. Housed in a specially-made, folding cloth chemise and a green morocco-backed slipcase. Some edgewear is present to the thin typing paper, and a marginal tear to page 74 has resulted in slight text loss. \$8,500

BUILDING THE *WAKE*

19. JOYCE, JAMES. (Autograph postcard, signed). Paris, 1930. Autograph postcard, signed, measuring 3 1/2 by 5 1/2 inches, from Joyce to the British painter Frank Budgen. Budgen was Joyce's close friend and wrote *James Joyce and the Making of Ulysses*, a memoir about their friendship and exchange of ideas that is considered an essential contribution to Joyce scholarship. The card is dated 8.10.1930 and was sent from Paris; the design on the front depicts the Paris Stock Exchange. In the note, Joyce asks



Budgen to send him a leaflet about the *Book of the Dead*, saying, "I want it for the artist who is doing the preface to pamphlet No. 4." The pamphlet is likely one of the "Work in Progress" pamphlets issued by Joyce while he was writing *Finnegans Wake*. In his memoir, Budgen notes that the *Book of the Dead*, as well as the ideas of the Italian philosophers Vico and Bruno, provided a philosophical and structural framework for the *Wake*. Some slight edgewear; else fine. (Budgen pp. 339-340). \$12,500

DUBLIN LAID BARE TO THE WORLD

20. JOYCE, JAMES. *Dubliners*. London, Grant Richards, (1914). Octavo. First edition. One of approximately 746 copies that were bound. When Joyce first submitted his proposal for this collection of short stories, he wrote, "I do not think that any writer has yet presented Dublin to the world." However, Joyce was far from sentimental about the city, writing, "From time to time I see in publisher's lists announcements of books on Irish subjects so that I think people might be willing to pay for the special odour of corruption which, I hope, floats over my stories." In publisher's red cloth with gilt lettering on front cover and spine. Some faint waterstaining to bottom and top edges of pages, as well as top corner of rear pastedown, that does not affect the inside of the book. Top and bottom edges of spine slightly bumped, spine darkened with some slight rubbing, and faint rubbing to spine edges. Very small, shallow spot of biopredation to front board; still a very good copy of a scarce book. Bookplate of American diplomat and poet John Haven Ferguson. (Slocum & Cahoon, 8) \$9,000

21. JOYCE, JAMES. *Ulysses*. Paris, Shakespeare and Company, 1926. Eighth printing, in which the type was entirely reset in order to address typographical errors found in earlier printings. As noted by Slocum and Cahoon, it incorporated into the text most of the changes indicated on the "Additional corrections" page that had been added to the fourth, fifth, and sixth printings. In all, the text was expanded to 735 pages. This is essentially a second edition; the reset plates were used through the eleventh printing.

Joyce's publisher, Sylvia Beach, hired a proofreader from the *Daily Mail* to comb through the text before it was reset, but Joyce was disappointed with the result. Proofreading Joyce's work was certainly a daunting task, and typos continued to be a problem throughout the book's history of publication. There is much debate over which version of the book is most authoritative and whether certain changes made were actually corrections or well-intentioned corruptions of the text. In blue wrappers with the title and author in white. Some chipping to corners of spine and to fore-edges of wrappers, spine edges slightly rubbed, and a few very short closed tears, else a very good copy. (Slocum & Cahoon, 17).

\$1,500

22. JOYCE, JAMES. *Ulysses*. London, John Lane the Bodley Head, (1936). Octavo. xiii, (766)pp. First edition printed in England. From an edition of 1,000, this is one of 100 copies signed by Joyce and specially bound in full calf vellum with gilt bow design on the front cover by Eric Gill. The text for this edition follows the second Odyssey Press edition. The ban on *Ulysses* was overturned in the United States in 1934, but British printers were still initially hesitant about publishing the book, fearing legal consequences. However, Joyce sensed that attitudes in England would soon change, and this edition was printed in Britain four years after that landmark decision. Following the text is an appendix with information about the trial and Judge John M. Woolsey's decision to lift the ban. Includes a bibliography by Peter Pertzoff, which had been sent to Joyce and was then printed without the bibliographer's knowledge. Pages uncut. Extremely fine and fresh, lacking the fragile publisher's slipcase. (Slocum & Cahoon A 23). *See color illustration on page 11.*

\$30,000

WITH INSCRIBED PRINTING BLOCK

23. [KALDEWEY PRESS]. *California Time*. (Postenkill, NY, 1987). Folio. (36)pp. One of forty-five copies in a plexiglass binding by Christian Zwang of Hamburg. Signed by Gunnar Kaldewey. With numerous monochromatic and two-tone illustrations. Written, illustrated, designed, and printed by Kaldewey as Volume 5 of the Kaldewey Press series. In 1977, Kaldewey printed *New York*, his first book about America. Ten years later, *California Time* was published as a counterpoint to that volume. In it, Kaldewey offers his observations about California's landscapes, both natural and manmade, in prose that ranges from playful to bleak. He sees the landscape with an artist's eye, describing the "simmering city" and the "juicy orange of the West." These verbal images are illustrated in Kaldewey's stylized manner, including one double-page spread showing the Pacific Ocean in aqua and gray on a transparency. A remarkable production by one of the leading contemporary book artists. Housed in an orange cloth folding box, lettered in

silver on the front cover and spine. Together with the original woodblock to the first illustration in the book. Printed in silver, the illustration is of a palm tree, placed across from the text: "It is the sun, the cars and the palm trees. A lot of light. Everything has to do with light." The block was inscribed on the back by Kaldewey in 1988. *See color illustration on page 9.*

\$3,000

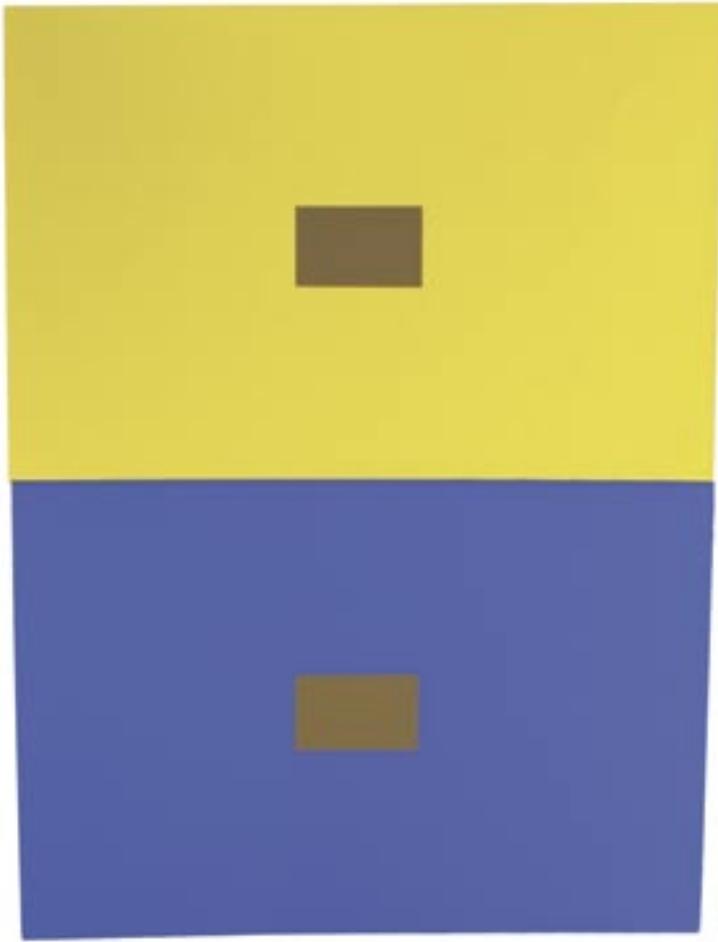
24. [KALDEWEY PRESS]. Ovid and Mary Caponegro. *Metamorphoses*. Poestenkill, 1992. Folio containing three oblong books of varying sizes. One of 45 copies. The largest book presents the tale of Apollo and Daphne from Ovid's *Metamorphoses*, in Latin, illustrated with bold stripes, geometric shapes, and abstract swaths of color. The text's orientation on the page becomes increasingly dynamic as the story progresses toward the moment of transformation, which is expressed with a green explosion of ink and lines of text that radiate out from the center fold. The second largest book contains a retelling of the story in English from Daphne's point of view, written by the American writer Mary Caponegro. The narrow third book serves as a colophon, which explains the history of Ovid's stories and provides insight into Kaldewey's creative process and his collaboration with Caponegro. The two smaller books are intermittently printed with abstract shapes in pink, yellow, and green. All three books are bound in gray paper with a subtle woven texture, which is created by the strips of colorful paper which run underneath the gray and are only exposed along the edges of the cover. The three books fit together and are housed in a tall, gray cloth-covered folio. A characteristically imaginative presentation from Gunnar Kaldewey. Extremely fine.

\$2,250

25. [KELMSCOTT PRESS]. *Love is Enough, or the Freeing of Pharamond: A Morality*. (Hammersmith, 1897). Quarto. 91pp. One of 300 copies on paper. Illustrated with two full-page woodcuts by Edward Burne-Jones and numerous ornamental initials and borders by Morris. With pale blue foliate initials. This was one of only two books printed in three colors at the Kelmscott Press, in addition to being the penultimate book of the Press. One of the most beautiful books published by the Press, perhaps rivaling the famed Kelmscott Chaucer. Very light wrinkling to lower covers near spine, slight toning along spine, else a fine copy in full-limp vellum, lacking three silk fore-edge ties. (Peterson A52).

\$7,500

26. (Leaf Book). PETERSON, WILLIAM S. *The Kelmscott Press Golden Legend. A Documentary History of Its Production Together with a Leaf from the Kelmscott Edition*. (Council Bluffs, IA, University of Maryland at College Park Libraries and the Yellow Barn Press, 1990). Quarto. vi, 32pp. One of 170 copies. With an original leaf of text tipped in, from the chapter "Of the Assumption of Our



Item 2

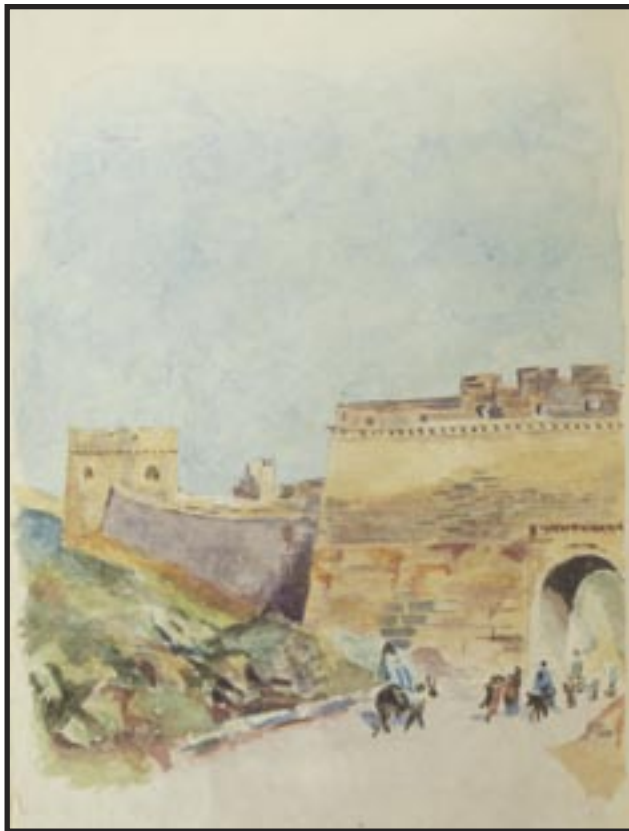
Item 7



XXXIV. STEWART OF APPIN



Item 28



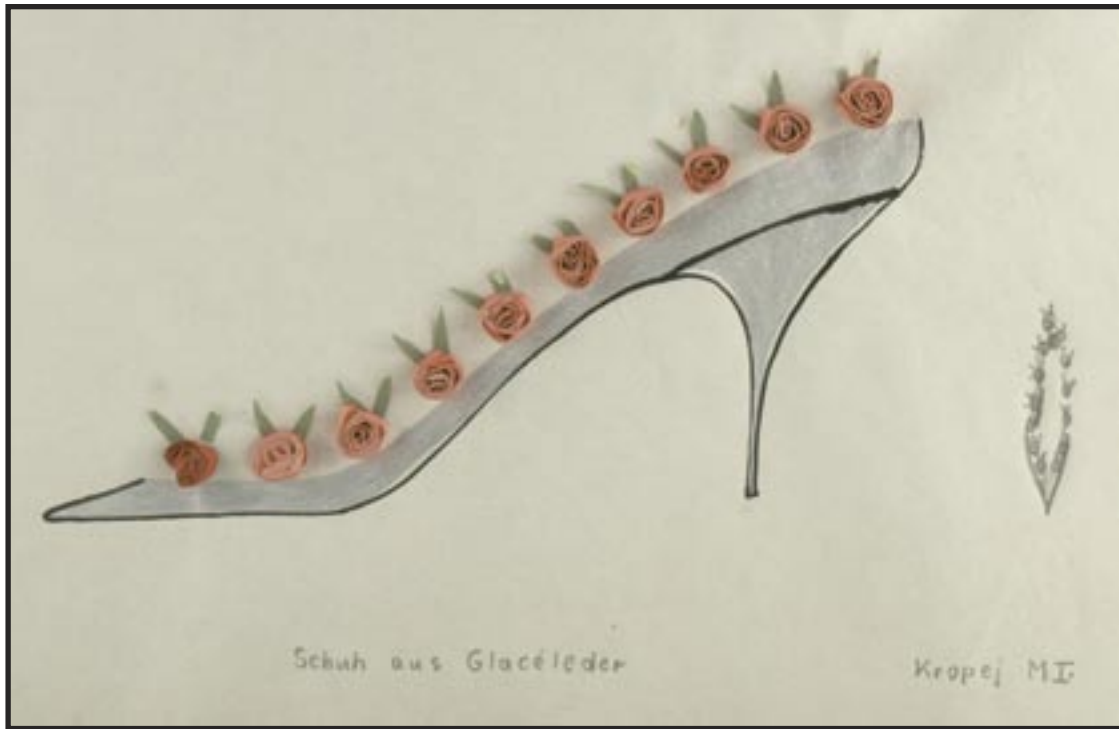
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Item 23



Item 31



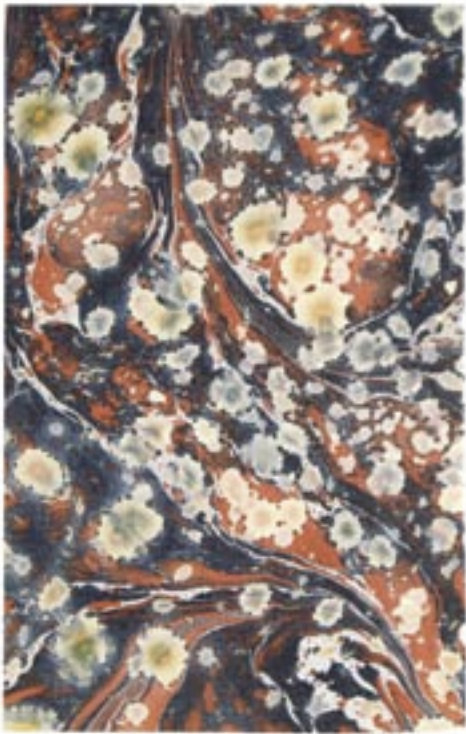
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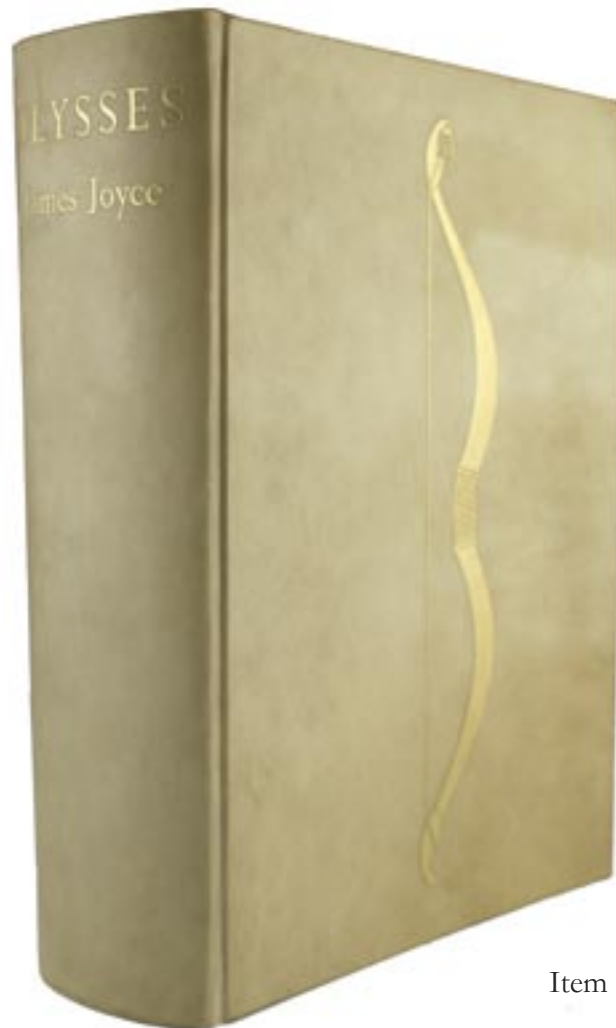
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Item 39



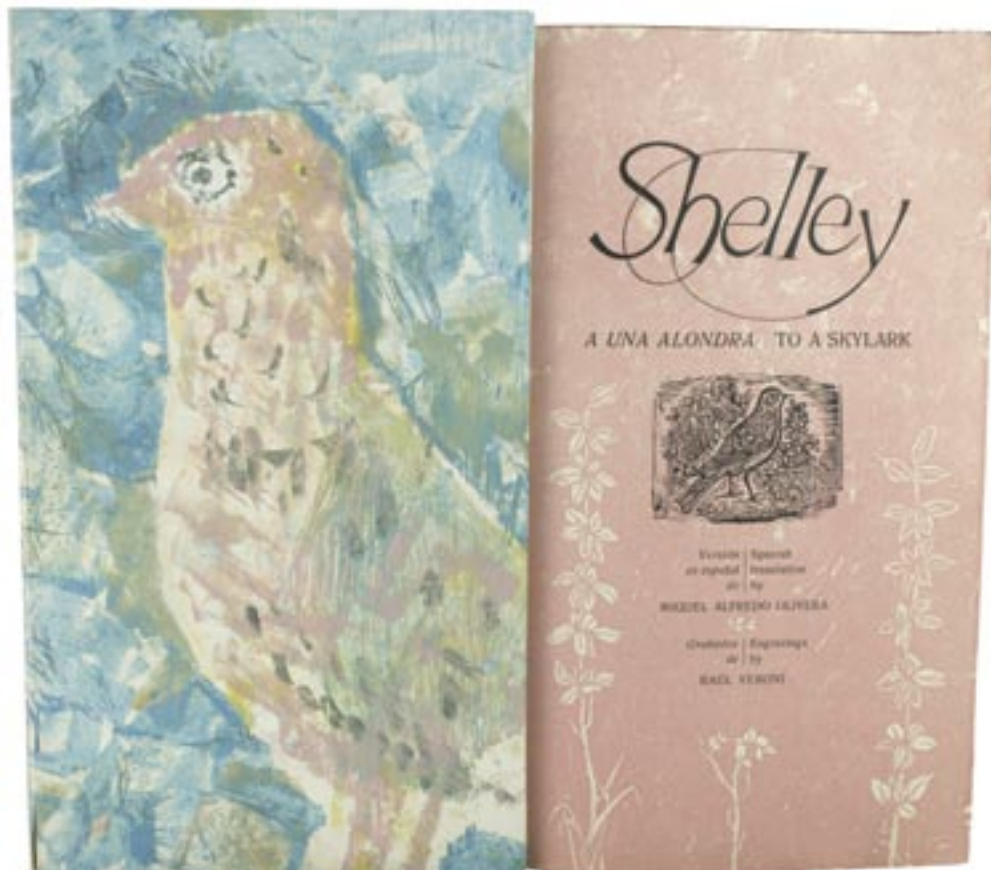
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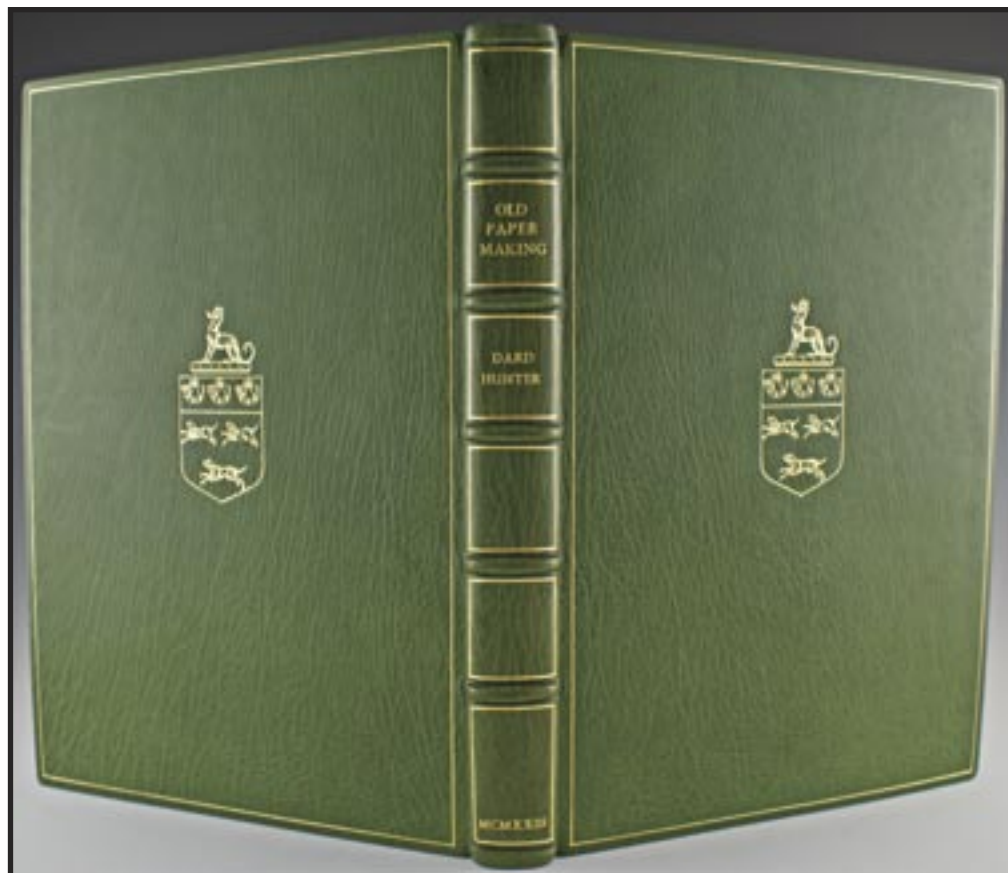
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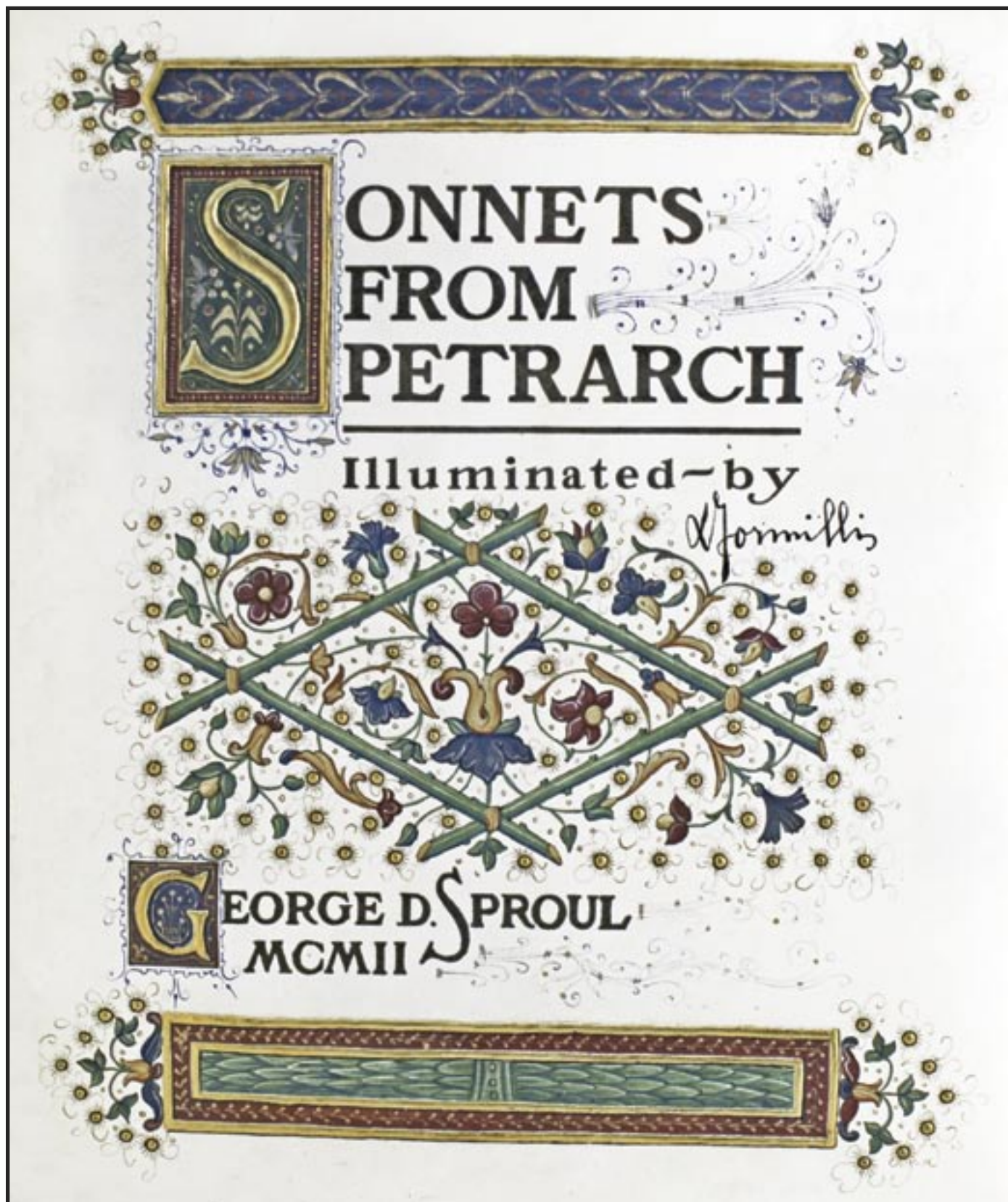
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Item 46



Item 35



Item 45

Lady Saynt Marye." Text by noted Morris scholar William S. Peterson, who provides documentation in the form of correspondence and diary entries. Peterson tells the story of the Kelmscott Press's seventh book, which was originally intended to be their initial publication, from inception to publication. With facsimiles of a page from an 1893 Bernard Quaritch catalogue advertising the "nearly out of print" *Golden Legend* and a letter from William Morris explaining that copies should be ordered from the publisher before publication. Original wood-engraved frontispiece portrait of Morris by John De Pol. In gray buckram with a gilt-stamped lettering-piece on the spine. Prospectus and errata slip laid in. **SOLD**

27. (Leaf Book). WALSDORF, JACK. *Elbert Hubbard: William Morris's Greatest Imitator*. Council Bluffs, IA, Yellow Barn Press, 1999. Octavo. ix, 24pp. One of 34 copies with leaves from the Kelmscott *Gothic Architecture* and the Roycroft *Rip Van Winkle*, tipped in on facing pages. The Kelmscott leaf has a paragraph that opens with an ornate initial, and the leaf of Roycroft text, printed in red and black, clearly reflects Morris's influence. Illustrated with photographs of Morris and Hubbard reproduced from cabinet cards and promotional pieces from the two presses. A tribute to William Morris' "most obnoxious imitator," in the words of May Morris, and an exploration of his lasting influence. Bound in blue and orange floral jacquard cloth. Extremely fine. **SOLD**

AFRICAN AMERICAN ARTISTS' BOOK

28. [LIMITED EDITIONS CLUB]. Hughes, Langston. *Sunrise is Coming After While*. NY, 1998. Folio. (i), 23ff. One of 300 copies. Signed by Maya Angelou and the artist, Phoebe Beasley. Illustrated with silkscreens of six collages by Beasley; the final illustration is repeated a second time, comprising a seventh print. This collection of poems by Langston Hughes was selected by Angelou, who also wrote the Introduction and Afterword. Although Hughes was a fairly controversial poet in his time, often criticized for the deceptive simplicity of his verses, he "succeeded in his lifetime aim: to create a body of work that would epitomize the beauty and variety of African-American experiences, as well as the diversity of emotions, thoughts, and dreams that he saw common to all human beings." Beasley's collages were chosen by Angelou to perfectly compliment Hughes's eloquent poems. According to Angelou, "She sees human beings, our foibles, frailties and strengths, and she cares about what she sees." Beasley's work is influenced by two of the forerunners of African-American art, Romare Bearden and Jacob Lawrence, and her artwork was twice awarded the Presidential Seal. Extremely fine in purple cloth with a black morocco lettering piece bearing the title in gilt. Housed in a matching purple cloth-covered box. Pro-

spectus and *Limited Editions Club Newsletter* laid in. (*Limited Editions Club Newsletter* no. 585, 1998). See color illustration on page 8. **SOLD**

29. [MAILLOL, ARISTIDE]. *Odes D'Horace*. Paris, Philippe Gonin, 1939. Two octavo volumes, 180; 278pp. One of 50 copies with two extra suites of engravings for each volume, in black and sepia, by the French Catalan sculptor Aristide Maillol. The text itself, in Latin with French translation by Baron DeLort, is profusely illustrated with wood engravings by Maillol. His illustrations show the same deep, classical appreciation of the human form that characterizes his sculptures. Although Maillol began his artistic career as a member of the avant garde and a follower of Gauguin, he found his true calling in sculpture and developed a new classicism that focused on balance, harmony, and solidity. Maillol's appreciation of the classics is also evident in the works that he chose to illustrate: in addition to Horace, he made engravings for the *Ecologues* of Virgil and *Daphnis and Chloe* by Longus. On handmade linen paper and loose as issued, in pictorial wrappers. Housed in original printed chemises and slipcases. Some faint foxing to chemise and margins of a few pages of the second volume, spines slightly toned, else about fine. **\$3,000**

30. (Miniature). *LE CALENDRIER DE MINERVE O LE JOUJOU DE L'INNOCENCE*. Paris, Jubert Doreur, (1789). 24, 24pp., + 12ff. plates. With an engraved title page showing cupid floating over a walled garden and a series of twelve full-page engraved plates showing scenes of contemporary life. These illustrations accompany moral verses, which have such titles as "The Little Chatterbox." This miniature almanac contains calendar pages for each month, listing the saints' days and the phases of the moon, but the verses are positioned in the middle of the calendar, separately paginated. In a simple, refined binding of white silk with gold embroidery and sequins. The covers bear the design of a bouquet of ferns or feathers tied with a bow. A mirror is framed inside the front cover with gold embroidery, and the endpapers are blue silk and Dutch paper with a green and gold floral design. The spine shows some slight wear, a small part of the embroidered border has come unsewn, and a couple of sequins are missing. A near fine example. A.e.g. (2 3/4 by 1 3/4; 68x45mm). **\$1,500**

FINE SET IN ORIGINAL BOOKCASE

31. (Miniature). *DIAMOND POETS TRAVELING LIBRARY*. London, Jones & Company/Wm. S. Orr & Co., 1833-1836; 1848-1854. 44 volumes. A spectacular and rare set of works by the great English poets and writers, including Burns, Milton, Byron, Dryden, Goldsmith and many others. Five volumes have title pages for the Jones & Company Diamond Poets series, and the other thirty-nine

volumes bear the imprint of publisher Wm. S. Orr. This appears to be an early reprint of the Jones Diamond Poets series by Orr, since the original publisher ceased operations in 1841. During the nineteenth century, traveling libraries such as this often accompanied readers on long journeys and the Grand Tour. Uniformly bound in original blue cloth with spines stamped in gilt. Housed in the original elegant wood case with a sliding glass window. The books and the case are in very fine condition. (See Bromer & Edison, p. 179). (3 5/8 by 2 1/2; 93x65mm). *See color illustration on page 9.* SOLD

GOREY'S COPY, WITH INSCRIPTION

32. (Miniature). GOREY, EDWARD. *The Eclectic ABCedarium*. Boston, Anne & David Bromer, 1983. (62)pp. First edition. From an edition of 400 copies signed by Gorey, this is one of 100 copies comprising the deluxe issue with the illustrations hand-colored by him. Within the deluxe limitation, twenty copies were withheld from sale for use by the author and publisher. The present copy appears to have been one of Gorey's copies, and it bears a presentation inscription on the colophon page. This is the only inscribed copy that we have seen. The text is an alphabet of short humorous couplets patterned after early moral primers for children, as in "Find tasks to do/While in a Queue." Each couplet accompanied by a full-page illustration. A fine copy bound in morocco-edged decorated boards with a matching slipcase, which has a hand-colored, illustrated label that does not appear in the regular edition. The entire edition is long out of print, and the deluxe issue was sold out at publication. (1 1/16 by 1 5/16; 27x34mm). SOLD

RICHLIY ILLUMINATED MODERN MANUSCRIPT

33. (Miniature). [WOOLRICH, ELLEN & SOFITA]. Illuminated Manuscript on Vellum. (England, c. 1910). (68)pp. A delicately illuminated manuscript of prayers for saint's days and other holy days of the Christian calendar. A portrait of Saint Jeanne of France is set against a background of vines and blue flowers inside the front cover. The owner's monogram, on the first free endleaf, is circled with a garland of golden leaves and blue flowers. The miniature volume opens with a rich, detailed vignette of the Epiphany, surrounded by flowers. On the facing page is a full-page painting of the Magi following the star. Beautifully decorated throughout with large colorful, floral initials and a full-page painting of Saint Michael fighting a dragon. Beautifully bound in gilt-ruled blue-green morocco by Ellen and Sofita Woolrich, whose names appear inside the rear cover. According to Marianne Tidcombe, the Woolrich sisters were Americans living in England who likely studied under Sangorski & Sutcliffe or Douglas Cockerell. Some slight rubbing to corners of spine, else fine and bright.

(Tidcombe, *Women Bookbinders*, 1880-1920, p. 173). (3 1/2 by 2 3/4; 86x67mm). *See color illustration on page 11.* SOLD

34. NABOKOV, VLADIMIR. *Lolita*. Paris, Olympia Press, (1955). Two octavo volumes. First edition, first issue with the price of "900 Francs." In the original green printed wrappers. Although widely praised as innovative and influential by modern critics, there was considerable resistance to Nabokov's tragi-comic novel: it was banned in England and France, though in the US, where the manuscript had been repeatedly rejected, it became a best-seller when it finally saw publication in 1958. Its history of censorship and the fragility of the binding have made this an elusive title in collector's condition. The spines are slightly wrinkled, covers show a few faint spots of soil, and gentle diagonal creases to rear cover of volume one and to right corner of volume two. Few small nicks and some slight rubbing to spine. Overall, a nice set of a modern classic in the true first edition. (Juliar A28.1.1). \$4,000

SPECIALLY BOUND FOR THE FAMILY

35. (Paper). HUNTER, DARD. *Old Papermaking*. (Chillicothe, OH), Mountain House Press, 1923. Quarto. 111pp., + (11)ff. of paper samples. From an edition of 200 copies, this is one of six specially bound for family, signed by Dard Hunter III. With a tipped-in frontispiece showing Hunter's mill. Begun in late February 1922, this title is the first to be designed, written, and printed at the Mountain House Press and is Hunter's first work on the subject of papermaking. This history deals with the making of paper, the evolution of printing, tools and techniques used, and the advent and evolution of watermarks, written by an expert in the field and a leader in the revival of hand papermaking. Illustrated throughout with engravings and line drawings showing the implements and practices in making paper. Includes numerous tipped-in examples of papers and watermarks, many reproduced from items in the author's private collection, including specimens made by Hodgkinson and Company, the Doves Paper Mill, the James Willcox Mill and by Hunter himself. Dard Hunter II notes that tipped-in items were affixed with rubber cement, causing them to detach soon after publication. The 90 illustrations include 55 printed in the text in black & white, ten printed in color on Marlborough paper, five printed in color on text paper, four on Japanese vellum, one half-tone on Japanese paper, and eight photographs. The printing of the plates required three months, while the text required approximately a year. The book was finally completed in April of 1923 and was chosen by the American Institute of Graphic Arts as one of the fifty best books for that year. It was selected again in 1937 in Paul Bennett's booklet *Thirty-seven of the Finest Books of Our Time*. Bound by Sangorski and Sutcliffe in full green morocco with the Hunter family crest in gilt on the

front and rear panels framed by a single gilt rule. Spine in six compartments. Housed in a morocco-trimmed slipcase. (*The Life Work of Dard Hunter* pp.87-89.). *See color illustration on page 13.* SOLD

HUNTER'S SCARCEST PAPERMAKING BOOK

36. (Paper). HUNTER, DARD. *Papermaking in Southern Siam*. (Chillicothe), (Mountain House Press), 1936. Quarto. (36)pp., + 25ff with plates and specimens. One of 115 copies printed on Hunter's handmade paper and signed by the author. Hunter was the first Occidental traveler to visit the Niltongkum family, who had been "making paper by hand along the small canals of Southern Siam for more than 200 years [in]...the most interesting primitive paper manufactory in Asia...This book not only describes in detail the making of the various kinds of Siamese paper from the bark of the khoi tree...but also the journey from Singapore to Bangkok through the rubber plantations and jungles of the Malay peninsula." Contains a specimen of khoi bark and Siamese mould cloth, three additional full-page specimens of Siamese paper, as well as photogravures. Bound in quarter-black morocco with vellum tips and paper boards with a continuous design of Buddhas in black, red, and gold. Light wear to extremities, else a fine copy of this lavishly produced and beautiful book. The scarcest of all of Hunter's papermaking books. Housed in original morocco-trimmed slipcase. Prospectus laid in. (Dard Hunter II, pp. 103-105). \$7,500

37. (Paper). HUNTER, JR., DARD. *A Specimen of Type. An Experiment in Typefounding by Employing the Same Methods and Materials Used during the Earliest Centuries of the Craft*. Cambridge, Mass., Paper Museum Press, 1940. Folio. (5)ff. One of 100 copies. Signed by Dard Hunter, Junior. Specimen of a face designed, cut, and hand-cast by Hunter, a discussion of type design and his methods, and an illustration of his tools. The first appearance of Dard Junior's type, printed on his father's paper with the Lime Rock Mill watermark. With broadside reprint from the May, 1941 *MIT Technology Review* showing a facsimile of the page reproduced through Hunter's experiment and summarizing the process and background. Extremely fine in light blue wrappers with a paper label to the covers. \$550

38. (Paper). [INCLINE PRESS]. *In Praise of Patterned Papers*. Oldham, 1997. Quarto. vi, 120pp. One of 300 copies. Contains seven essays on the subject of patterned paper by Paul Nash, Phyllis Barron, Sebastian Carter and others. With numerous samples of paper tipped in. In yellow and red patterned paper backed in yellow cloth. Housed in red and white floral paper-covered slipcase. Very fine. Announcements and promotional paper sample laid in. \$600

39. (Paper). PARROT, GRAY. *Some Marbled Papers*. (Leeds, MA), Eremite Press, 1987. Quarto. (7), (79)ff. A unique copy, signed by Gray Parrot and Leonard Baskin, with a preface elegantly hand-lettered by Parrot. This book was made in the fall of 1987, and a limited edition of 32 copies, arranged by Baskin, was issued the following year. With 85 tipped-in samples of marbled papers that Parrot created over the course of fifteen years, grouped by style. In the preface, Parrot explains how he first became fascinated with bindings and marbled paper while working at Harvard's Houghton Library as an undergraduate. He also describes the processes and techniques that he employs in the art of marbling. Although Baskin is perhaps best known as the proprietor of the Gehenna Press, he briefly published under the Eremite Press imprint from 1983-1989 and often collaborated with Parrot. Hand-bound by Parrot in red, tan, and gray marbled paper, backed in matching deep red morocco, and gilt-stamped on the spine. Housed in a morocco-edged box covered with matching marbled paper, dated 1988 on the spine. Slightest rubbing to paper covering the corners, else very fine. With the bookplate of James Copley. *See color illustration on page 11.* SOLD

40. [PENNYROYAL PRESS]. Nelson, John R. *Twelve American Writers*. (Easthampton, MA), 1974. Octavo. (48)ff., with an extra suite of twelve engravings. One of 50 copies, signed by the illustrator and proprietor of the Press, Barry Moser. Quotations from America's premier writers on the subject of writing are illustrated with wood-engraved portraits by Moser. Portraits are of Cooper, Emerson, Hawthorne, Poe, Thoreau, Melville, Crane, Twain, Fitzgerald, Faulkner, Hemingway, and Steinbeck. Accompanied by an extra suite of signed prints. Bound in morocco-backed marbled boards. A very fine copy. (Pennyroyal 9). \$1,750

41. (Pochoir). [RASKIN, E. H.]. *Fantaisies Oceanographiques*. Paris, Dumas, (1926). Folio portfolio. 26ff. An unusual portfolio of fabric designs composed of fantastically colored marine life, including variations on sea anemones and starfish. All are rendered into dramatic Art Deco patterns. Contains twenty-five plates showing 58 patterns richly colored by the pochoir technique, plus a particularly lovely title-page entirely covered by a six-color pastel pochoir pattern forming a background to the lettering. This copy has been signed by the artist and bears a lengthy inscription from the publisher on the verso of the title leaf. Unbound, as issued, in stenciled portfolio with fabric ties. Light bump to upper rear cover resulting in a few lightly wrinkled corners to a few plates. Lower corner of plate 3 shows a small stain. Spine internally reinforced, ends show light wear. All ties present. A near fine copy of this beautiful and uncommon pochoir album. *See color illustration on front cover.* SOLD

42. (Pochoir). [SEGUY, E. A.]. *Papillons*. Paris, Tolmer, (c. 1925). Folio portfolio. Twenty plates by Seguy colored using the pochoir technique. The first sixteen plates contain renderings of 81 different kinds of butterflies, with five butterflies to a plate, except for one plate that has six. Four subsequent plates contain decorative compositions formed out of butterflies, or sometimes just their wings, in repeating patterns. The depth and vibrancy of the colors in *Papillons* is hard to overstate, especially in the decorative pieces at the end, which have an almost electric quality. These designs are also reminiscent of those on patterned textiles. Indeed, Seguy was keen to show in his work that nature is no less a creative designer than man, and he executed a similar portfolio on insects. The two portfolios are the best-known works of his career, which spanned the periods of Art Nouveau and Art Deco. This gorgeous, sumptuous production also includes a list, in French, of the scientific names of each butterfly and the region where they can be found. Unbound as issued in the original cloth-backed boards with color illustration of a butterfly to the front cover and titling in metallic silver. Two cloth fore-edge ties intact. Slight bumping to fore-corners of portfolio, else fine. *See color illustration on back cover.* SOLD

FIRST SHAKESPEARE PUBLISHED IN STRATFORD

43. [THE SHAKESPEARE HEAD PRESS]. *The Works of William Shakespeare in Ten Volumes*. Stratford-on-Avon, 1904-1906. Ten quarto volumes. This set is one of only twelve printed on pure vellum with a frontispiece illustration in each volume. It represents a monumental undertaking, which took four years to complete and consumed about 250 sheets for each of the twelve copies printed on vellum. The Shakespeare Head Press was founded by A. H. Bullen, who had the idea of printing the complete works of Shakespeare at Stratford-on-Avon as the result of a dream in which he was presented with a set of Shakespeare's works while visiting the town. This is the first edition of Shakespeare to have been published in Stratford and the first major publication of the Press. Although other Shakespeare Head Press sets printed on vellum regularly appear on the market, the Shakespeare is very difficult to obtain: the last copy on vellum to come to auction was in 1960. Volumes I and II are lacking the silk fore-edge ties, spine lettering a trifle rubbed on volume VI, else a fine copy in creamy full limp vellum stamped in gilt. Leather book labels in each volume. (Tomkinson p. 229, Ransom p. 9). *See color illustration on page 12.* \$60,000

44. SPROUL, GEORGE D. *Guinevere*. (N.p.), 1902. Small quarto. (52)pp. One of thirty copies printed on vellum, comprising the Saint Dunstan edition, of which this is one of eighteen copies designated for sale in America. Illuminated in the style of Medieval manuscripts by the

Florentine artist Attilio Formilli, who signs on the title page. Each page opens with a decorated initial, richly gilt, in stately shades of red, blue, and green. On some pages, the decoration extends into a border or a head- or tailpiece comprised of regal floral and foliate motifs. Bound by Trautz-Bauzonnet, one of the leading French binders of the time, in blue, purple, and teal morocco tooled with gilt decoration. Circular motifs in all four corners bear the letter T on top of onlays of tan and brown morocco. Floral border of gilt-tooled onlays of purple morocco. Blue morocco doublures have a tile pattern of tan stars on a blue background. Scattered, minute spotting to edges on a couple of pages, possibly a characteristic of the vellum, and light offsetting to vellum endleaves from gilt decoration, else fine. Housed in a satin-lined wooden box, which has the title and author stamped in gilt on the side that closes with a metal clasp. The entire box has been covered with white watered silk, which is fraying at the edges. A.e.g. SOLD

45. SPROUL, GEORGE D. *Sonnets from Petrarch*. (N.p.), 1902. Small quarto. (32)ff. From the Saint Dunstan Edition of thirty copies printed on vellum, this is one of eighteen copies designated for sale in America. Signed on the title page by Attilio Formilli. Each sonnet is hand-illuminated with a distinct, intricate opening initial, and a few are bordered on three sides with delicate floral designs. The illumination is accented with gold, which has been applied on top of gesso for dimension. In a handsome Trautz-Bauzonnet binding of burgundy morocco, with geometric onlays of mauve, tan, green, and red on a blue morocco background. Gilt tooling crisscrosses the background, and two large, rectangular onlays of mauve morocco become canvases for rich foliate gilt tooling. The design is reminiscent of Italian or Moorish decorative tiles, and a central star-shaped medallion bears a letter P. Doublures have borders of gilt-tooled leaves and rules and a central medallion. Gilt-titled to spine. Very faint spots of rubbing to two raised spine bands and some offsetting to vellum endpapers from gilt decoration, else fine. In a satin-lined box covered in white watered silk, which is fraying at the edges. A.e.g. *See color illustration on page 14.* SOLD

46. (Theater). [DEANE, HUGH]. Original Watercolor of Henrik Ibsen and Four of his Heroines. 1925. A humorous cartoon measuring 10 by 8 1/2 inches. Celebrated playwright Henrik Ibsen, shown in caricature with a wild beard and hair, is depicted surrounded by four of his heroines, including Hedda Gabler and Nora from *A Doll's House*. Not all seem very happy to see him: Hedda points a pistol at Ibsen's back. The caption reads, "Henrik Ibsen besought by certain of his heroines to ameliorate their destinies." Brightly colored, in the style of nineteenth-century watercolors. A few small spots of rubbing to Nora's plaid skirt, else fine. *See color illustration on page 13.* \$650

47. (Trade Catalog). *WHOLESALE PRICE LIST. SEASON 1883-'84. SAMUEL WINSLOW, MANUFACTURER OF SKATES & STRAPS, DOUBLE CLAMP CLUB SKATES, AND PATENT VINEYARD ROLLER SKATES.* Boston, Dame, Stoddard & Kendall, (1883). Octavo. 30pp. A fully-illustrated catalogue of ice and roller skates manufactured by the Samuel Winslow Skate Company of Worcester, Massachusetts, printed in black & white on blue paper. The skates are designed to strap or clamp onto the bottom of one's shoe, and are offered in a variety of styles, including the popular "Vineyard Roller" for rink skating. The catalogue also lists replacement straps, runners, hardware, and other parts for the skates. An early trade catalog for the Boston firm Dame, Stoddard, and Kendall, a shop that specialized in sporting equipment and cutlery, which began operating under that name in 1882. Fine in printed, pictorial tan wrappers. \$550

RARE TYPE SPECIMEN BOOK

48. (Type Specimen). URLICHS, MATHIAS. *Schrift- und Druck-Proben de Buchdruckerei von Mathias Urlichs.* Aachen, 1823. Octavo. 34ff., + 1 folding plate. Urlichs's type specimen book contains an entire family of Fraktur types in addition to several others, including a Roman face and one that resembles handwriting. There are also several pages of type-derived ornaments, as well as engraved headpiece decorations. Commercial samples appear at the end and include a folding plate for a ledger sheet printed in two colors. Urlichs, a commercial printer about whom little is known, began publishing in Aachen in the early nineteenth century. This specimen is contemporary with the firm's earliest publications. Very rare: no institutional holdings recorded with this imprint. In original printed wrappers, which show some splitting and separation at spine, lower front corner chipped, and overall light wrinkling and soiling. A remarkable survival, housed in a cloth folding case. SOLD

49. [VERONI, RAÚL]. Keats, John. *Odes/Odas.* Buenos Aires, Colombo, 1958. Quarto. 32pp. From an edition of 52 copies, this is one of thirty-two copies printed on Ingres. An elegantly-printed bilingual edition of Keats's *Odes*, in English and Spanish, each with a full-page lithograph by Veroni of the poem's subject. The first illustration is signed in pencil by the artist. The collection includes such poems as "Ode on a Grecian Urn" and "To a Nightingale," with English and Spanish version of the poems opposite each other on facing pages. Veroni collaborated with the prominent Argentinean publisher Francisco A. Colombo for many years, beginning in 1937 when he was still a student at the National Academy of Fine Arts. The experience prepared him well to open his own studio in the 1970s. In off-white printed wrappers, with original glassine. This is the fourth volume in a series of poetry chapbooks, La Cabellera, by

Veroni. Two small spots of discoloration to rear wrapper, and few faint spots to page edges. Very fine. \$750

ONE OF THREE COPIES

50. [VERONI, RAÚL]. Shelley, Percy Bysshe. *A una Alondra/To a Skylark.* (Bueno Aires, R. Veroni, 1972). Small quarto. (28)pp. From an edition of thirty-two copies, this is one of three copies printed on Japon paper. Signed by the translator, Miguel Alfredo Olivera on the colophon page. Illustrated with colored engravings by Raúl Veroni. A lovely production, this copy is loose, as issued, in printed wrappers and housed in a hand-painted chemise and slipcase, in which the skylark theme is presented in an almost Impressionist style. Very fine. See color illustration on page 12. \$1,350

PAGODA PANORAMA

51. (World's Fair). *COLLECTION OF CHINA'S PAGODAS ACHIEVED BY THE SICCAWEI CATHOLIC MISSION, TECHNICAL SCHOOL, NEAR SHANGHAI, TO THE WORLD'S PANAMA PACIFIC EXPOSITION.* Shanghai, Siccawei Catholic Mission, 1915. Small quarto. (18)pp., leporello, + a 13pp. leaflet in English. An album containing photographs of more than 80 highly detailed wooden models of Chinese pagodas that were made by students at the Siccawei Technical School. Each photograph displays four or five of these models side-by-side. The models are 1/50 of the size of the original pagoda. Each pagoda is annotated with information in Chinese and English, including the structure's height. Inside the album's front cover is a color map showing the pagodas' locations. The accompanying leaflet provides an introduction to the photographs and explains the history and construction of pagodas. The diversity and creative variation of these structures is showcased in this ambitious study. The album was prepared for the Panama Pacific International Exposition, a World's Fair held in San Francisco in 1915 to celebrate the completion of the Panama Canal. In dark green cloth with a pagoda on the front cover, titled "The Marvels of Chinese Architecture." Album shows some slight edgewear and soiling, ownership signature and Siccawei ink stamps on title page, and faint scattered foxing throughout, else about fine. \$2,500





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