



**CATALOGUE 135
NEW
ACQUISITIONS**

**BROMER
BOOKSELLERS**

EPHEMERAL COURTSHIP TOKEN

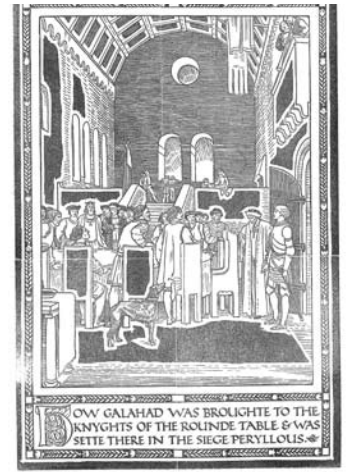
1. AMISH VALENTINE. 1860. Single leaf measuring 5 by 7 3/4 inches. A drawing of a young man and woman glancing shyly at each other, with their noses drawn in an angular fashion so as to point at each other. Below the figures is penned words "i cant [sic] stop long this time." A Feb. 25, 1861 inscription on the verso says "Valentine – Mr. Willis S. Marden." The young man wears simple clothing, a blue hat with a red band, a red shirt, and blue pants, that seems to place him in an Amish or Mennonite community. His hair is long and curly. The woman's costume is slightly more elaborate; she wears red shoes and a pearl necklace with her blue dress, and her uncovered hair is curled. The sheet of paper was once folded into quarters. Until postal rates became standardized, early valentines were typically folded, sealed, and hand-delivered to a beloved's doorstep. Pennsylvania-German or Dutch handmade valentines gained recognition for their fine workmanship, with detailed pinprick and cutout designs. This example is no less remarkable for its simplicity. Some faint discoloration, primarily to fold lines, and slightest wear to two corners. *See color illustration on page 9.* \$850

2. [ANGELO, VALENTI]. The Twenty-Third Psalm of David. (NY, 1949). Broadside. One of approximately 150 copies issued for private distribution and signed by Angelo. In gothic type within an elaborate foliate border, which is printed in blue, hand-colored in aqua, and illuminated, showing a haloed figure, hands folded in prayer. An initial, printed in red and blue, hand-colored in peach, aqua, white, and red, and illuminated, begins the well-known psalm. Paragraph marks by hand in red. Fine in cream-colored mat, which shows some toning and wear to edges. Small closed tear to top of mat opening. (*Valenti Angelo: Author, Illustrator, Printer*, p. 94). *See color illustration on page 9.* \$350

ONLY A FEW COPIES IN LEATHER

3. [ARION PRESS]. *Venus & Adonis*, by William Shakespeare. *Together With Sources for the Poem in Ovid's Metamorphoses*. San Francisco, 1975. Quarto. 93pp. From an edition of 190, this is one of a few copies in full leather. Illustrated with seven nudes, printed in mauve, which are cleverly composed entirely of type foundry ornaments. An elegant volume in mauve morocco, stamped in silver, with silk doublures, and a morocco and silk slipcase. Spine of book and extremities of slipcase are sunned, silk sides show minimal fraying. About fine. \$950

4. [ASHENDENE PRESS]. Original wood blocks from *The Noble and Joyous Book Entitled Le Morte d'Arthur*. (Chelsea, 1913). Two full-page wood blocks, measuring approximately 10 5/8 by 7 inches each, made



for the frontispiece of *Le Morte d'Arthur*, appearing on page xxiv. The first block was rejected by Hornby, necessitating the carving of the second, which was accepted. The blocks were cut by W. H. Hooper and J. B. Swain after drawings by Charles M. Gere and lettering by Graily Hewitt. They are from the collection of Charles Gould, major collector of Triple Crown material. In the late 1980s, he asked Muir Dawson to generate prints of the accepted and rejected blocks. Dawson writes in the enclosed TLs: "I think surely that someone considered that the version with smaller figures was not suitable. The black areas were probably left for the purpose of making an electrotype. Later the black border would have been cut off and the inner areas routed out." Extremely fine. (*Ashendene Bibliography* XXVI; Franklin 102). \$8,500

5. [BARBARIAN PRESS]. Ainslie, Patricia & Paul Ritscher. *Endgrain: Contemporary Wood Engraving in North America*. (Mission, B.C.), 1994. Quarto. One of 250 copies. A tribute to the art of wood engraving, in which a series of essays on the subject is accompanied by more than one hundred examples. Featuring the work of many renowned North American artists, such as Sarah Chamberlain, Leonard Baskin, John DePol, and Barry Moser. Bound in navy blue quarter cloth with patterned paper. Extremely fine in slipcase. With a printed note laid in welcoming commissions on behalf of the artists. \$950

"GAITÉ"

6. [BEMELMANS, LUDWIG]. Original Drawing. (NY, c. 1940s-1960s). Ink and watercolor on the reverse of a sheet of Bemelmans's personal stationery, signed by the author/illustrator of the *Madeline* books. In a take on the famous advertisements for His Master's Voice, a smiling, black and white spotted dog wearing a red collar looks up into the horn of a phonograph. Bemelman's name is coming out of the horn, surrounded by red and blue flowers. "Gaité" is written in cursive in the top left corner. Fine in a gold leaf frame. Drawing measures 11 by 8 1/2 inches; in a 13 by 11-inch frame. *See color illustration on page 10.* \$1,750

PRESENTATION COPY IN VARIANT BINDING

7. [BIRD & BULL PRESS]. Morris, Henry. *Omnibus*. (North Hills), 1967. Octavo. 121pp. Unique copy in a trial binding, from the edition of 500 copies. This is an out-of-series copy bound by Jean Millard in full pale tan morocco with raised spine bands and gilt spine lettering and turn-ins. This copy is also inscribed by Morris, "with best regards from Henry," on the colophon page to Leonard Schlosser, and dated April, 1968. A noted paper company executive, Schlosser avidly collected books on paper and collaborated with Henry Morris on several Bird & Bull titles on the subject. The present title is a compilation of instructions for amateur papermakers with observations on private presses, book printing, and some of the people involved. Printed on a variety of hand-made papers, with sample colored papers and watermarked papers bound-in and a sheet of coarse paper from a seventeenth-century Dutch mill laid-in. Very light sunning to spine, else about fine. \$1,250

8. [BLACK SUN PRESS]. Crosby, Caresse. *Crosses of Gold: A Book of Verse*. Paris, Leon Pichon, 1925. 16mo. 93pp. One of 100 copies. This is the first edition of Caresse Crosby's first book, illustrated with twenty-nine bright, hand-colored plates by Daniel-Girard. A few of the decorative devices are drawn by hand. This intimate book of romantic poems and short prose pieces is dedicated to Crosby's husband Harry: the first poem is an acrostic on his name, and the letters have been drawn in and decorated by hand. Many of the pieces are set in France, celebrating the Crosbys' experiences as American expatriates in the 1920s. Both Harry and Caresse dedicated themselves to the literary arts. The Crosbys first began publishing books in order to see their own work in print, and *Crosses of Gold* is the second book they published. In 1927 Harry and Caresse began to pursue this career more seriously and founded Éditions Narcisse. A year later they changed the name to Black Sun Press. Bound in full tree-calf, with the spine decorated in gilt and a red morocco label. This was the binding that the Crosbys used for copies given to their friends. Small splits to front outer hinge, light rubbing to corners, else a near fine copy of this passionate tribute. (Minkoff A-2). See color illustrations on page 10. \$3,000

9. BLAKE, WILLIAM. *Songs*. (New York City), Center for the Book Arts, (2007). Octavo, 18ff. One of thirty-nine copies. Collection of thirteen poems from Blake's *Songs of Innocence and Experience*, beautifully printed by nine compositor-printers at the Center for the Book Arts. Each printer's work occupies a single bifolium sheet, forming nine loose signatures. All are individual works of art illustrated with watercolor and type designs, and each signature is signed by the printer on the verso of the second leaf. Fine in orange paper portfolio with paper spine label. \$450

10. (Bookbinding). THUMA, M. AND F. WOCHNER. *Die Werkstoffe des Buchbinders*, together with *Sammlung der Werkstoffe des Buchbinders*. Stuttgart, Verlag des Allgemeinen Anzeigers für Buchbindereien, 1932. Two volumes: octavo book plus oblong quarto catalogue. 86; (10)pp. A guide to the materials used in bookbinding and how they are made, illustrated with diagrams and photographs demonstrating their preparation. The volume also includes a short primer on typography and how metal type is made. Advertisements for several paper and textile companies are printed on the insides and rear panel of the covers. Together with a catalogue of around 200 sample papers, cloths, boards, and leathers for use in binding. Papers include faux snake and alligator skin, patterned paste papers, marbled papers, and printed designs. The leather samples come in a wide array of colors, from lipstick-pink morocco to natural brown suede. Both volumes were published by a bookbinding trade council and were intended to be used as practical textbooks for apprentices. Book in yellow printed wrappers; catalogue in heathered gray printed wrappers. A few faint finger marks to covers of book, owner's signature on title page, and some wear to spine, else a fine set. See color illustrations on page 11. \$1,850

AS FRESH AS THE DAY THEY WERE PRINTED

11. [BREMER PRESSE]. Homer. *ILIAS and ODUSSEIA*. (Munich), (1923-1924). Two folio volumes. 486; 372pp. One of 615 copies printed in Greek with titles by Anna Simons. These beautiful volumes are printed on Zanders handmade paper in a 16-point Greek type designed for the Press. Colin Franklin describes these books as "magnificent examples of controlled printing." An extremely fine, bright set in original blue boards with paper lettering piece on spine. In heavy parchment dust wrappers, which appear to be contemporary. Discreet booklabel to pastedowns. (Franklin p.163; Lehnacker 15 & 16). \$3,000

STILE FLOREALE CALENDAR AND ORIGINAL ART

12. [CELLINI, GIUSEPPE]. *Calendario dell' Anno, 1899*, together with original artwork 1899. Rome, Società Editrice Dante Alighieri, 1898. Oblong octavo. (60) pp. One of 200 copies. Illustrated with seventeen chromolithographed plates, which accompany a series of musical arrangements by Salvatore Saya, with lyrics by the Italian poet Ugo Fleres. Together with twenty-one of Giuseppe Cellini's original watercolor and ink drawings for *Calendario dell'Anno, 1899*, of which three were not used, and one is a duplicate. Each measures about 9 1/2 by 8 3/4 inches; the panels for the months of the year have, in almost all cases, placeholder text handwritten by the artist that was replaced by type in the final version. Cellini is perhaps best known for the frescoes that decorate the Galleria Sciarra in Rome, which blend influences

of English Pre-Raphaelitism with the artistic traditions of the Italian Renaissance. These lovely, intricate calendar illustrations also clearly demonstrate the sway that the Renaissance aesthetic had on the Arts and Crafts movement, with elaborate floral and foliate designs, initials decorated with interlacing, and symbols for each sign of the zodiac, all in regal shades of red, blue, green, and gold. In the design for April, daisies bloom and birds perch amidst the interlace of branches that adorn the letter "A." Printed *Calendario* bound in stab-sewn printed stiff card wrappers, which show wear and tears to the spine and the top of the front cover where it meets the spine. Drawings mounted to heavy paper backings, which show some wear to edges and have holes through top corners where they were once affixed to a surface. See color illustration on page 12. \$12,500

13. [DOVES PRESS]. Milton, John. *Areopagitica: A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing to the Parliament of England*. (Hammersmith, 1907). Octavo. (76)pp. One of 300 copies. Text is based on the first edition, published in 1644. This title is especially notable for Edward Johnston's calligraphic flourish, which carries the cross of the initial "T" across the length of the top margin, and which, with two double diamond embellishments flanking it, makes for a rather striking effect. Colin Franklin, who reproduces this page as a plate in *The Private Presses*, notes in this particular instance "that a line of calligraphy can give character to a book and change its quality," adding that "Milton was well served" (109). Fine in full limp vellum, showing light marginal foxing to a few pages. \$850

LOUIS AUCHINCLOSS'S COPY

14. DRYDEN, JOHN. *All for Love: or, the World Well Lost. A Tragedy, as is acted at the Theatre-Royal; and written in Imitation of Shakespeare's Stile*. (London), Henry Herringman, 1678. Octavo. (x), 78, (i)pp. First edition. The last play that Dryden wrote for the King's Company, *All for Love* is an imitation of Shakespeare's *Antony and Cleopatra*. It was written in blank verse and focuses on the tragic last hours of the two star-crossed lovers' lives. With a calligraphed bookplate on the first free endpaper stating that the book was presented to the author Louis Auchincloss in 1935 as the English Essay Prize at Groton School. A prolific writer who balanced both literary and legal careers for most of his life, Auchincloss wrote numerous essays and at least a book each year while working as a lawyer. Bound in brown cloth, gilt-titled on the spine, and with the Groton School seal in gilt on the front cover. Corners slightly rubbed, and a tear to the margin of one page that minimally affects the text has been skillfully repaired, else a very good association copy of Dryden's best-known play. (MacDonald 82a). \$1,500

15. [ERAGNY PRESS]. Verhaeren, Emile. *Les Petits Vieux*. London, 1901. Oblong 12mo. 18pp. One of 230 copies, of which 200 were for sale. With a frontispiece from a wood engraving by Lucien Pissarro, printed in five colors, and fourteen initial letters in peach. The Belgian poet Verhaeren is considered one of the founders of Symbolism, and his verse is beautifully printed here in Pissarro's style, which is a fusion of European Arts & Crafts and Japanese motifs. A lovely book, striking in its small format, it is bound in original patterned-paper boards. Some light foxing along lower edge and a spot or two internally, else fine and bright. (Genz EP11). See color illustration on page 14. \$2,000

16. [ERNST LUDWIG-PRESSE]. Kleukens, Ch. H. *Ein Trostbüchlein für Vormänner*. (Darmstadt, 1940). 16mo. 67, (3)pp. The colophon states that few copies were produced and they were not meant to be sold; it is estimated that the edition was around twenty-five copies. A collection of fables printed with beautiful simplicity by the Ernst Ludwig-Presse, which was the first truly private German press of the 20th century. With a booklabel designed and printed by the Presse dedicating this copy to Conrad Höffer. Extremely fine in gray boards printed with a vignette of an apple tree titled "Baum der Erkenntnis" or "Tree of Knowledge," backed in vellum and gilt-titled to spine. One of the rarest books from this press. \$950

17. FITZGERALD, F. SCOTT. *The Great Gatsby*. NY, Scribner's, 1925. First edition, first issue of Fitzgerald's most famous work, with the six textual variants noted by Bruccoli. Although *The Great Gatsby* garnered critical acclaim when it was first published, at the time of Fitzgerald's death in 1940 at age 44, he had largely been dismissed as a writer who failed to reach his full, promising potential. However, Bruccoli notes that a "resurrection" of Fitzgerald began during World War II, when copies of *The Great Gatsby* were distributed by the Armed Services Editions program. The novel's popularity soared and has never waned since then; *The Great Gatsby* is now secure in the canon of American literature. Bound in original dark green cloth, blind-stamped to front cover and gilt-titled to spine. Owner's initials in pencil on corner of endpaper, two very faint spots to back cover, slight spine lean, else a very fine, clean, and bright copy lacking the rare dust jacket. (Bruccoli A11.1.a). \$5,500

DUTCH MANUSCRIPT MICROGRAPHY

18. FIVE MICROGRAPHIC BIBLICAL PASSAGES. (Dutch, 18th century). Five bifolium sheets, each measuring approximately 7 5/8 by 10 3/4 inches. All contain images of Biblical scenes, composed of miniature writing known as micrography. The images, therefore, are composed of the words from the Biblical passages that describe the action being depicted. Four of these images are framed with watercolor borders. The scenes shown

are: Samson slaying the lion, composed of the text from Judges 14; Samson pulling down the pillars of the Philistine temple and Delilah cutting Samson's hair, both of which are drawn from sections of Judges 16; Daniel in the lion's den with text from Daniel 6; and the bearing of giant fruit from the land of the Canaanites. This last image lacks a border but contains the full text of Numbers 13 below. Micrography, or micro-calligraphy, can be traced back to the ninth century, when it appeared primarily in Jewish Biblical codices. Marginal notations from these codices were employed to create geometric and floral patterns. Micrography was also popular in Christianity and Islam because it circumvented the Second Commandment, which proscribed the depiction of "what is in the heavens above." As the technique spread throughout Europe, more elaborate motifs emerged, usually comprised of introductory passages from Biblical texts as exemplified by this intricate example. The practice of micrography, while slightly altered, is still in use to this day. Apart from a few small holes to the Canaanite image and minor soiling to edges, this is a fine set. See color illustration on page 12. \$6,500

19. FROST, ROBERT. *New Hampshire. A Poem with Notes and Grace Notes*. NY, Henry Holt & Company, 1923. Octavo. A review copy of the first edition, inscribed by Frost to John Haven Ferguson. Illustrated with a frontispiece and woodcut vignettes by J. J. Lankes. Frost was awarded the first of the four Pulitzer Prizes he would win in his lifetime for this, his fourth regularly published collection. It contains several of his most famous works, including "Fire and Ice" and "Stopping by Woods on a Snowy Evening." Ferguson was both a poet and a politician: he published his first book at age twenty and then began a military career during the Second World War. He later served as U.S. ambassador to Morocco. A tipped-in label from Henry Holt and Company indicates that this is an advance copy, noting a publication date of Nov. 15, 1923. Publisher's promotional portrait photograph of Frost, and Ferguson's bookplate are laid in. Dark green, paper-covered boards, backed in brighter green cloth, gilt paper label on front cover. Some slight rubbing to top and bottom of spine, and corners are slightly chipped. A nearly fine copy. (Crane A6). \$1,250

PROTO-MODERNIST X-RAY PHOTOGRAPHY

20. GALITZIN, BORIS & ALEXANDER KARNOJITSKY. *Über die Ausgangspunkte und Polarisation der X-Strahlen*. St. Petersburg, Académie Impériale des Sciences, 1896. Quarto. (14)pp. + 14 collotype plates. First and only edition. Published five months after William Roentgen's discovery of the imaging possibilities of the x-ray, Galitzin and Karnojitsky demonstrated in this series of experiments that the cathode-ray tube was the main source of x-ray radiation. Their findings were contemporary with Henri Becquerel's discovery of the penetrating charac-

teristics of uranium compounds. What is unique about this work is the resulting images from the experiments, in which variously configured nail-studded boards were exposed to thirteen different radiation tubes, each with a photographic plate beneath. Although created in the pursuit of scientific research, these images possess a sufficiently abstract nature to imply an artistic aesthetic; as such, they stand as precursors to modernist art, in particular, the photography of the Dada and Surrealist periods. There are also three plates showing x-ray images of a woman's hand, several common objects together, and a fish. Galitzin, a Russian prince, is



perhaps best-known for inventing the electromagnetic seismograph. Light toning to edges of text pages, faint foxing to a few tissue guards, else fine in brown buckram-backed mottled boards, which show negligible edgewear. A rare book that has only four institutional holdings in the United States. \$8,500

21. [GEHENNA PRESS]. *Peter*. (Northampton, MA, 1972). Small quarto. 91pp. One of 110 copies. A memorial book honoring the life of poet Peter Boynton, containing the remembrances of his friends in poetry and prose. Illustrated with a frontispiece portrait of Boynton by Leonard Baskin, photographs, and a painting of coastal Maine. Bound in blue boards backed in white cloth. Front cover has a narrow band of slightest fading, else fine. (*The Gehenna Press: The Work of Fifty Years*, 72). \$500

22. GOREY, EDWARD. *Category, Fifty Drawings*. NY, Gotham, 1973. One of 100 deluxe copies, signed by the artist and specially bound. A Gorey favorite, with fifty numbered cats, printed in color, posed in traditional Gorey-esque manner. The original drawings for this book accompanied the deluxe edition of *Amphigorey*, published a year later. *Amphigorey* was the second, and final, primary work to include original artwork by Gorey. Fading to spine, else fine in blue cloth, with a slightly toned blue slipcase. (Toledano A50b). See color illustration on page 14. \$2,750

23. GOREY, EDWARD. *Q.R.V.* Boston, Anne & David Bromer, 1989. (49)pp. One of 400 copies signed by Gorey. This, Gorey's second miniature book, was written as an homage to the seventeenth-century English hymn writer Isaac Watts, and its text is obscurely akin to "Divine

Songs for Children." The twenty-nine verses and pictures are printed letterpress by Darrell Hyder and bound by Barbara Blumenthal in patterned-paper boards. Very fine. (Bradbury, p 39). (1 1/2 by 1 5/16; 39x33mm).

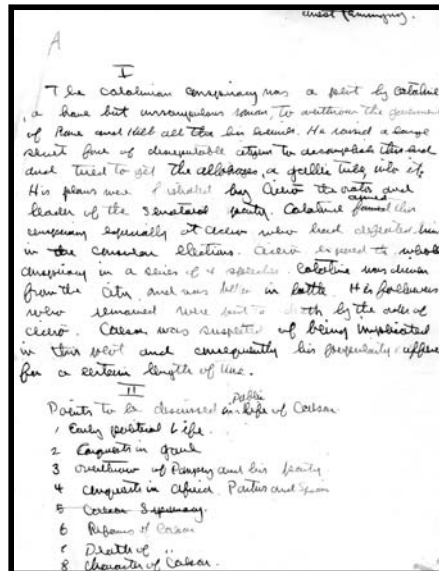
- A. Numbered copy: \$750
B. Out of series: \$700

THE BLACK DAHLIA OF GOREY COLLECTING

24. GOREY, EDWARD. *The Sopping Thursday*. NY, Gotham Book Mart, 1970. One of twenty-six deluxe lettered copies, signed by Gorey, with an original drawing laid in. This copy is additionally inscribed by Gorey on the title page and dated 31 December, 1970. The drawing, a pen and ink wash, depicts a cat standing on a sidewalk in the rain, balancing a tall black umbrella on its palm. This is an additional illustration not published in the book, which recounts the events of a rainy day, including a dog's search for his master's umbrella and much speculation about the weather. One of very few of Gorey's primary works that included original drawings with the deluxe editions. This title, therefore, is extremely rare in the deluxe state. This is only the second copy to appear on the market in ten years. Troubador Press proprietor Malcolm Whyte writes, "Captivating as Edward Gorey's printed illustrations are, his art is even more so in the original. Here we see his hand at work as lines thicken and thin out with varying pressure... A sense of immediacy brings the art alive." Spine label toned, else very fine in illustrated boards. Housed in a gray slipcase. (Toledano A35a). See illustrations on page 13. \$18,500

25. HAIG-BROWN, RODERICK. *The Salmon*. Ottawa, Environment Canada, 1974. Quarto book, with five additional portfolio volumes. 79pp.; (8)ff.; (4)ff., + (5)ff. plates; (6)ff. plates; (5)ff. plates; (8)ff. plates. Limited edition publication produced by the Fisheries and Marine Service of Environment Canada "in the interest of the salmon's survival." The book describes the life cycle of salmon and threats to their existence and is illustrated with color photographs throughout. Following the book is a portfolio containing a guide to the plates in the subsequent portfolios. The first of these, entitled "The Legacy," comprises five silk-screen prints of Haida totem designs depicting myths in the forms of animals by Bill Reid, a gold and silversmith, printmaker, and sculptor. The second portfolio contains six reproductions of chromolithographs and copper engravings from nineteenth-century natural history texts, which show different types of Atlantic salmon. The next portfolio contains five gouache paintings of various Pacific-based salmon by David Denbigh, a noted Canadian marine illustrator and artist. The last portfolio, entitled "The Cycle," includes prints of four watercolors depicting salmon in their native habitats by Yugoslavian-born Rudi Kovach and two copies each of two colorful

gouache paintings by Denbigh. Book bound in full cloth with label showing Reid's salmon to front board. Portfolios loose, as issued, in heavy paper wrappers. Housed in cloth-covered drop-back box, with oak sides and replica of Reid's sculpture "Haida Salmon" in simulated argillite inset to front. Fine in silver paper slipcase, with original cardboard inserts. See color illustrations on cover and page 16. \$1,500



HEMINGWAY IN HIGH SCHOOL

26. HEMINGWAY, ERNEST. Autograph essay, signed. (Oak Park, Illinois), c. 1917. Single sheet of lined composition paper measuring 8 1/2 by 11 inches. Outline of an essay written by Hemingway while he was a student at Oak Park and River Forest High School, signed at the top right corner. Hemingway sets out to cover two points: under Roman numeral I, he presents the facts behind the Catalinian conspiracy to overthrow the Roman ruling class, Cicero's unraveling of the plot, as well as the suspected involvement of Julius Caesar. Under Roman numeral II, he outlines "points to be discussed in (the) public life of Caesar." Of particular interest is Hemingway's use of descriptive language: he calls Cataline "a brave but unscrupulous Roman," who "raised a large secret force of disreputable citizens," but "his plans were frustrated by Cicero the orator," who "exposed the whole conspiracy in a series of speeches." Cataline, Hemingway notes in a precursor to his later minimalist style, was ultimately "driven from the city and killed in battle." One also notes how Hemingway's distinctive handwriting and signature are established at this relatively early juncture. Although letters from Hemingway as early as 1909 have appeared on the market, this is the earliest example of his prose to surface. Some light creasing to upper corner, small spot to extreme lower corner, and minute hole toward middle right, affecting one word. Fine overall. \$15,000

27. HUXLEY, ALDOUS. Sketchbook and photograph. (Before 1938). Octavo. (30)ff. Contains two full-page



charcoal drawings, one of the interior of a railway carriage and the other of a landscape. Together with a laid-in photograph of Huxley holding a small dog, signed in full on the mat and housed in a paper folder. Huxley's bookplate, with his facsimile signature, is affixed to the inside cover of the sketchbook, above which is the label of the art shop where Huxley purchased the notebook. A 1938 catalogue description is also laid-in. Photograph's wallet-style enclosure is split along the sides and mat has a tear, not affecting signature; photograph fine. \$1,350

28. [JANUS PRESS]. Schumann, Elka. *The Dream of the Dirty Woman*. Newark, VT, 1980. Square quarto. (8)pp., which fold out into a panorama; together with an LP record. One of 85 copies. This surreal one-act play, about a woman who escapes from the Bastille during the French Revolution, is illustrated with four prints from color relief plates and printed on handmade paper. The text, in English and French, is accompanied by a record of the performance by the Bread and Puppet Theater, which took place in the woods of Northern Vermont. The liner notes are illustrated with eight photographs of the performance taken by Michael Boylen. Unbound, as issued, and housed in a pictorial-cloth dropback box with a design of bare trees. Very fine. \$750

PRINTED BY ISAIAH THOMAS

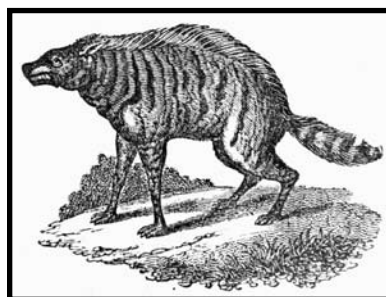
29. (Juvenile). ALEXANDER, CALEB. *Grammatical Elements, or, a Comprehensive Theory of English Grammar; intended for the use of Children of Both Sexes*. Boston, I. Thomas & E.T. Andrews, 1793. 32mo. 59pp. An instructional guide to grammar, explaining the parts of speech, the gender of nouns, irregular verb tenses, and syntax. An appendix explains the rules of punctuation: the ellipsis is described as "the elegant omission of some words in a sentence." Occasional footnotes indicate that verbs have different endings in the formal "solemn stile"; for example, "he has" becomes "he hath." On the verso of the last page is a publisher's advertisement for other grammar books by the author. Contemporary ownership signatures of two siblings on endpaper, and one partially

visible on front cover. Bound in original leather-backed boards covered in gray paper, which has mostly worn off, exposing the thin sheets of wood used. Corners and spine ends chipped, else a nice, unsophisticated copy. (Evans 25086). \$850

30. (Juvenile). [ANGEL, MARIE]. *The Velveteen Rabbit* by Margery Williams. Mount Vernon, NY, Press of A. Colish, 1974. Octavo. 37pp. One of 1500 copies. With six colorful and enchanting illustrations by Angel, mounted on blank pages. Marie Angel, born in London in 1923, studied at the Croyden School of Arts and Crafts and later the School of Design at the Royal College of Art, Kensington. Her work as both a calligrapher and illustrator is widely collected and respected. "She has achieved the greatest success with her miniature drawings of plants and animals, which exemplify the humor and delicacy of her calligraphy..." With an autograph note laid in from the designer, Bert Clarke. Bound in brown velveteen, with a leather label on front cover. A very fine copy. (*2000 Years of Calligraphy*, p. 143). \$600

31. (Juvenile). *THE BOOK OF GAMES; OR, A HISTORY ON JUVENILE SPORTS PRACTISED AT THE KINGSTON ACADEMY*. NY, George Long, 1822. 24mo. 108pp., + (24)ff. plates. Illustrated with twenty-four copper engravings showing various games for boys and girls, such as swinging, kite flying, playing cricket, and skipping rope. Set in England, young Tom White makes new friends and learns new sports after leaving home to attend school in Kingston. Descriptions of twenty-four games and instructions for playing them are presented in dialogues between characters. Bound in brown boards backed in tan leather, gilt-stamped to spine. Scattered foxing, spine and corners rubbed, else a nice copy. (See Osborne, p. 845; Rosenbach 435). \$375

32. (Juvenile). CAMERON, MRS. (LUCY LYTTELTON). *The Nosegay of Honeysuckles*. London/Wellington, Salop, Houlston & Son, 1833. 32mo. 15pp. Seventeenth edition. Illustrated with a frontispiece and four woodcuts. In this tale about diligence and industry, a young boy sells the honeysuckle flowers that he tends so that he can go to school and learn to read the Bible. Mrs. Cameron was the author of many moral tales for children. First pages partially unopened, with a short, closed tear to the top of the first leaf. Light soiling to pale yellow wrappers, else a very good copy. \$350



33. (Juvenile). *THE CHILD'S CABINET OF BIRDS AND BEASTS*. Northampton, (MA), John Metcalf, 1840. 32mo. 22, (2)pp. Chapbook illustrated with a frontispiece and nu-

merous woodcuts throughout showing animals, both domestic and exotic. Many pages have two or three cuts. The rhyming text describes characteristics of each animal: the elephant is wise, lobsters turn red when boiled, and "the dog will come when called, but the cat will walk away." In blue printed wrappers, which show the imprint as J. H. Butler. Faint scattered foxing throughout, and some soil to wrappers; owner's signature on front endpaper. \$275

A MULTI-MEDIA EXPERIENCE, CIRCA 1933

34. (Juvenile). COLLODI, CARLO. *Le Avventure de Pinocchio*. Su 18 Dischi Durium Infrangibili dal capolavoro di C. Collodi. (Milan, Durium, 1933). Set of eighteen 78 rpm records telling the story of Pinocchio, with songs and musical accompaniment. The box and record sleeves are all fully illustrated in brilliant colors by Attilio Mussino, who was responsible for the first color-illustrated edition of the Pinocchio stories, published by Bemporad in 1911. Two records are housed within each of nine pictorial sleeves, which, when opened up, create theatrical backdrops. The events of the stories can be acted out using paper figurines of characters in various poses, which are printed on leaflets tucked inside the record sleeves. These leaflets also include small illustrations showing the correct progression of events. The sleeve cover illustrations all incorporate images of the Durium discs into the design; for example, on the sixth sleeve the record is a setting sun over which Pinocchio flies on the back of a dove. In original square pictorial box, with an index to the records inside the front cover. A few short tears to the second sleeve, box shows some wear to edges and crack to one corner, else a nearly fine, complete set. See *color illustration on page 14*. \$1,200

UNRECORDED TRILINGUAL PICTURE BOOK

35. (Juvenile). *KLEINE BILDERGALLERIE FÜR DIE JUGEND. PETITE GALERIE DE TABLEAUX POUR LA JEUNESSE. LITTLE PICTURE GALLERY FOR THE YOUTH*. (Germany), c. 1840. 16mo. 12pp., leporello. Illustrated with twelve exquisite, highly detailed hand-colored engravings depicting children at play, each with a tri-lingual caption describing the activity in which they are engaged. This suggests that the book may have been used as a basic text to teach children other languages. Among the activities shown are the circular dance, doll playing and dressing, play cooking, "lamb crowning", and guitar playing. In two of the illustrations, a contemporary owner wrote names above the heads of some of the girls in the image. In original blue flexible boards, and housed in original marbled paper slipcase with peach paper title label. A beautiful and very rare juvenile in remarkable condition. Not cited in any reference work. See *color illustration on page 15*. \$4,500

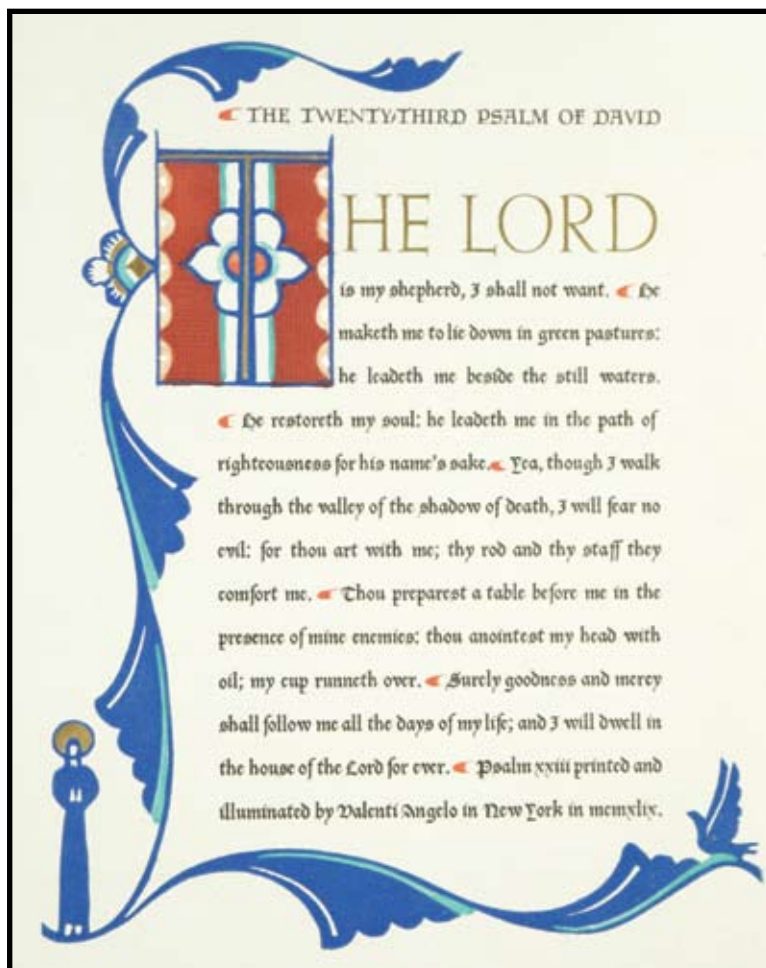
36. (Juvenile). *MOTHER GOOSE'S MELODIES*. NY, McLoughlin Bros., (c. 1863-1870). (12)pp. Shaped book in the form of Mother Goose, comprising a collection of brightly-illustrated nursery rhymes on twelve color-printed pages. The rhymes themselves, including "Sing a Song of Sixpence" and "Little Bo Peep," are set within the playful, often comic, full-page illustrations. The colorful wrappers are illustrated with a depiction of Mother Goose and her namesake fowl on the front, and the back of her cloak and hat on the rear. The publisher's name and address are printed at the bottom of the front cover. Tip of Mother Goose's hat missing on front cover, spine lightly rubbed, and small tear on the rear cover, but a remarkably well-preserved shape book that we are first encountering. (*AAS 19th Century American Children's Book Trade Directory*). See *color illustration on page 15*. \$875

37. (Juvenile). *NURSE DANDLEM'S LITTLE REPOSITORY OF GREAT INSTRUCTION, FOR ALL WHO WOULD BE GOOD AND NOBLE, containing, among other interesting Particulars, the surprising Adventures of Little Wake Wilful, and his happy Deliverance from Giant Grumbolumbo*. Wellington, F. Houlston & Son, (c. 1807-1827). 32mo. 31pp. With a frontispiece depicting the fearsome three-headed giant Grumbolumbo and eighteen woodcut illustrations. The chapbook opens by introducing the reader to Nurse Dandlem, her school, and her pupils. In this cautionary fairy tale, a disobedient child is captured by the pirate Paul Jones and his gang, who abandon him on an enchanted island off the coast of America. In tan wrappers, printed with full-page illustrations of "A Soldier" on the front and "A Wagoner" on the rear. Corner of front cover bent, else fine. \$400

38. (Juvenile). *THE SPEAKING PICTURE BOOK*. (Germany, c. 1893). Quarto. 8pp. With eight full-page chromolithograph illustrations. A clever "talking" book that reproduces the characteristic sounds of animals, including a donkey's hee-haw, a sheep's baa, and mama's voice, with the pull of a string. Each creature is illustrated in color, and on the facing page is a rhyme about the animal and an arrow indicating which string to pull. The leaves of text are bound to a wooden box containing a vocal apparatus, intended to look like a book, with nine pull-strings attached to the "fore-edge." The whole is bound in red cloth with pictorial label and gilt edges. Sound holes in the top and bottom edges of the box are carved in leaf shapes. In *Movable Books*, Peter Haining writes that this book is "the pièce de résistance of any collection of movables, or toy-books...an item of such charm and fascination that even the most blasé, modern parents or their children can hardly fail to be captivated by it." Slight bowing to front cover, front hinge reinforced, light foxing throughout, not affecting illustrations. An attractive example of a "talking book" with all the "speaking" parts in working order. (Gumuchian 3839; Haining, p. 136). \$2,850



Item 1



Item 2

HARRY

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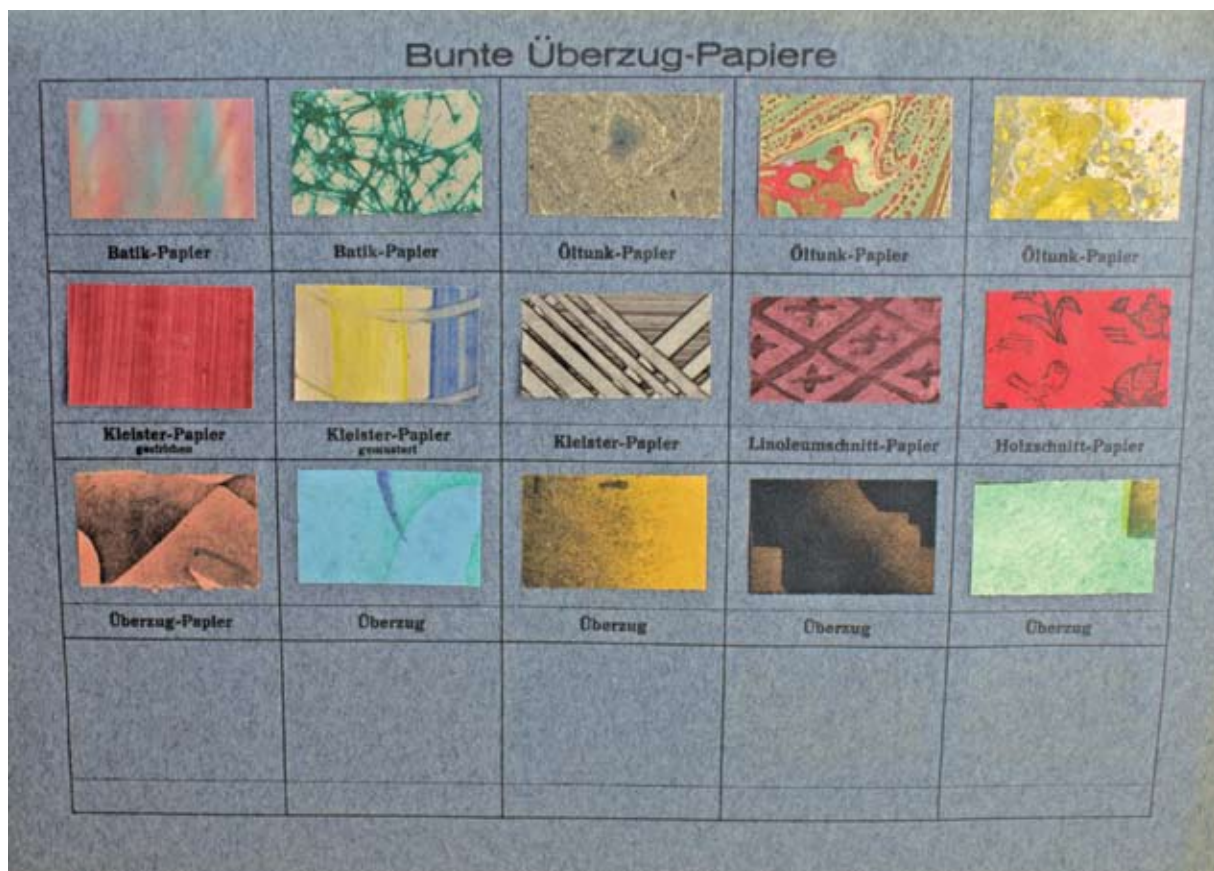
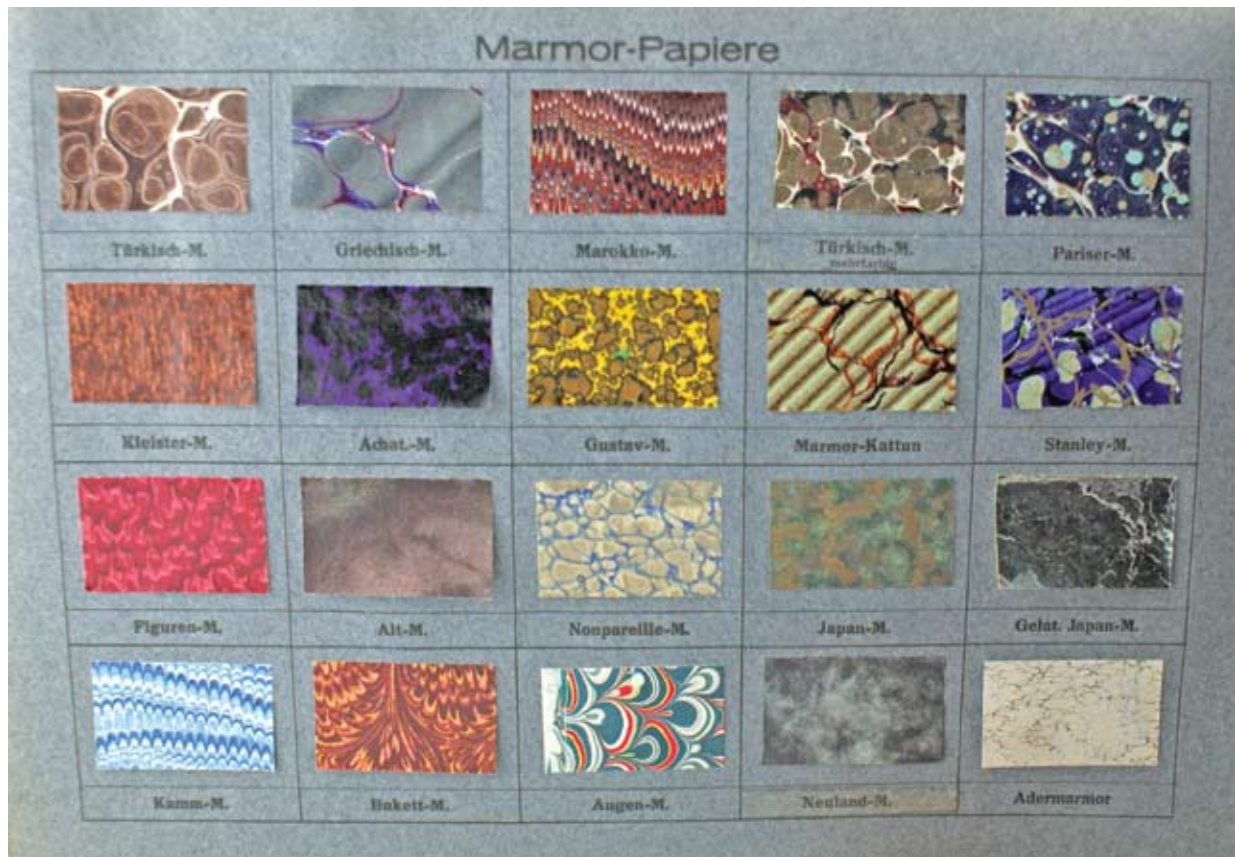
HEAVEN has given thee strength, wit, integrity,
angels, Belovèd, might envy thy soul,
rich is thy spirit in fairness and charity,
thy rare charm is thine and a dearness untold,
gentle and youthful and passionate. Heart of pure gold.



Item 8



Item 6

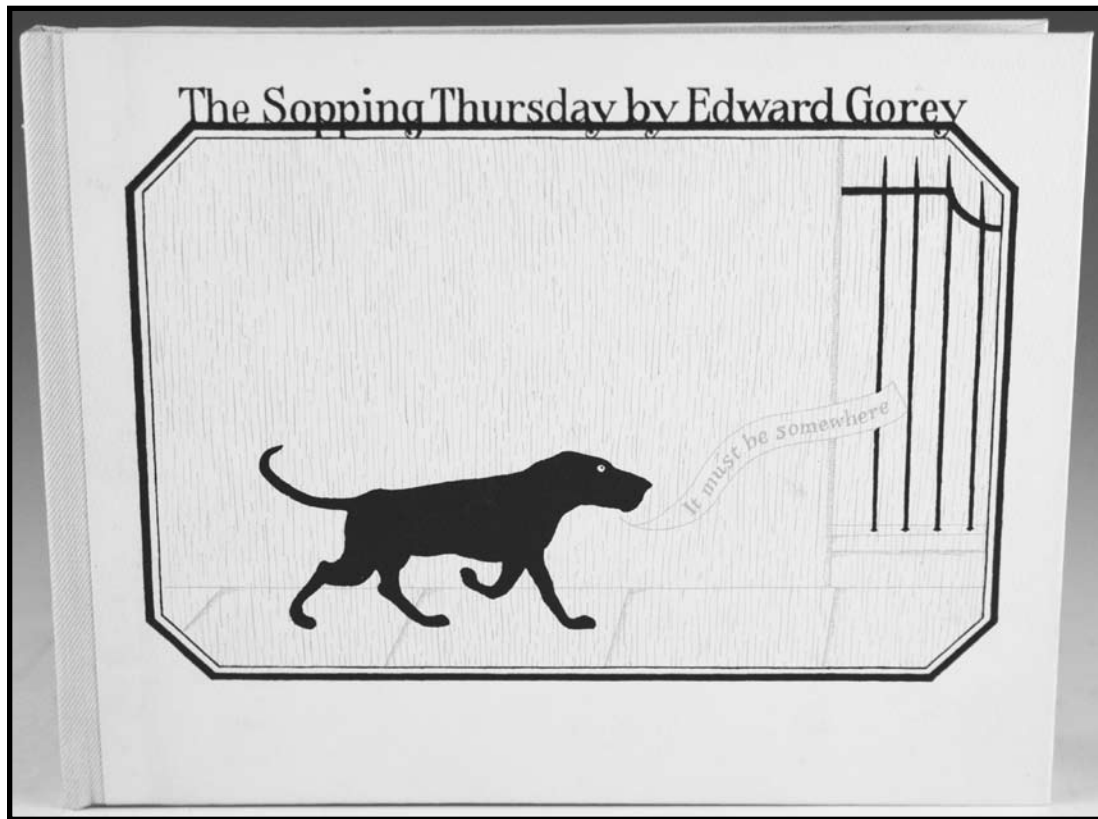




Item 12



Item 18



Item 24





Item 34



Item 22

Item 15





Item 36



Item 35



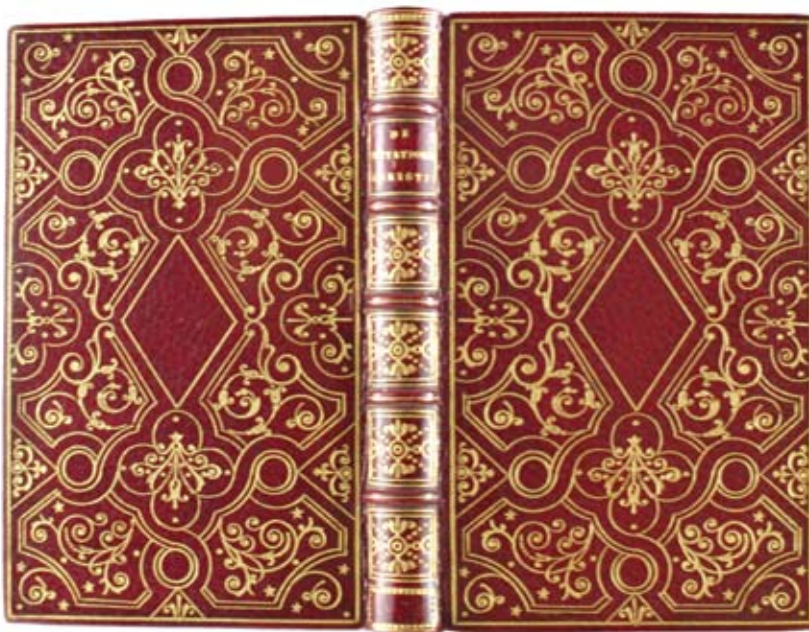
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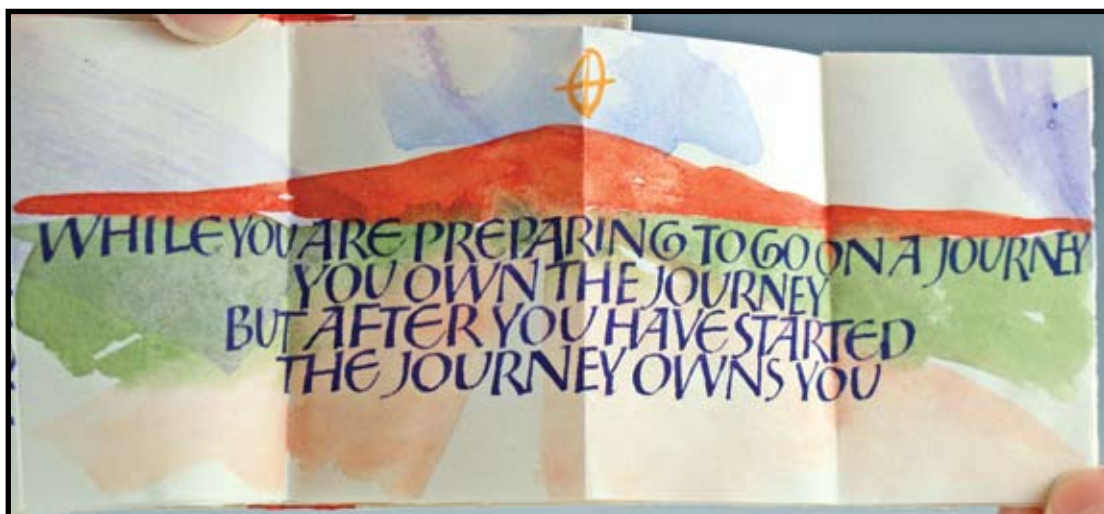
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Item 48



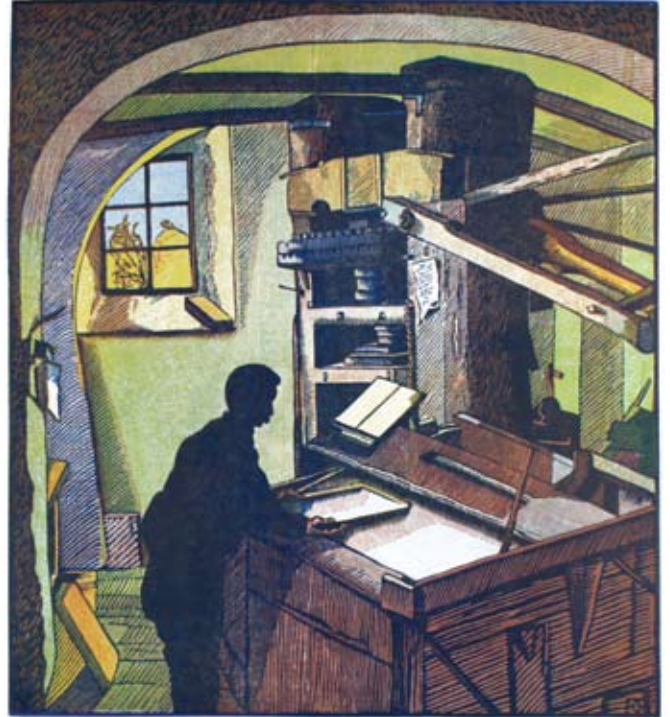
Item 52



Item 54



Item 69



Item 66



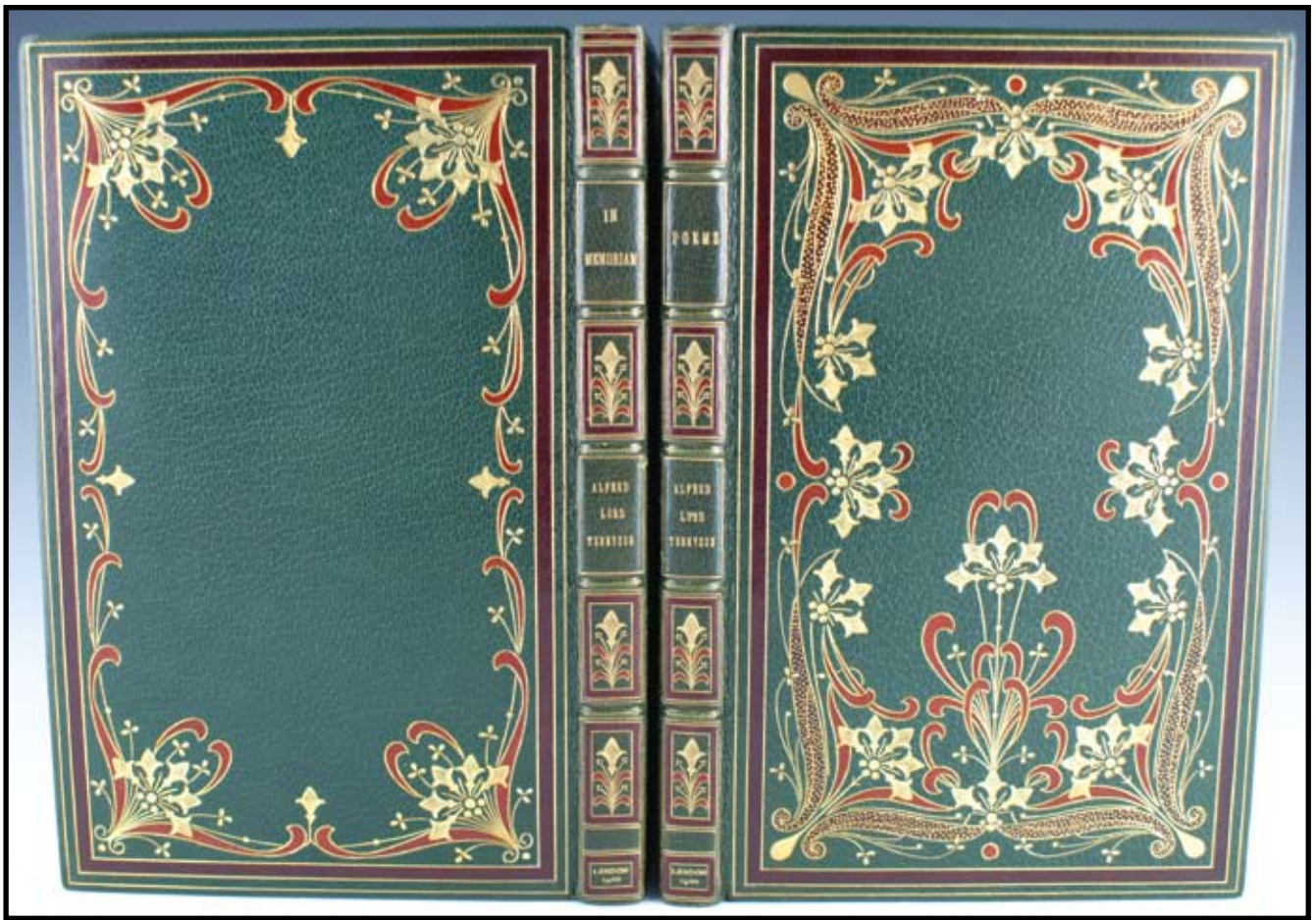
Item 68



Item 73



Item 67



Item 77



Item 75

39. (Juvenile). *THE TRUE AND WONDERFUL STORY OF PAUL GASFORD*, who, when only about four years old was lost in the woods, and by his own remarkable contrivance and wisdom, after four days' travel, got safe to his parents, at Niagara, 40 miles from the place where he was lost. NY, Mahlon Day, (c. 1825-1833). 48mo. 15, (1) pp. Illustrated with nine woodcuts and with vignettes of a boy carrying a backpack and book on the front cover and title page. Two of the cuts have been hand-colored in green, probably by a previous owner. This chapbook tells the survival story of a child left behind by his parents while they were moving from the Bay of Quinté in Ontario to Niagara, recounted by a reporter from the *Christian Advocate*, a Methodist newspaper from New York. In pale yellow printed wrappers, with publisher's advertisement on the rear cover. Wrappers show faintest soiling, else fine. \$350

40. (Juvenile). *WILLIAM & GEORGE. THE RICH BOY AND THE POOR BOY; OR, A CONTENTED MIND IS THE BEST FEAST*. London/Wellington, Salop, F. Houlston & Son, (c. 1828-1840). 48mo. 23pp. Chapbook illustrated with a frontispiece of two boys playing catch in a graveyard and six additional woodcuts, all framed in oval vignettes. In one illustration, the name "Houlston" appears over the entrance to a room filled with books, in a bit of self-promotion. A moral tale about an idle, spoiled child who is transformed through exercise and hard work. Title page bears only the firm's original Wellington location, but the front cover also lists their London address on Paternoster Row, which opened in 1828. Rear cover printed with advertisements for other books by the publisher. Very fine in peach wrappers. \$400

SPECIAL FILM PRODUCTION EDITION

41. (Juvenile). VAN ALLSBURG, CHRIS. *The Polar Express*. Boston, Houghton Mifflin, (2004). Oblong quarto. (30)pp. One of 175 copies. A special edition commemorating the film release, signed by Van Allsburg, Tom Hanks, and the film's director, Robert Zemeckis. This classic Christmas tale about a young boy who boards a late-night train to the North Pole won the artist his second Caldecott Medal. Van Allsburg's luminous illustrations glow with warmth; for this printing, the original paintings were reproduced digitally for the first time, under the direct oversight of the artist himself. A beautiful production bound in full red morocco, with blind-tooled edges and borders, and a bell embossed in silver on the front cover. A quotation from Tom Hanks's character, the conductor, is stamped in silver on the rear cover. Extremely fine in a green cloth slipcase. \$2,250

42. (Juvenile). *THE YOUNG SPARROWS: OR, LITTLE ROBERT TAUGHT HUMANITY*. Wellington, Salop, F. Houlston & Son, (c. 1815). 48mo. 29pp. A twopenny chapbook illustrated with a frontispiece depicting a young girl

holding a bird and six additional woodcuts. A young boy is taught an important lesson after stealing baby birds from their mother and plucking off their feathers for fun. In brown wrappers printed with full-page illustrations of "A Tinker" on the front and "A Jew" on the rear, which reflects the negative stereotypes of the period. Publisher's advertisement inside rear cover. Spine shows slightest wear, else a fine copy. (Osborne, p. 958). \$475

43. [KYD (JOSEPH CLAYTON CLARKE)]. *12 Original Character Studies Illustrating Miscellaneous Pieces*. (England, c. 1920s). (14)ff. Quarto portfolio containing twelve original pen and watercolor sketches, each signed with the artist's pseudonym. The illustrations depict characters from six short stories by Charles Dickens: "Mrs. Lirriper's Lodgings," "Mighty Junction," "Tom Tiddler's Lodge," "Somebody's Luggage," "Barbox Brothers," and "Doctor Marigold." The illustrations are characteristic of Kyd's work: the freelance illustrator made his living by selling his sketches of Dickens's characters to publishers. His drawings capture the characters' personalities and eccentricities, employing elements of caricature. In one, strict and steady Mary Anne Perkinsop, who worked at Mrs. Lirriper's Lodgings, carries a pitcher with her nose in the air. An illustrated title page with the design of a bookshelf and a table of contents are also included, creating a nice package that could easily be presented to a publisher. Original wrappers, bearing the title "Miscellaneous Pieces," are split but present. Cover page slightly toned, else fine and bright. Housed in a cloth chemise. See color illustrations on page 16. \$1,250

RARE GERMAN ARTS AND CRAFTS TITLE

44. *LANDSKNECHTS LIEDER*. (Munich, Staatliche Kunstgewerbeschule, 1923). Quarto. (17)ff. One of thirty copies. A German folk ballad, illustrated with six woodcuts by Karl Barth depicting the exploits of the Landsknechts, sixteenth-century Germanic mercenary soldiers. These bold woodcuts appear to be a mix of folk art and expressionist influences, capturing a sense of raucous violence. Known for their elaborate dress and fearsome weapons, including eighteen-foot-long pikes, the Landsknechts were poor farmers who went to work as mercenaries when their crops failed. They became a powerful fighting force and a part of popular Renaissance folklore. With an illustrated title page printed in black and sepia. Published by the School of Arts and Crafts in Munich, with typography and binding by



Rudolf Conrad. Bound in boards covered with red and tan paste bearing a pattern of heraldic lions. Light foxing throughout, spine starting to split along the edges. A rare work with no copies recorded. \$550

45. (Leaf Book). SILVER, ROLLO G. *Nicolas Jenson. Together with a leaf from the Jenson Pliny*. Boston, Nimrod Press, 1966. Folio. 7pp. One of 125 copies. A discussion of Jenson's life and influence, with a leaf showing his beautiful Roman type from the 1472 edition of Pliny's *Natural History*, printed in Venice. Even more than 500 years after Jenson first developed his Roman type, it is still praised by historians, printers, and typographers alike for its clarity and character. A fine copy in green cloth with a printed label. (Chalmers 146). \$950



46. [LEIGHTON, CLARE]. Twelve Engravings for *Wuthering Heights*. (1931). One of ten complete sets of Leighton's powerful wood engravings for the 1931 Random House edition of Emily Brontë's *Wuthering Heights*, each piece titled and signed by the artist. The engravings measure 7 3/8 inches by 5 1/2 inches each. Scenes depicted include "Heathcliff in the Snow," "The Death of Earnshaw," "The Graveyard," "Digging the Garden," "Cathy in Delirium," "On the Moor," "Heathcliff's Grief," and others. Leighton completed the engravings for Brontë's classic about passion and revenge while still living in England, prior to her move to the States, and they exemplify her dramatic vision of the English countryside, rendered in the masterful chiaroscuro technique for which she is rightly considered one of the great woodcut artists of the twentieth century. All engravings very fine, in mats. \$5,500

>> (MINIATURE). SEE ALSO ITEM 23.

47. (Miniature). [BREED, BUTLER & CO.]. *The Mosaic*. Buffalo, 1861. (96)pp. A collection of inspirational literary, philosophical, and religious quotations by vari-

ous authors, including Dickens, Longfellow, Hume, and Harriet Beecher Stowe. In brown cloth with elaborate patterns in gilt on the front cover and in blind on the rear and spine. Gift note in pencil on front endpaper. Gilt on front cover slightly rubbed and faded, else fine. A.e.g. (Bradbury, p. 185). (3 by 2 1/4; 77x57mm). \$300

POLYCARBONATE AND AUTO PAINT

48. (Miniature). [CLAES, BROTHER EDGARD]. *Le Chemin de la Ville de Lawn*. (Paris, Éditions du Capricorne, 2006). (19)pp. One of twenty copies. The text is a poem in French, translated from Czech by Martina Drinek, who signs the colophon. Illustrated with three engravings of abstract landscapes by Anick Butré. In a stunning ultra-modern signed designer binding executed in 2009 by Brother Edgard Claes. Covers are formed from glossy polycarbonate plastic painted with bold geometric shapes and dynamic diagonal lines in pink, white, gold, and red automotive paints on a black background. The spine has three bands of snakeskin, which show pink bands between them. Housed in a matching chemise with a similar design in luminous shades of red, backed in snakeskin and lined with soft pink fabric. With a slipcase of black polycarbonate with geometric patterns in red and tan, and a gray microfiber case. The book's title is subtly incorporated into the slipcase design, wrapping around the three edges. Claes's characteristic use of automotive paints and polycarbonate gives the effect of lacquer. A renowned designer binder famed for his creative use of innovative materials, Brother Claes is a member of the Belgian Order of the Holy Cross. Claes studied with master binders Ren de Cock and August Kulche at the Rijksinstituit in Malines, where he was later appointed professor. His original intent was to do restoration work in the monastery library, but his creativity and zeal led him to the use of innovative materials and cutting-edge abstract designs that emphasize the structure of the book. Extremely fine. (1 by 2 1/8; 28x53mm). *See color illustration on page 17.* \$7,500

A GHOST

49. (Miniature). *DEVOIRS DU CHRETIEN*. (Paris), H. Marulier, 1743. 286pp. Abbreviated Book of Hours printed in French and Latin with a table listing the dates of Easter for 1743-1751 and a calendar of the saints' days and holy days for each month. These are followed by the main body of the text, titled "Instruction pour les Fideles," which contains prayers for the morning and evening offices, during Mass, and confession. Bound in contemporary red morocco with foliate gilt borders, gilt dentelles, and marbled endpapers. Spine decorated in gilt, with floral devices in three compartments and title in a fourth. A.e.g. An extremely rare "ghost," unknown to all reference works and not represented in any institutional holdings. (2 3/16 by 1 1/2; 55x40mm). \$7,500

50. (Miniature). [FOX, GABRIELLE]. *An Impossible Enchantment*. Cambridge, MA, Ephemera Designs, 1978. 80pp. From an edition of 500, this copy is specially bound by Gabrielle Fox, who signed and inscribed it to Rabbi Kalman Levitan. Illustrated throughout by Jeffrey Seaver. A story from Andrew Lang's *Grey Fairy Book* about mermaids, mermen, and a princess in a tower in the sea. Very fine in celadon silk, with labels and onlays of sparkling hand-made paper in a pale seafoam-green. The onlays are bordered with tiny leaves tooled in metallic blue and green. A sheet of the paper wraps around a matching slipcase. All edges of the book have a subtle opalescent sheen. Extremely fine. (Bradbury, p. 73). (3 by 2 1/8; 76x53mm). \$450

51. (Miniature). [HEAVENLY MONKEY]. *El Autobus Azul*. (Vancouver), 2008. 20ff + 4 tipped-in paper samples. Second edition. From an edition of 50 copies, this is one of only six copies with a dust wrapper hand-painted and titled by Martin Jackson, who also signed the colophon. Printed to mark the tenth anniversary of its original publication, *El Autobus Azul* was the first book printed by Rollin Milroy, and this new edition adds a Foreword by him. The deluxe issue of the book was printed to raise funds for the Fine Arts program at the elementary school attended by Milroy's daughter and Jackson's grandson, and the special limitation sheet was printed with the assistance of the second graders in that program. As new in stiff paper wrappers, and housed in publisher's slipcase. (2 7/8 by 2 1/4 inches; 72x66mm). \$550

STUNNING FANFARE-STYLE BINDING

52. (Miniature). *DE IMITATIONE CHRISTI. LIBRI QUATUOR*. Paris, Edwin Tross, 1858. 155pp. With a wood-engraved frontispiece of Christ wearing the crown of thorns, underneath which is the caption "Salvator Mundi." The book's text, in Latin, is printed in clear two-and-a-half-point type cast by Henri Didot. In a sumptuous binding of contemporary red morocco, with intertwining gilt-tooled arabesques around a central diamond, accented with delicate flourishes and tiny gilt stars. The decoration is done in the style "à la Fanfare," after the ornate gilt-tooled bindings of the sixteenth and seventeenth centuries. Spine gilt in seven compartments, with raised bands, gilt-titled in one compartment. Navy blue morocco doublures with intricate gilt dentelles and blue watered silk endpapers complete this super deluxe presentation. Housed in a red morocco case. The binder, Gaillard, is printed on the verso of the front endpaper; Gaillard studied under master Parisian bookbinder Jean Marius Michel. Owner's tiny booklabel is pasted on the rear endpaper. An extremely fine copy of an elegant miniature book. A.e.g. (Bondy p. 93; Welsh 3702; Spielmann 479; *Mikrobiblion* 235). (2 3/4 by 1 7/8; 73x48mm). See *color illustration on page 17*. \$3,500

53. (Miniature). [IRON BEAR PRESS]. *...Dream Time Romance.../...Dream Time Anxiety...* (San Diego, 1999). Two volumes. (7); (7)ff. One of 50 copies, signed by the artist. Illustrated throughout with dreamlike, collage-inspired prints based on paintings done by Diane Weintraub. The first volume, *Romance*, is illustrated and bound in warm shades of pink, red, and orange, while *Anxiety* is in cool shades of blue, green, and purple. The text of each book is a free-form poem that plays with space and typography. Bound in layered handmade paper-overboards, backed in cloth. Extremely fine. (2 1/8 by 2 5/8; 54x66mm). \$225

54. (Miniature). [LEAVITT, NANCY]. *A Road Alphabet*. (Stillwater, ME, 1993). (14)pp. One of twenty-six copies. A calligraphic manuscript in gouache and glair, written, designed, and bound by Leavitt. The letters of the alphabet are arranged into phrases about traveling. Presented in lively hues of orange, olive, violet, and periwinkle, the text is gracefully written in Leavitt's lovely calligraphy and accented with swaths of color. One section of the book folds out into a panorama, showing a road stretching toward the horizon. Bound in cloth-backed, hand-painted boards, the spine accented with a filament of gold thread. Housed in a paper chemise. A lovely and imaginative alphabet manuscript by one of New England's most talented calligraphers and book artists. (2 1/2 by 1 5/8; 64x41mm). See *color illustration on page 17*. \$350

UNRECORDED IMPRINT

55. (Miniature). *LIFE AND SERVICES OF GEN'L PIERCE, RESPECTFULLY DEDICATED TO MOISE*. New Orleans, 1852. 14pp. An unrecorded variant of this humorous satire on the life of Franklin Pierce, with an unusual imprint, no publisher indicated, and a slightly different title. Considered the second piece of American presidential satire in miniature, this lampoon was issued during Pierce's controversial campaign for the presidency. After pages of insults, the author offers a reward of \$100 if any of the information can be proven false. Pierce did become the fourteenth U.S. president, although he is better remembered for bringing the first Christmas tree to the White House than for his political achievements. In original marbled wrappers. Some spotting to a few pages, else a nice copy. (See photograph in Bromer & Edison, p. 154; see Welsh 4385; see Bradbury p. 170). (1 5/8 by 1 1/8; 42x30mm). \$600

56. (Miniature). (MAMEHON MOMJI). (Japan, 20th century). Two volumes. (8); (10)ff. A set of Japanese manuscripts featuring lovely hand-painted illustrations on each page of bonsai and ikebana designs in bright colors. In ikebana, the Japanese art of flower arranging, minimalist designs reflect the way that plants grow in the wild, as is demonstrated in these illustrations; for example, one depicts a shallow container holding a single pur-

ple iris and its leaves. Some of the bonsai arrangements are miniature landscapes in themselves: rocky mountains with trees and houses on the side, all within a ceramic container. The first volume is painted on green paper, and the second on cream. Bound in decorative green silk wrappers, stab-sewn with dark green thread and bearing paper labels on the covers. Housed in a celadon silk folding chemise lined with patterned paper, which also has a paper label and a bamboo fore-edge clasp. Sets of mamehon are scarce; this is the only pair of these "bean-size" books that we have seen. Very fine. (See Bromer & Edison, pp. 22-23). (1 3/16 by 1; 30x25mm). \$650

57. (Miniature). [MASSMANN, ROBERT]. *A Mark Twain Turnover, Consisting of "Mark Twain and the Devil" and "Advice for Good Little Girls."* (New Britain, CT, 1972). (32)pp. One of 250 copies. Illustrated with hand-colored frontispieces. A two-sided book with two excerpts from Twain's writings. In the middle are two fold-out miniature copies of "The Calaveras Crier," as well as a center pop-up of "The Celebrated Jumping Frog of Calaveras County." Fine in white leatherette with a hand-colored paper label on either side. Housed in a paper slipcase, also with printed label. (Bradbury, p. 240). (1 9/16 by 1 7/16; 39x36mm). \$250

58. (Miniature). [PRESS OF THE INDIANA KID]. *Adventure with Paper. An Encounter with a Meat Grinder.* Napanee, IN, 1969. 16ff. One of 50 copies. A tale of one man's adventures in making rag pulp for papermaking, itself printed on handmade paper. With samples of the first attempt, as well as more recent examples. Very fine in handmade paper-over-boards, backed in gilt-stamped navy blue leather. (Bradbury, p. 102). (2 5/8 by 1 13/16; 68x46mm). \$350

59. (Miniature). [RAVENPRESS]. *Seven Deadly Sins.* Lake City, CO, 1999. (30)pp. One of twenty-five copies. Signed by Alicia Bailey, the artist/printer. A poem about vices, illustrated throughout with inkjet-printed images of Bailey's watercolors and creatures from a twelfth-century bestiary. Stanzas of Spears's poem are alternated with the name of each sin printed in gilt lettering and text from the bestiary associating the sin with an animal. Bound in burgundy and gold paper with an open spine, housed in a burgundy leather box with a cork label and cork-covered sides. Fine. (Bradbury, p. 231). (2 1/4 by 2 3/4; 55x70mm). \$200

60. (Miniature). [STAHLECKER, BONNIE]. *Inner Passage.* (Plainfield, IN), 2001. (8)pp., leporello. One of 50 copies. A short poem, ink-jet printed in blue on an orange, yellow, and green background. The first line of the poem begins "Stepping backward," and Stahlecker uses a reversed pop-up technique to give this line a recessed effect when the book is opened. Stahlecker is a renowned book artist recognized for her three-dimensional

and moveable creations. Bound in navy blue cloth with a yellow paper label bearing the title, in a matching slipcase. (2 15/16 by 1 9/16; 75x40mm). \$200

WITH RARE EPHEMERA

61. (Miniature). THOMPSON, EBEN FRANCIS. *The Rose Garden of Omar Khayyam.* Worcester, MA, Commonwealth Press, 1932. One of 250 copies. Known at the time as the smallest book in the world, this tiny book is part of a set, which includes a miniature edition of the book (1 3/4 by 1 1/2; 44x37mm), showing, in addition to the text, an explanatory preface about the tiny volume; a full-size edition of the text with the preface; "A Thimbleful of Books" by Thompson (also full-size); a proof sheet in printed wrappers with the original glassine enclosure; a magnifying glass; and the micro-miniature book, housed in a small gold box with a see-through lid. Two other pamphlets related to the *Rose Garden* are included in the set: "Kind Words about the Smallest Printed Book in the World," containing letters of praise from such experts as Wilbur Macy Stone, and "The Real Omar Khayyam," which has a portrait of Thompson and a review of his translation. This copy also includes a small keepsake menu in marbled orange wrappers, titled "Dinner Complimentary to Hamilton Brooks Wood and His Associates," celebrating the completion of the *Rose Garden* and honoring those at the Commonwealth Press involved with its creation. A few additional pieces of ephemera are laid in: a prospectus, a souvenir post card showing a thimbleful of tiny books and the Worcester Memorial Auditorium, and an invitation to view the *Rose Garden* on display at a conference. All three books are bound in red morocco, with the original glassine. A fine and complete set, with several uncommon additional items. In the original box of half-morocco and marbled boards, which shows slight wear to ends of spine and corners. (Spielmann 396A; LXIVMOS V:3; Bondy p. 154; Welsh 5345, pictured in Bromer/Edison p. 116-117). (The micro-miniature book measures 3/16 by 7/32; 4x6mm). \$1,350

PRESENTATION COPY IN DELUXE BINDING

62. (Miniature Reference). LUCAS, E. V. *The Book of the Queen's Doll House.* London, Methuen, (1924). Two quarto volumes. xiv, 249; xiv, 384pp. From an edition of 1,500 copies, this a donor's copy in a deluxe binding, presented to the architect Miss Clare C. Nauheim. Her name is inscribed on the limitation page and is also included in the list of donors at the end of the first volume. It is clear that Miss Nauheim had an intimate knowledge of the doll house and its contents: she made annotations in pencil on several pages of the inventory appendix, correcting or adding to the items listed for certain rooms. For example, the "eight Egyptian amulets" originally in a hallway vitrine were changed to three, and a towel horse was omitted from the princess royal's room. Each volume is profusely

illustrated in color and black & white. The first volume describes Queen Mary's Dolls' House at Windsor Castle, its architecture, furniture, and paintings, with a chapter on the garden by Gertrude Jekyll. The second volume deals exclusively with the library of the Dolls' House, containing a complete listing of the books, facsimile pages of handwritten books for the library, and reproductions of many of the seven hundred watercolors painted for the Queen. A bibliographic treasure. A fine set in vellum-backed blue cloth boards, gilt-stamped with the Queen's monogram on the front covers. \$1,500

63. An additional copy, trade edition. Fine in linen-backed blue boards, complete with dust wrappers, which are uniformly toned at spines, and original slipcase, which shows light wear. \$750

64. MONTALE, EUGENIO. *Sei Poesie e Sei Disegni all'Acquaforte*. (Verona, Franco Riva, 1976). Folio. 37pp., + (6)ff. plates. One of 75 copies, signed by the poet. Six poems by the Italian poet and Nobel laureate Eugenio Montale, accompanied by six full-page etchings in sanguine of drawings by the poet. Several of the illustrations depict seaside scenes from the poet's journal, drawn in a carefree style. A lovely production from an Italian private press, part of the series "I Poeti Illustrati." Bound in full vellum, gilt-stamped on the front cover with the publisher's insignia. Gilt to spine, with a red morocco label bearing the author's name. Housed in a slipcase covered in marbled paper. Slipcase is beginning to crack along one side, else very fine. \$2,250

65. [MOORE, T. STURGE]. French, Cecil, ed. *Modern Woodcutters No. 3: T. Sturge Moore*. London, Little Art Rooms, 1921. Small quarto. (30)ff. One of fifty copies, signed by the artist. Illustrated with fourteen woodcuts, printed from the blocks and tipped in, which showcase



Moore's skillful engraving. The collection is prefaced with an introduction by the artist and collector Cecil French. Many of the woodcuts were designed for the Vale Press or intended to accompany the artist's own works

of poetry. Moore was also a designer of bookplates and created several for William Butler Yeats and his wife. Two examples of his bookplate designs are included. Corners slightly bumped, else very fine in brown cloth-backed boards. With original glassine wrapper. \$1,350

SCARCE CELEBRATION OF CZECH PAPERMAKING

66. (Papermaking). [MACKOVÁ, ANNA AND JOSEF VÁCHAL]. *Prásilská Papírna*. (Czechoslovakia, 1930-1931). Folio. (14)ff. One of twenty copies. A celebration of the oldest continuously-operating paper mill in Czechoslovakia, produced collaboratively by the artists Anna Macková and Josef Váchal and signed on the colophon by both artists. Beautifully illustrated with black & white woodcuts on each page of text and six plates signed by Macková, five of which are stunning and printed in color. The illustrations depict the mill and its equipment, as well as parts of the papermaking process: women sorting raw fibers, workers stirring large vats of pulp and straining the mixture through screens, and new sheets of paper being pressed to remove moisture. The woodcuts are clean and precise, and the color plates are shaded in warm, earthy tones. The text has also been cut in wood, in a whimsical style. Macková and Váchal were partners in both art and life and shared a passion for printmaking, the book arts, and the woodcut technique. The text is printed on thick handmade paper, though a few of the plates are printed on a lighter paper. Laid into printed self-wrappers, with the front cover in color with the design of a press. Housed in a green cloth portfolio. Some light, scattered foxing on a few pages, not affecting illustrations. A very scarce work, seldom found complete. See color illustration on page 18. \$7,500

HALL OF WONDERS

67. (Peep Show). *PANORAMA DER BERLINER GEWERBE AUSSTELLUNG* (Panorama Of The Berlin Industrial Exhibition), 1896. (Berlin, Oscar Michaelis, 1896). Printed by S. Schottlaender, Breslau. A colorful telescopic view of the Industrial Exhibition's main hall, comprised of six bright, chromolithographed panels attached on the sides by accordion-folded paper. The front panel shows the outside of the hall, and the viewer looks through a small hole to behold the exhibits within. A banner in the foreground reads "Nahrungs und Genussmittel," or "Food and Beverage," and the stately domed building contains a veritable feast: tables are stacked high with rounds of cheese, meats, and casks of wine. Further back in the scene, shoppers peruse the latest fashions produced by the textile industry. At the end of the hall is a technological display, including engines, bicycles, and even a printing press. The back panel has a cut-out window covered with orange tissue, letting light come through with a stained-glass effect. On the back, printed in black & white, are labeled illustrations of some of the other buildings housing exhibits. In original colorful pictorial sleeve, which has a map of the exhibition grounds on one side, with labels for all of the displays. Sleeve shows some wear and is slightly cracked and chipped on one side, else a very fine optical souvenir. See color illustration on page 19. \$2,350

68. (Pochoir). KING, JEFF. *Where the Two Came to their Father: A Navaho War Ceremonial*. NY, Pantheon Books, (1943). Portfolio of eighteen large pochoir plates, together with a descriptive booklet containing text by Jeff King and commentary by noted mythologist Joseph Campbell. (18)ff; 84, (4)pp. First Bollingen edition; first issue booklet. The plates are reproductions of sand paintings by Navajo Shaman Jeff King, as recorded by the artist and ethnologist Maud Oakes. The original paintings were made in 1943 as part of a two-day ceremony to prepare young Navajo men who had been drafted into the army. The plates are printed in earth tones, reflecting the original materials used to create the paintings: cornmeal, ground flowers, pollens, and charcoal, typically on a background of buckskin or earth. King's text explains the symbolism of each element of the images, and the painting's ritual significance. According to King, Plate XIV: Earth and Sky, which shows sacred mountains beneath deities of sun, moon, and stars, is intended to give warriors "the strength and protection of their Earth Mother and Sky Father." This is the first book in The Bollingen Series, which was established by philanthropists Paul Mellon and Mary Conover Mellon in 1943. The plates are housed in a buckram portfolio, and the booklet is bound in gray wrappers. Slight soiling and wear to spine of booklet; plates and portfolio fine and bright. See color illustration on page 18 and back cover. \$1,950

MUSSOLINI-ERA FOLK DANCE KEEPSAKE

69. (Propaganda). SEZIONE DI SPILIMBERGO SCUOLA CORALE. (Spilimbergo, Italy, Opera Nazionale Dopolavoro, c. 1930s). Quarto. (30)ff. scrapbook belonging to a member of the Spilimbergo Choral School, containing eight hand-tinted photographs, a roster of members, mimeographed sheets with lyrics to songs and a guide to a folk dance, and hand-written sheet music. One photograph shows the entire group in folkloric attire. The other photographs show couples dancing; most demonstrate specific steps to the furlana, a courtship folk dance. The choral roster in the front of the book lists the name of each member, his or her choral part and occupation. The Spilimbergo Scuola Corale was part of the Opera Nazionale Dopolavoro (OND), which was formed by Italian dictator Benito Mussolini in cooperation with fascist trade unions in 1925. The OND provided recreational and cultural activities for industrial workers and was intended to compete with Socialist cultural organizations. The OND's activities were popular among workers, but it was never a successful tool for Fascist indoctrination; as such, the songs in this scrapbook appear to be more sentimental and folkloric than propagandistic. In slate blue paper wrappers, with the title calligraphed in black ink to front cover. The mimeographed pages bear the official stamp of the OND and the choral school. Repair to spine and some edgewear, else about fine. See color illustration on page 18. \$1,750



70. (Propaganda). WOMEN OF THE KU KLUX KLAN INCORPORATED. *Women of America! The Past! The Present! The Future!* Little Rock, AK, Parke-Harper, (1923). 32mo. 16pp. Propaganda pamphlet issued by "The Invisible Empire, Women of the Ku Klux Klan," a newly-formed women's auxiliary. The text outlines the principles and teachings of the Klan and attempts to recruit women into the organization. Although the first page of the pamphlet states, "We invite all good women regardless of race, nationality, or creed to as-

sist us by their influence in the promotion of these great principles and lofty ideals," the pamphlet makes it clear many times over that only "loyal protestant white native-born women" could join. This organization was formed three years after women won the right to vote and in the same year that the Equal Rights Amendment was first proposed; perhaps it was a reaction against the feminist movement. Fine in gray wrappers, printed with the title, a checkered border, and a depiction of a classical woman wearing a mask, carrying a torch and a shield bearing the letters "WKKK". \$200

71. [STEIG, WILLIAM]. Five original drawings. (1957-1959). Pen and ink on paper of varying sizes and finishes. All are signed by Steig. These drawings were produced for an advertising campaign for the Butcher Polish Company of Marlborough, Massachusetts, which saw itself leading its market during this period. Steig's drawings feature various faces wearing a panorama of expressions, from despair to hope. One shows a man wearing a polka-dotted bow tie and a halo, with his hand raised in benediction, and another depicts a kerchiefed woman smiling and looking into her open purse. Steig, best known for his illustrated children's books and New Yorker cartoons, began working in advertising after the success of his book *The*



Lonely People in 1942. The drawings bear labels on the reverse from N. W. Ayer and Son in Philadelphia, the first advertising agency in the United States. All but one of the drawings are mounted on board. One of the drawings is marked in the margins with measurements and notes in pencil from the layout process, and another is marked on the mat. All are fine. \$2,250

ONE OF NINE BOUND BY BROCKMAN

72. TIDCOMBE, MARIANNE. *The Bookbindings of T. J. Cobden-Sanderson*, together with *The Doves Bindery*. London/New Castle, DE, The British Library/Oak Knoll Books, 1984; 1991. Two quarto volumes. xii, 407; xiv, 490pp. One of nine numbered sets specially bound by James Brockman, with additional plates and two samples of marbled paper. Illustrated throughout, with color plates and black & white photographs showing examples of bindings, patterns, tools, and more. More than bibliographies, these volumes provide insight into Cobden-Sanderson's development and influence as an artist, as well as into the history of the Doves Bindery, and give detailed descriptive entries for each binding. Two essential works on the art of bookbinding, centering on one of its most influential figures. Fine in quarter vellum and blue boards, housed together in a slipcase. Prospectuses for *The Doves Bindery* laid in. \$2,500

73. (Trade Catalogue). WILSON BROTHERS BOBBIN COMPANY, LIMITED, BOBBIN MANUFACTURERS, CORNHOLME MILLS, TOMORDEN, ENGLAND. England, (1898). Oblong quarto. (48)pp. A series of forty-two brilliant color plates accented with metallic inks showing bobbins, shuttles, skewers, and other components for textile manufacturing. Also included is a chart of paint colors used for painting bobbins, a page displaying awards won by the company since its 1823 inception, and illustrations showing three factory locations: the Enamel Works in Tomorden, the Atlas Bobbin Works in Garston, Liverpool, and a color depiction of the company's headquarters at Cornholme Mills. At the time, Wilson Brothers was the foremost producer of bobbins in the country, supplying the booming cotton industry. A few of the bobbin designs advertise the use of aluminum components for strength and lightness instead of the more commonplace brass or steel. This catalogue was produced in the early years when aluminum could first be produced in large quantities and became a viable industrial material. This copy of the catalogue appears to have belonged to a representative in Germany: the name A. Brickwedde & Co., Rheine in Westfalen is stamped in gilt on the front cover and in red on each page. Although the text is in English, there is a table of contents in German with descriptions of the plates. Bound in gilt-stamped navy blue cloth. Light wear to extremities, short tape repair to front endleaf, and foxing to first couple of leaves and fore-edge, else fine. See *color illustration on page 19*. \$1,750

74. [VALE PRESS]. Thirty-three Items of Ephemera. London, (1890s). Group of ephemera printed at the Vale Press between 1896 and 1903 containing twenty-two order forms, seven book lists, and four notices, two of which are duplicates. Three of the order forms are printed in red and black, and many of the pieces contain decorative woodcut elements. Light foxing and toning to some items, else a fine set of Art Nouveau-style press ephemera. \$1,250

75. [WALLER, PICKFORD]. Sketchbook of Art Nouveau Designs. N.p., 1920. Oblong octavo. 30ff. A manuscript notebook of pen and watercolor designs in the Art Nouveau style, with Waller's monogram and the year inside the front cover. Most of the designs are decorative medallions and page ornaments delineated and filled using bright colors. Some of the designs are more finished and fully colored, including many that are highlighted with gold dust. Several of the full-page floral patterns show Japanese influences, which was common during the period. Pickford Waller's illustrations and decorative initials were commonly used in the books of the Pear Tree Press, operated by his friend James Guthrie. His bookplate designs also appeared in *Bookplate Magazine*, edited by Guthrie, in 1919. Bound in a canvas-covered sketchbook, with a pencil loop at the top. Edges of covers slightly rubbed, else extremely fine. See *color illustration on page 20*. \$1,500

76. [WYETH, N. C]. Roberts, Kenneth. *Trending into Maine*. Boston, Little, Brown, 1938. Octavo. 394pp. First edition. One of 1,075 copies signed by Roberts and Wyeth and accompanied by an extra set of the fourteen full-color plates. A fine copy in buckram-backed blue cloth, with leather spine label and plain dust wrapper, which shows a chip and a tear to lower edges. Housed in original slipcase, which is lightly toned and shows slight wear along top edge. \$950

77. [ZAEHNSDORF BINDERY]. Tennyson, Alfred Lord. *Lyric Poems* and *In Memoriam*. (London, 1900). Two octavo volumes. (118); (128)pp. One of 320 copies printed on paper. With opening "willow" border in both volumes designed by Charles Ricketts. *In Memoriam* also contains a repeated half border on a two-page spread. With twenty-eight decorative initials. This set features an exhibition binding by Zaehnsdorf of dark green morocco with an elaborate all-over foliate and strapwork design formed from gilt tooling, pointillé, and deep red onlays. Both panels are framed by a double border formed of gilt rules and a maroon onlay. Doublures feature ten gilt rules. Double-ruled gilt morocco endleaves. Both volumes retain green cloth dust wrappers and are housed in a cloth slipcase with mottled paper sides. Tiny bump to upper corner of *In Memoriam*, otherwise a brilliant set, in a lovely state of preservation. See *color illustration on page 20*. \$4,500

78. ZAPF, HERMANN. *Alphabet Stories: A Chronicle of Technical Developments*. Rochester, NY, RIT Cary Graphic Arts Press, (2007). Quarto. 149, (3)pp. First edition in English. One of 300 copies. English translation of the original German *Alphabetgeschichten: Eine Chronik technischer Entwicklungen*, published in 2007 by Mergenthaler Edition, Linotype GmbH. Designed by Zapf, the book chronicles his life and accomplishments, with full-color illustrations and examples of his typography throughout. Text printed in blue and black, using the new digital typefaces "Palatino nova" and "Palatino sans" for the first time ever. Included with the book is a small archive of five typed and signed letters from Zapf to the former designer at the Museum of Fine Arts in Boston, Carl Zahn, written over a period of ten months in 2007 and 2008. The letters chronicle the development of a keepsake for Society of Printers members to celebrate Zapf's 90th birthday in 2008, touching on the design, typography, and illustration of the piece. The archive also includes a typed letter from Zahn to Zapf, a bookmark inscribed from Zapf to Zahn, a poem by Fritz Usinger, written in pencil, most likely by Zahn, and two envelopes to Zahn. Book fine in blue cloth with archive laid in. \$450

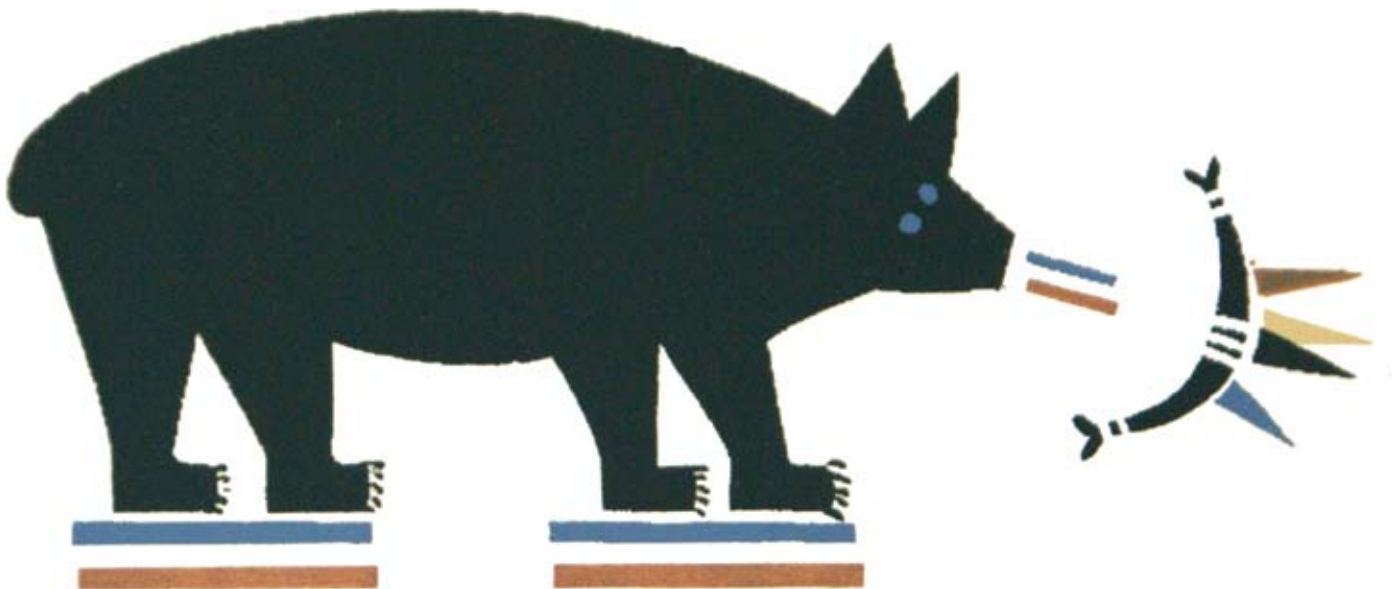
79. [ZAPF, HERMANN]. Newman, Randolph H. *Wunderlichstes Buch der Bücher*. Liebeslyrik aus drei Jahrtausenden. Starnberg (Germany), Josef Keller, (1960). Small quarto. 187pp. Elegantly inscribed in black ink by the typographer Hermann Zapf, on the lines of a large calligraphic letter Z in blue. A collection of love poems from throughout the ages in various languages, including English, German, Latin, Russian, and Greek. Fine in red cloth with a leather spine label. \$300

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