

into the design, located on a slate in the bottom right of the scene. The print's paper bears the rare fischblase (or fish bladder) watermark, which indicates that the print dates to the sixteenth century. Dürer is known for his masterful, detailed wood engravings, and is recognized as one of the first European landscape artists. A few faint crease marks present. A rare, extremely fine example of the artist's virtuosic technique. (Basrtsch 86, Meder 198). \$9,500

10. [ERNST LUDWIG PRESSE]. Goethe, Johann Wolfgang von. *Faust*. (Darmstadt, 1922-23). Two large octavo volumes. 214, (iv); 323, (ii)pp. From an edition of 1,000 copies, this is one of 100 large paper copies. Designed, and with initial lettering by Christian Heinrich Kleukens, whose choice of typeface and the lithesome opening initial "I" clearly show the influence of T. J. Cobden-Sanderson. Kleukens was an artistic director of the Ernst Ludwig Presse from 1907 until 1937. According to Roderick Cave, the style of the Press was relatively severe and essentially served as a vehicle for the use of typefaces designed by Christian and his brother Friedrich Wilhelm, who worked together at the Press until 1914, when Friedrich left to found the Kleukens Presse. Bound by Ernst Rehbein at the Kleukens Binderei in full vellum, with gilt titling and rules. An elegant set that shows light soiling to front panel of volume two. Housed in cream cloth slipcase. \$3,750

11. FAULKNER, WILLIAM. *Go Down, Moses and Other Stories*. NY, Random House, (1942). Octavo. First edition, first binding state. A collection of seven stories, one of which appears here for the first time, and the other six containing revisions from their previous appearances. These stories were intended to form a complete novel, and in later printings, "and Other Stories" is omitted from the title. Few tiny spots along red top edge stain and some shelfwear, else a fine, bright copy in black cloth stamped in red and gilt, with a fine dust wrapper, which has a minute nick at spine head and shows some color restoration at spine ends. Housed in black cloth clamshell box with red leather spine label. (Petersen A23.2b). \$4,000

EARLY EDGE IN CONTEMPORARY ONLAID BINDING

12. (Fore-edge Painting). *THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND: Together With The Psalter Or Psalms Of David*. Oxford, Thomas Baskett, 1745. Octavo. (281)ff. This copy of the *Book of Common Prayer* features a contemporary fore-edge painting of a floral garland with ribbons on either end. As is typical of early examples of fore-edge painting, the image can be seen with the book closed, but it becomes more detailed as the edge is fanned. The art of placing decorative images beneath the gilt on the large edge of a book can be traced back to the middle of the 17th century, and these tended to depict coats-of-arms and floral patterns, or a combination of the two. This book is bound in contemporary black morocco, decorated in gilt, with a wheel motif at the center of both panels. This pattern has been augmented through yellow and red concentric onlays to form a sunburst from which small, delicately wrought gilt rays emanate and at the center of which is a Crucifixion scene formed in gilt from a single tool. Both panels are framed by a roll border built out with elaborate

scrollwork featuring thistles and flowers. Hubbed spine in six compartments with alternating tooling. Edges and turn-ins gilt. Binding shows some nearly invisible older repairs along outer hinges and slight loss to gilt, especially within the onlays. With the contemporary ownership inscription of Arabella Rowden, as well as a later inscription passing the book to a nephew. Rowden bookplate on front pastedown. An exceptional early binding and fore-edge painting. \$5,500

13. (Fore-edge Painting). *HANDT-BOECK DER CATHOLICKEN OM GODTURUCHTELIICK TE BIDDEN*. Antwerpen, Balthasar Moerentorf, 1630. 16mo. 539, (12)pp. An early example of a devotional book with ornately painted and gaufered edges, illustrated throughout with many engraved vignettes. On the fore-edge is a depiction the of Fall of Adam and Eve, showing both figures standing in front of the Tree of Knowledge holding apples. Adam wears a look of trepidation, while a smiling Eve reaches toward the snake, which is coiled around the tree. Overhead, parting the clouds, God observes the scene. The top and bottom edges are decorated with richly-painted flowers, including a carnation, a lily, and a tulip, and the top edge has Christ's monogram, "I. H. S.", in a sunburst surrounded by flowers. Bound in contemporary black morocco with four raised bands. Bears the bookplates of Estelle Doheney, Dorothy Shea, J. W. Six, and the Biblioteca Elseghemensis. Extremities have been restored, small crack to rear hinge, slight dampstaining to endpapers, else fine in modern dropback box. (Doheney, IV, 1305). See color illustration on page 12. \$8,000

14. (Fore-edge Painting). JACKSON, GEORGINA F. *Shropshire Word-Book, A Glossary of Archaic and Provincial Words, etc., Used in the County*. London, Trübner, 1879. Quarto. civ, 534pp. Illustrated with a frontispiece map in red and black, defining Shropshire County. This British linguistic text conceals a large, bright fore-edge painting underneath its gilt edge, depicting eighteenth-century views of New York and Philadelphia harbors. The scenes are framed inside two oval vignettes, depicting bustling seaports with ships in the foreground and the cities in the distance. The ships' flags flutter in the breeze, including one large bark flying a red-white-and-blue French flag. Both vignettes are set on a red background, with floral devices in the spaces between them and in each corner. In his new reference work on fore-edge painting, Jeff Weber identifies the painter of this edge as the Dover Painter, and he notes that this oval treatment "is the only time I have seen this treatment by this artist." This book was also illustrated in Weber's grandfather's book. At the time, the elder Weber suggested that fore-edge paintings of American scenes by London artists, such as this example, were likely intended for an audience of American travelers and collectors who purchased their fine books abroad. Bound by Proudfoot in red morocco with gilt and blind-stamped borders to both covers, gilt dentelles, and a richly gilt spine. Bookplates of Dorothy Shea and Edward Collett, and from the collection of Estelle Doheney. Extremities rubbed and corners bumped, else fine. (Weber, J., p. 102-103; Weber, C.J., I, pp. 137, 179). \$5,500

15. (Fore-edge Painting). NARES, REV. EDWARD. *Sermons, Composed for Country Congregations*. London, F. and C. Rivington, 1803. Octavo. viii, 410, (ii)pp. First edition. Printed by the widow of Thomas Rickaby, the Fleet Street printer who was noted for his excellent use of small types, as well as being the unacknowledged father of

illustration cancellation. This copy features a double fore-edge painting by the "Thistle" painter: the first edge depicts the view from the Maidstone Bridge in Kent; the other shows Merton College in Oxford. Flanking both scenes are decorative panels adapted from 18th-century wallpaper. This has been noted by the painter in a manuscript note on the verso of the front endpaper. Weber states that "the Thistle painter uses two catch-words that should draw attention, as no other artist has ever used them: 'Ist side' and 'reverse,'" both of which are present in this manuscript note. Also, the framing panels and the distinctive spelling of "foredge" in the note are hallmarks of this early 20th-century fore-edge artist. In a contemporary binding by Charles Hering of dark blue straight-grained morocco, triple-ruled panels anchored by delicate cornerpieces with gilt floral motif, with leafy tendrils extending outward and forming the corners of the inner rule. The outer border features distinctive repeated tooling. Hubbed spine gilt in six compartments with gilt tooling in four and lettering pieces in two. Gilt turn-ins and watered silk doublures and endpapers ruled in gilt with tooled decorations at the corners. German-born Hering built one of the pre-eminent binderies in London's West End and was quite active during the late 18th and early 19th centuries. His work is described by Dibdin as having "strength, squareness and good style". Corners a trifle bumped, some rubbing to outer hinges and spine ends, else a tight, attractive example of an unusual intersection of printing, binding, and fore-edge artistry. With Leo-Wyatt designed bookplate and previous owners' ink inscriptions. A.e.g. (Weber, J., p. 251-252) \$5,500

16. [FRANCESCO, ANTONIO]. *Missam et Vesperas in Festo S. Francisci Salesii*. 1704. Folio. 60pp. An illuminated manuscript of an eighteenth-century mass in honor of St. Francis de Sales, Bishop of Geneva, likely commissioned by Antonio Francesco, Bishop of Florence. The service is written out with musical annotation, using plainsong according to the Roman breviary. Decorated with elaborate opening floral ornaments, as well as two large, beautifully hand-illuminated initials and numerous smaller painted and historiated initials. In a contemporary binding of rich, deep brown calf, with metal corner pieces and gilt decorations to both boards consisting of a rectangular border composed of small ornamental devices, and, in the center of the boards, a skull and crossbones medallion of Adam with "D. C. C." and "S. R. D." stamped above and below, respectively, within a frame of floriate giltwork. Spine with five raised bands edged at top and bottom with gilt devices matching those on the covers. Top hinge starting, spine worn at head and foot. Some offsetting throughout interior, as expected, and preliminaries slightly loose. Lacks upper fore-edge clasp. Overall, a lovely manuscript in a handsome binding, showing some wear, but attractive and strongly evocative of its period. A.e.g. See color illustration on page 13. \$5,000

EVOLUTION OF A POEM

17. FROST, ROBERT. "Does No One but Me at All Ever Feel This Way in the Least?" Autograph Manuscript, Signed. November 1952. Holograph manuscript on two leaves of white wove, three-holed, loose-leaf paper measuring 9 1/2 by 6 inches. At the bottom of the second leaf, in Frost's hand, the work is inscribed "Robert to Fred" (i.e. Frederick B. Adams, Jr.). A life-long bibliophile, Adams was the director of the Pierpont Morgan Library from 1938-1969. This poem first appeared as Frost's Christmas greeting for 1952 and was

not actually released until July 4, 1953; it was later published in Frost's last collection, *In the Clearing*. Adams's label on the front cover of his archival folder dates this manuscript to November 1952, and there are sufficient variant readings to suggest that Frost was still revising the poem when he presented these leaves to Adams. Of particular note is line 3, which reads: "That was to make the New World newly great"; in the published version, this was changed to "That should have made the New World newly great", removing at once the undertone of potentiality in Frost's stanza about the original settling of North America and replacing it with something more ironic. There are other stylistic variations throughout, as well as a number of obvious revisions. Together with a copy of the published greeting, which is illustrated with drawings by Howard Cook. One of 175 copies printed at the Spiral Press, and bearing Marguerite and Fred Melcher's imprint. A fine manuscript with exceptional provenance, housed in an archival folder bearing Adams's bookplate, which was designed by Rockwell Kent. (Crane B24). \$12,500

18. FROST, ROBERT. *Hard Not To Be King*. NY, House of Books, 1951. First edition. One of 300 copies signed by Frost. This first separate edition of the poem was printed by Peter Beilenson, proprietor of Peter Pauper Press, as part of the Crown Octavos series. A long, blank-verse narrative poem tells the tale of a king and prince who abdicate their royal responsibilities, only to find that "It's hard for a king to keep from being a king. / And that is half of the trouble with the world today." Elegantly printed, with the title page in black and red. Very light fading to spine, else a fine copy in gilt-stamped blue cloth. With the original plain tissue dust wrapper, which shows two small nicks. (Crane A36). \$850

19. [GOLDEN COCKEREL PRESS]. Lascaris, Evadne. *The Golden Bed of Kydno*. (Waltham St. Lawrence), 1935. Quarto. 43pp. From an edition of 200 copies, this is one of 140 copies in buckram. Illustrated with twelve line-engravings by Lettice Sandford, which were inspired by the ancient Greek vase paintings of Attica. At the time of publication, this "morsel of Edwardian erotica" was a daring venture, and the Press warned its subscribers to "exercise all circumspection in the sale or possession of their copies." In ivory cloth with bright gold endpapers. Line drawing reproduced in gilt on front cover. Book slightly bowed, else fine in original gold box, which shows some foxing inside and wear, including splits to two corners. T.e.g. (*Chanticleer*, 107; Cave/Manson, p. 109). \$750

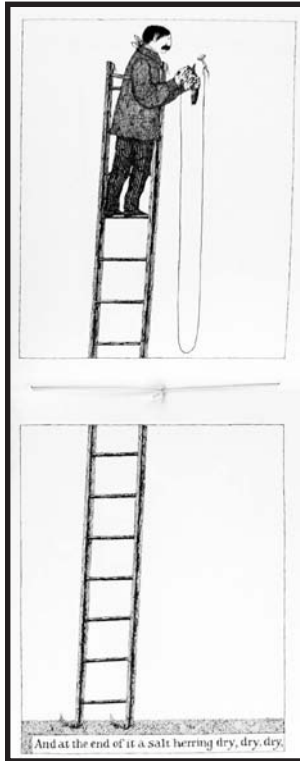
20. [GOLDEN COCKEREL PRESS]. *Matthew Flinders' Narrative of his Voyage in the Schooner Francis: 1798. Preceded and Followed by Notes on Flinders, Bass, the Wreck of the Sidney Cove, &c., by Geoffrey Rawson*. (London),



1946. Quarto. 102pp. From an edition of 750, this is one of 100 copies in the deluxe binding signed by Sangorski & Sutcliffe. Contains seven masterful wood engravings by Buckland Wright, printed in dark green on pale gray mould-made paper. Offsetting to flyleaves, otherwise a fine copy in full green morocco, stamped in gilt, with a stylized image of a ship to front and rear boards, title and publisher's device to spine, and decorations to edges and turn-ins. T.e.g. Yellow cloth slipcase.

\$2,250

LETTERED GOREY



21. [GOREY, EDWARD]. Cros, Charles. *The Salt Herring*. NY, Gotham Book Mart, 1971. First edition. One of twenty-six lettered copies, signed by Gorey. A suspenseful, nonsensical tale intended "to make all serious men mad, mad, mad, and to amuse children little little little." Slight toning to spine and rear wrapper, else fine in illustrated wrappers. (Toledano B49b). \$1,500

22. [HEAVENLY MONKEY PRESS]. Cohen, Claudia. *Counting*. Vancouver, 2009. Small octavo. (11) ff. One of twenty copies. An artist's unusual take on a counting book. The work showcases the bold color, typography, and design of stamps and demonstrates the influence of these items on Cohen's work as a binder. The title page is decorated with colorful Dutch stamps designed by "type designer, typographer, and calligrapher extraordinaire" Jan van Krimpen in 1946. The book features a series of spreads counting one to ten. Cohen writes, "Postage stamps with striking typographic design and color have always attracted my interest, particularly those with strong numerical forms." The recto of each page has a number, stenciled using a Le Corbusier 60mm stencil, and a series of three stamps with the same postage as the number. The verso of the facing page has a tipped-in sample of morocco hand-tooled with ornamentation in gilt that correlates with the stamps' colors and calligraphic designs. Number ten is the only exception to the pattern, taking up the entire page spread with ten ten-cent stamps. Bound in vintage European decorative paper with a green and gold foliate design and an elaborately-gilt black morocco spine label. Housed in a black cloth case edged with similar paper. Extremely fine; a delight for both the philatelist and typographer. *See color illustration on page 7.*

\$1,000

FINE COPY OF HEMINGWAY'S SECOND BOOK

23. HEMINGWAY, ERNEST. *In Our Time*. Paris, Three Mountains Press, 1924. 30pp. First edition. One of 170 copies. Illustrated with a frontispiece author portrait by Henry Strater, an American painter and fellow expatriate who became friends with Heming-

way in Paris. This is the author's second book, published in a smaller edition than his first, a pamphlet of which 300 copies were printed. The sixth and final volume of a series of works by important modern writers, edited by Ezra Pound, titled "The Inquest into the State of Contemporary English Prose." The book contains eighteen terse, untitled chapters, which Edmund Wilson called "dry compressed little vignettes." A book with the same title was published in the US the following year containing fifteen short stories for which the chapters in the present edition served mainly as introductory vignettes. Only two vignettes from this book were titled and used as full stories: "A Very Short Story" and "The Revolutionist." Most reviewers saw an affinity to Gertrude Stein in Hemingway's spare prose style, and F. Scott Fitzgerald felt "a sort of renewal of excitement at these stories wherein Ernest Hemingway turns a corner into the street." In tan boards, printed in red with a pattern of clippings from newspapers in several languages, and the title in black. Slight wear to extremities, else a very fine copy. Housed in a leather-backed slipcase with chemise, which shows some wear. (Hanneman A2). *See color illustration on page 12.*

\$57,500

THE WORD AS ART

24. [INGMIRE, THOMAS]. Paz, Octavio. *The Word*. (San Francisco, 2010). Quarto. 10ff. Original calligraphic manuscript by Ingmire of the text from a section of Paz's poem "Blanco." This poem, which was published in 1967, has been linked to Paz's time in India, and it can be read as a figurative exploration of Indian religious philosophy. "The spirit is an invention of the body/ The body is an invention of the world/ The world is an invention of the spirit", all of which is rooted in the Word, which also harkens back to the Logos at the beginning of the Gospel of John. In treating this text, Ingmire has envisioned the first section of the poem as a text that is revealed from an abstract drawing on the facing page, as if emerging from the blotting of the drying ink. This treatment reaches its climax in the center spread, where the text is written in alternating lines of black and raised gold against a marbled background, and what appeared as strange and jarring is suddenly transformed into something harmonious and striking. A bold interpretation by Ingmire, whose work has balanced traditional calligraphy with modern, innovative techniques and an astounding ability in his use of gold script. Bound in heavy handmade paper wrappers with the title in vertical blocks on the front cover. Housed in a complimentary folding case by the Foolscap Press. Extremely fine. *See color illustration on page 10.*

\$5,500

BRILLIANT COPY

25. JOYCE, JAMES. *Anna Livia Plurabelle. With a Preface by Padraic Colum*. NY, Crosby Gaige, 1928. First edition. One of 800 copies signed by the author. First book appearance of this episode of Joyce's "Work in Progress" that would eventually become *Finnegans Wake*. Originally published in *Le Navaire d'Argent* in 1925, a revised version appeared in the November 1927 issue of the literary journal transition. Typography by Frederic Warde. An uncommonly fine, bright copy in gilt and blind-stamped brown cloth, with original cellophane wrapper which has shrunk from age. T.e.g. (Slocum & Cahoon 32).

\$4,500



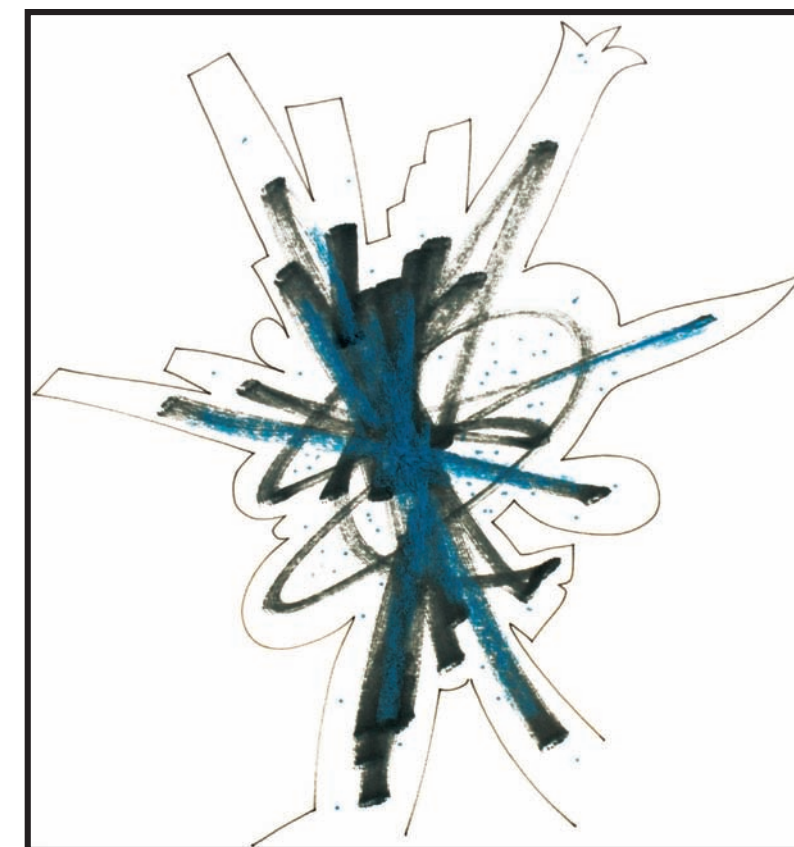
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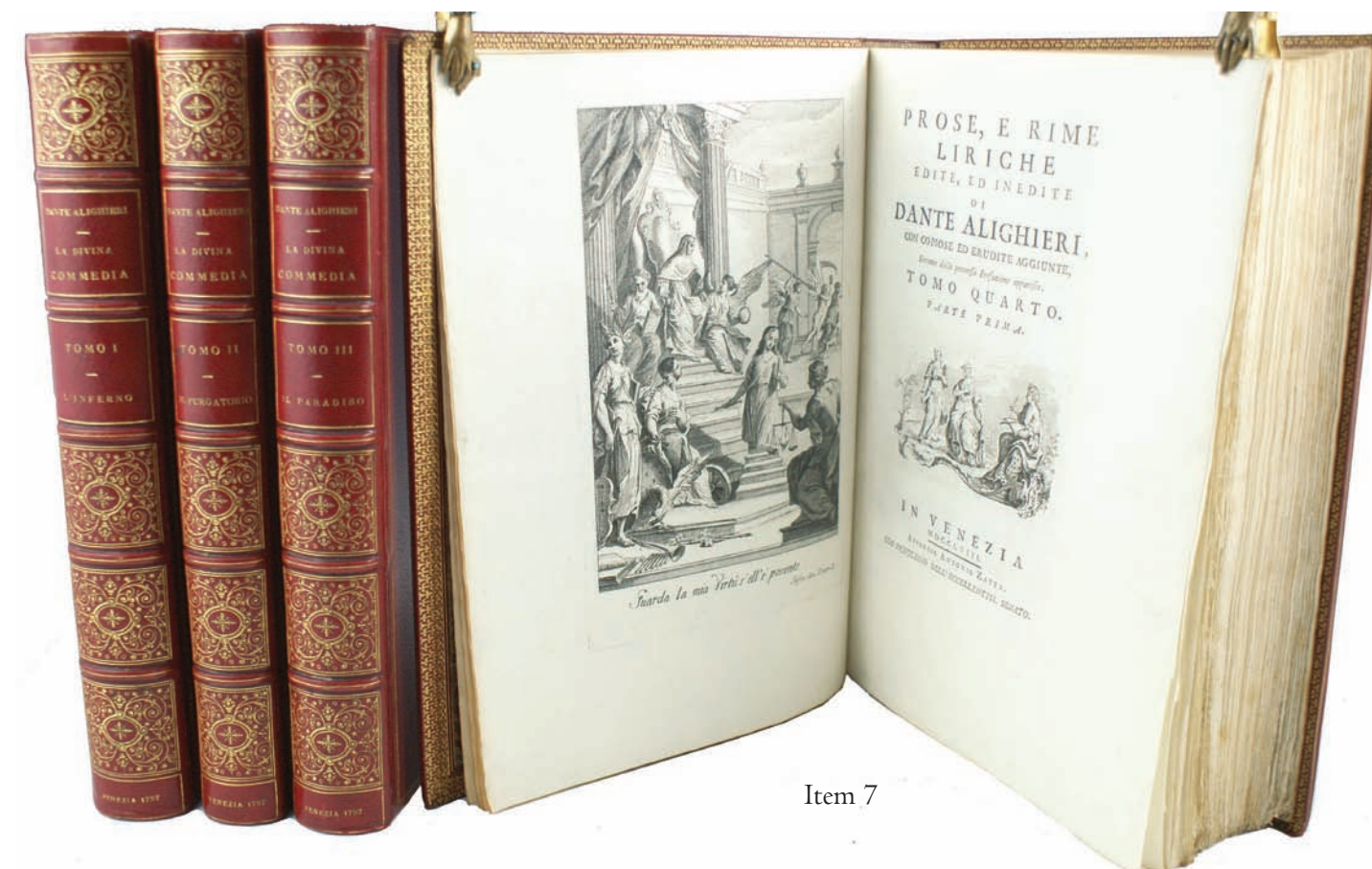
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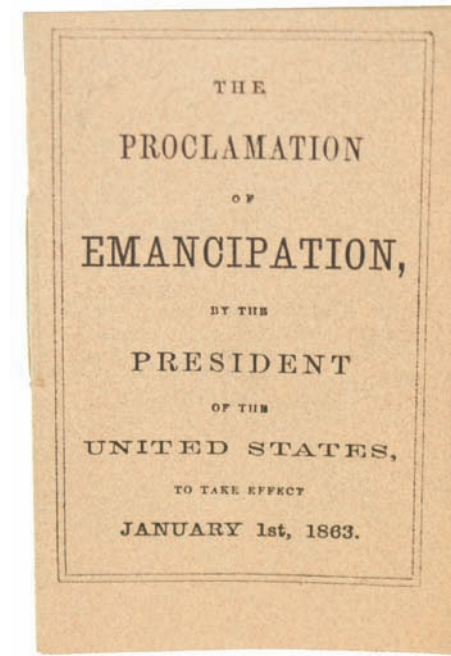
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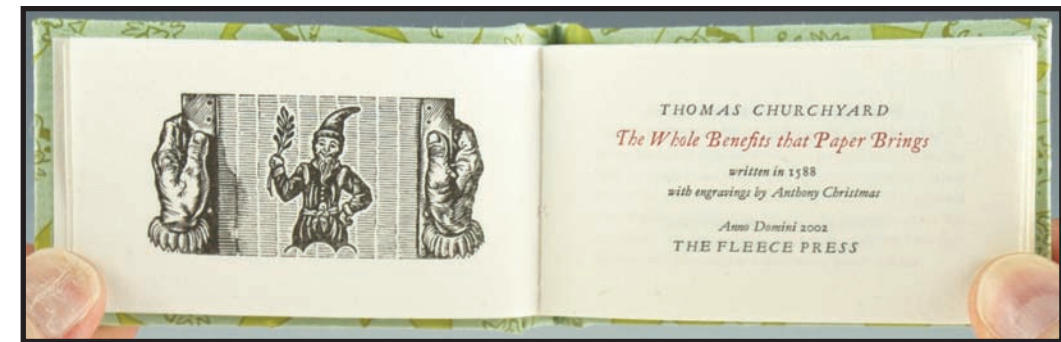
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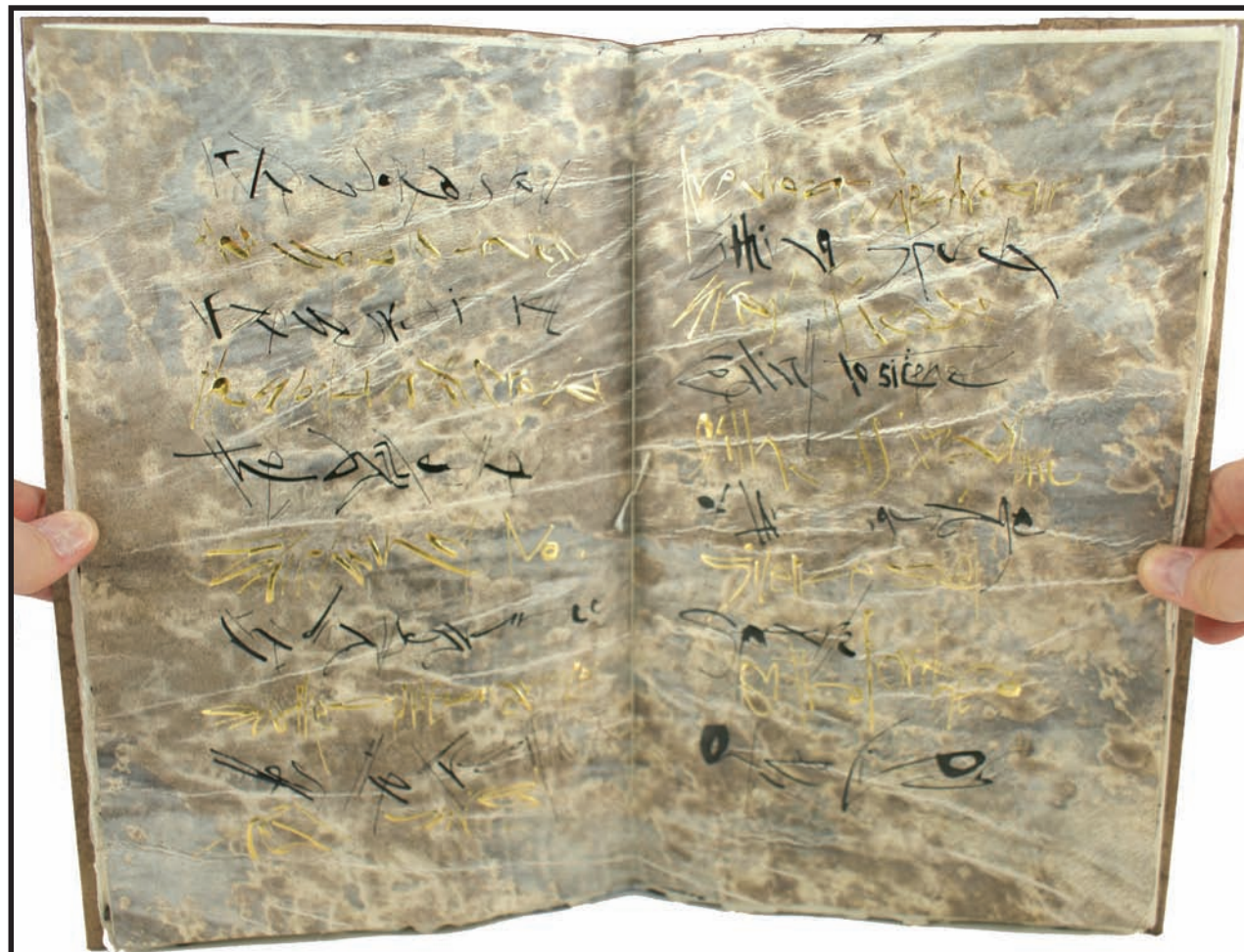
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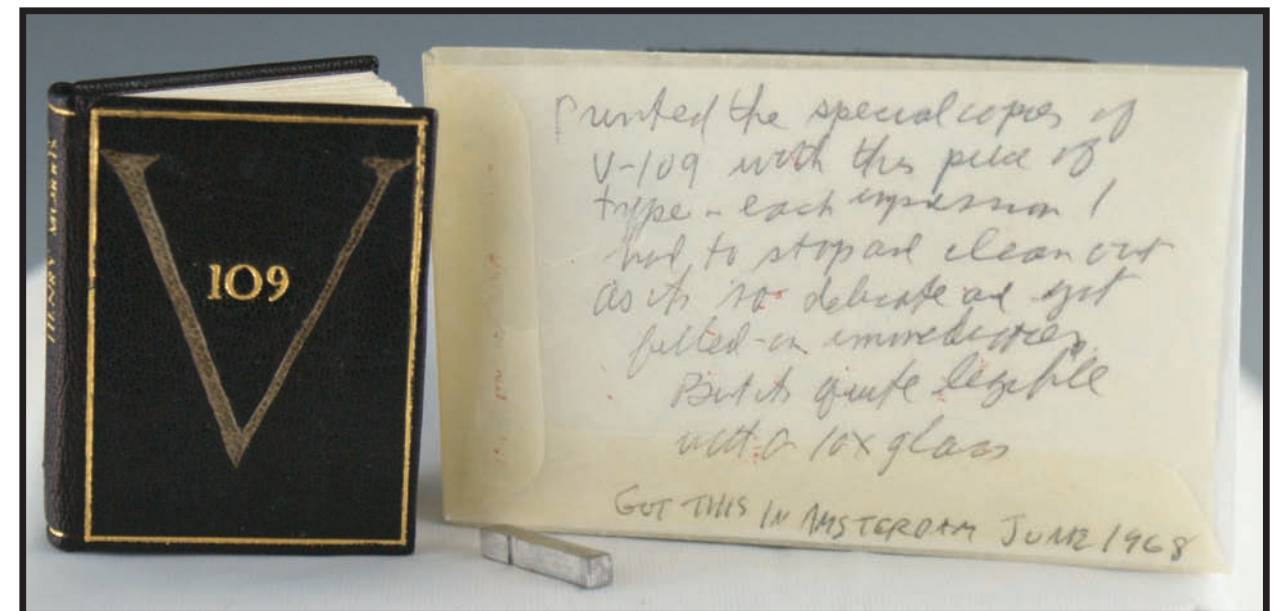
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Item 31



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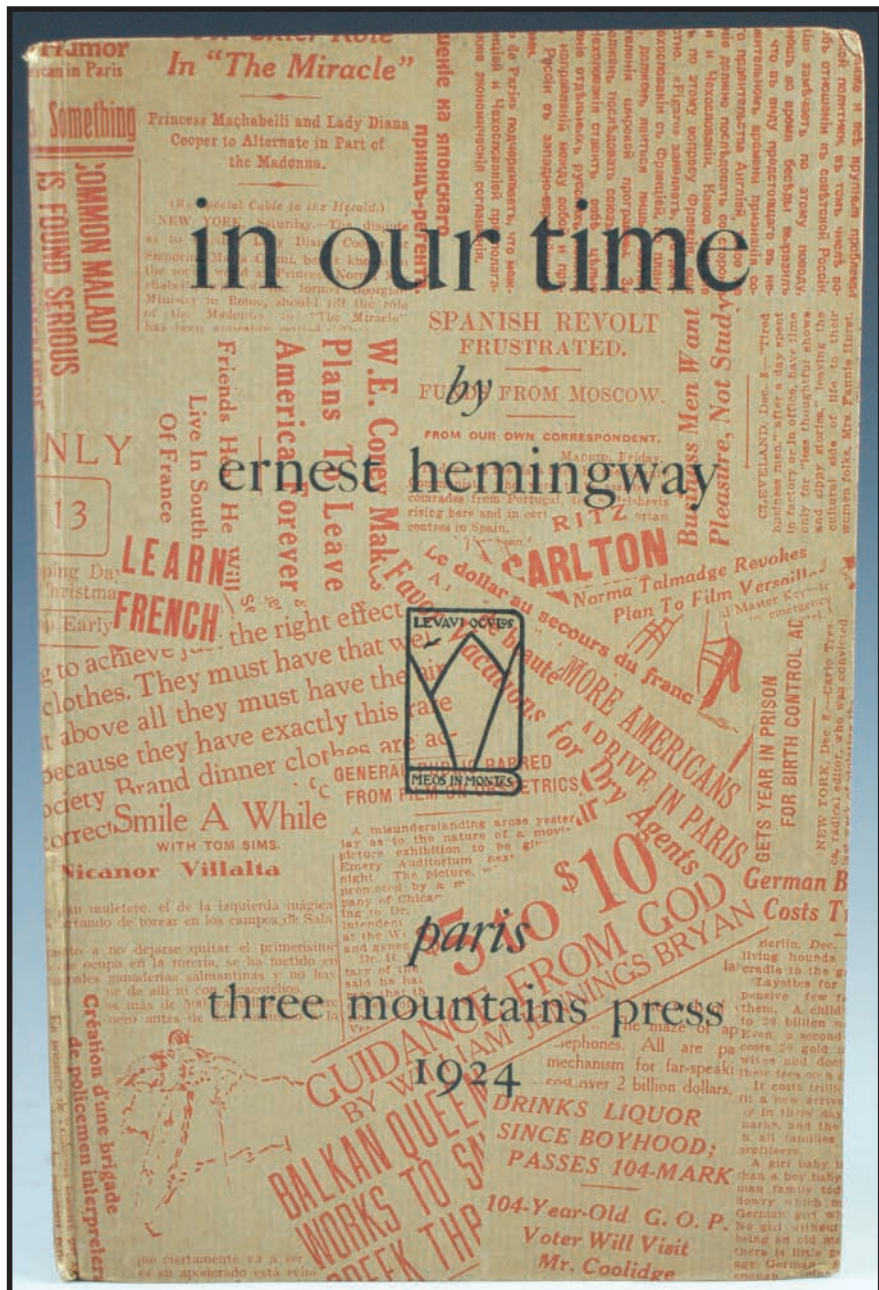
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Item 43



Item 48



Item 23



Item 13



Item 26



Item 16



Item 8



PERIODICAL SERIES HANDMADE BY 8-YEAR-OLD



26. (Juvenile).GERRISH, FREDERIC H. Archive of a private publication started by an 8-year-old boy. Portland, ME, Bailey & Gerrish, 1853-1859. A collection of materials written and illustrated by an imaginative and precocious young boy, comprising: three small chapbook-style periodicals, titled "Gerrish's History of John Carty," and three 24mo. copies of "The Lantern," a more elaborate magazine that replaced the previous one. The first copy of "The Lantern," dated 1857, contains Volume I,

numbers 1-6, with an additional eight-page "Extra." The title page and a few of Gerrish's naïve illustrations are hand-colored. The other two copies, dated 1858 and 1859, are abbreviated versions of the first. Also included is a receipt for an annual subscription to "The Lantern," dated January, 1856. As a young writer, editor, and entrepreneur, Gerrish hand-crafted copies of his magazines for each of his subscribers. "The Lantern," a periodical published "Semi-Occasionally" in collaboration with his friend J. H. Bailey, contains the drama "The Lonely Pollywog of the Mill-Pond; or the Sanguinary Tadpole," rebuses and puzzles, short stories, and humorous sketches. At the end of one issue, Gerrish requests that his subscribers send in answers to the rebus, and three names appear in the next issue. "Gerrish's History of John Carty," dated 1853, contains some additional "conundrums," jokes, and diversions at the end of each installment of the story. Gerrish takes this endeavor very seriously, as his magazines have all of the hallmarks of the popular publications of this period, but he clearly also has a sense of whimsy and humor: the motto of "The Lantern" is "Ride Si Sapis," or "Laugh if you are Wise." Gerrish grew up to be an accomplished physician, surgeon, and professor of medicine and is known for being the first surgeon in his area to perform an appendectomy and hysterectomy. Dark dampstaining to top margins of the two abbreviated copies of "The Lantern," minimally affecting the text, and slight staining to the cover of the other copy, else about fine. Housed in a specially-made box. See color illustration on page 13. \$5,850

SEDUCTIVE PAPER PAINTINGS

27. [KALDEWEY, GUNNAR]. Duras, Marguerite. *Hiroshima Mon Amour: Synopsis*. Poestenkill, NY, (Edition Kaldewey, 1986). Folio. (15)ff. One of 50 copies, signed by Ann Sperry, who illustrated the volume throughout with handmade paper paintings. Pink papers have been fused with dark gray and rose paper designs, some touched with gold, and others sculpted, cut, and folded. Sperry's designs capture the seriousness, sadness, and sensuality of *Hiroshima*

Mon Amour, a film about a French woman and a Japanese man who meet and become lovers in Hiroshima fourteen years after the atomic bomb. The film's screenplay was written by Duras, and the film itself is considered one of the first examples of French New Wave cinema. An extremely fine example of one of Kaldewey's most stunning books, in a gray cloth clamshell box with Kaldewey's tower logo on the front and the title on the spine in gilt. \$1,100

28. [LIONNI, LEO]. *Per Grazia Ricevuta*. (Milan, Giorgio Upiglio, 1966). (11)ff. From an edition of 120 signed copies, this is one of twenty reserved for friends of the author and publisher. A presentation copy inscribed to Ben Shahn and his wife: "For Ben and Bernard / With joy and love / Leo." A shaped picture book featuring eleven die-cut leaves



with double-sided lithographs of stylized women in profile. The pages are cut to various widths so that the faces overlap in different ways as the pages are turned. The front and rear covers show only hair: the back of the women's heads. Lionni is best-known as a multiple Caldecott Award-winning illustrator of children's books, but, with the support of Marinetti, he began his artistic career as a Futurist painter while living in Italy. He emigrated to the United States during World War II, where he achieved success and acclaim working in advertising and graphic design, most notably as art director for Time/Life magazines. He returned to Italy in the 1960s, and it is there that he created his first book for children. Quarter purple cloth with a matching chemise, and housed in the publisher's gray card slipcase. Spine of slipcase and chemise slightly faded; the shaped book is in extremely fine condition. \$4,000

NINETEEN NATIVE AMERICAN TONGUES

29. MARCEL, J. J. *Oratio Dominica CL Linguis Versa, et Propriis Cujusque Linguae Characteribus Plerumque Expressa*. Parisiis, Typis Imperialibus, 1805. Quarto. (vii), 150ff. Correct first edition of this work, distinguished from a contemporary pirated edition by the presence of the coat-of-arms of the French Republic as the title page device. A typographic tour of the world's languages, this work was printed to honor the visit of Pope Pius VII to France for the coronation of Napoleon in 1804, using types taken out of Italy after Napoleon's invasion in 1796. It contains the Lord's Prayer printed in 151 different languages and dialects, including Hebrew, Chinese, Arabic, Norwegian, Croatian, and Ethiopian. The book is divided by geographic continents, comprising Asia, Europe, Africa, and the Americas. The section on the Americas shows nineteen Native American languages. A variety of typefaces are used, and each page features a decorative border in red. A few preliminary signatures are loose at the top and extremities show some rubbing and wear overall, else a fine copy bound in the original paste-paper boards with the original spine label. (Brunet III-1394). \$5,500

18TH-CENTURY SPANISH EMBROIDERED BINDING

30. (Miniature). *DEVOCION Á LOS SANTOS QUATRO EVAUGELIOS* [sic]. Pamplona, Joaquin de Domingo, (c. 18th century). 32pp. This miniature Spanish prayer book contains prayers in Latin for each of the four holy gospels: John, Luke, Matthew, and Mark. In an embroidered binding, which is decorated with metallic wire and thread on a background of pale pink satin. The cover design resembles an inverted fleur-de-lis, surrounded by dots comprised of coiled wire. Endpapers were not used, so one can see the reverse of the embroidery, which provides unusual insight into the book's construction and binding. Lacking a number of the coiled dots, else a nice example of an eighteenth-century embroidered binding. (Welsh 2306). (2 1/4 by 1 3/4; 55x45mm). \$950

31. (Miniature). [FLEECE PRESS]. *The Whole Benefits that Paper Brings by Thomas Churchyard*. (West Yorkshire), 2002. (64)ff. From an edition of 285, this is one of 100 copies for which Stephen Byrne made a delightful miniature paper mould, with true papermakers' copper mesh, to accompany the book. A reprint of Churchyard's 1588 ode to papermaking, printed on handmade paper and illustrated with eight wood engravings by Anthony Christmas depicting the process of the craft. In illustrated paper-covered boards, housed in the miniature paper mould. Oblong book and mould in fine condition. (3 by 1 3/4; 76x45mm). See color illustration on page 11. \$475

32. (Miniature). GRESSET, JEAN BAPTISTE LOUIS. *Vert Vert suivi de La Chartreuse, l'Abbaye et autres pieces*. Paris, Edition Mignardise, 1855. ii, 160pp. A beautiful edition of the 18th-century Jesuit poet's work. Handsomely bound in dark purple morocco, panels ruled in blind and gilt, spine gilt in six compartments, stamped in blind and gilt, turn-ins gilt with a foliate roll. Slight discoloration to orange endpapers, small antiquarian bookseller's description tipped in on front pastedown. A very fine copy, housed in a gilt-decorated morocco pull-off box. A.e.g. (*American Art Sale* 117; *Mikrobibilion* 114; Welsh 3174). (2 3/8 by 1 11/16; 60x43mm). \$550

33 (Miniature). LINCOLN, ABRAHAM. *Proclamation of Emancipation by the President of the United States to Take Effect January 1st, 1863*. (Boston, J. M. Forbes, 1863). (8)pp. Lincoln's Emancipation Proclamation has been called one of the three great documents of world history, ranking with the Magna Carta and the Declaration of Independence. The miniature Emancipation Proclamation is the first and only contemporary printing of Lincoln's great text in separate book form. All other previous editions were either broadsides or State Department publications. The miniature pamphlet was published in Boston, Massachusetts by Lincoln's abolitionist friend, John Murray Forbes. In addition to declaring all people free, this proclamation declares the Southern States to be in armed rebellion.

The document was issued first as a preliminary proclamation on September 22, 1862, as a warning to the slave states that if they did not cease warring on the United States in one hundred days (by January 1, 1863), their slaves would then be proclaimed forever free. For the miniature book edition of the preliminary proclamation, the rear wrapper bore a quotation from Alexander H. Stephens, the Vice President of the Confederacy, under the caption: "SLAVERY THE CHIEF

CORNER-STONE." In January of 1863, the final proclamation was published with Andrew Jackson's message: "TO THE FREE COLORED INHABITANTS OF LOUISIANA," Sept. 21, 1814 on the rear wrapper. This copy is an example of the preliminary proclamation in pale peach wrappers. About a million copies of the proclamations were printed, intended to be distributed to the enslaved by Union soldiers as they traveled throughout the countryside. These thin paper pamphlets, most of which have been lost to history, could be carried by the thousands in each soldier's backpack. Every Senator and Representative was given a copy. This copy was owned by Senator Samuel G. Arnold of Rhode Island and is in immaculate condition. Very fine. (Eberstadt 15; Oakleaf 823; Monaghan 235; not in NUC). (3 5/16 by 2 1/4; 84x56mm). See color illustration on page 11. \$18,500

34. (Miniature). [MARCILLY]. *Paul et Virginie*. Paris, (c. 1835). 219pp. Printed by Didot Frères in microscopic Diamond 4 1/2-point type. Illustrated with six full-page engraved plates, a title-page vignette, and a frontispiece portrait of the author. Gumuchian calls this a "délicieuse édition," which has been bound in brown morocco by L. Averill Howland, with floral onlays in green and red on the covers and spine, and circular onlays on the corners of the turn-ins. The endpapers of this luxuriously-bound book are red silk, and the book closes with two clasps. Housed in a velvet and silk-lined, book-shaped morocco clamshell box, which shows slight rubbing to spine. Faint foxing, and the peg for one of the clasps is missing; else very fine. A.e.g. From the Henderson Collection. (Welsh 6110; Gumuchian 4137; Spielmann 444). (2 5/8 by 1 15/16; 66x49mm). \$950

35. (Miniature). MARCUS, STANLEY. *Minding the Store / Quest for the Best*. Dallas; NY, Somesuch Press; Viking, 1975; 1979. Two volumes. 383; 228pp. *Minding the Store* is one of 500 signed copies. *Quest for the Best* is one of 850 copies, inscribed by the author. Both volumes illustrated with black & white photographs. Two memoirs by the former chairman of Neiman-Marcus, who was also a passionate collector and publisher of miniature books. The Bromer/Edison *Miniature Books: 4,000 Years of Tiny Treasures* is dedicated to him. The miniature version of *Minding the Store* was commissioned for Marcus's 70th birthday by his wife and was the first book produced by the Somesuch Press. The two books are miniaturized editions of the original, full-sized books, bound in cloth with dust wrappers bearing photographs of Marcus on the rear panel. Light wear to extremities of dust wrappers, else fine. (Bradbury, p. 280; see Bromer/Edison, p. 7). (3 by 2 1/8; 77x55mm). \$950

UNIQUE COPY WITH ORIGINAL PIECE OF TYPE

36. (Miniature). MORRIS, HENRY. *No. V-109. The Biography of a Printing Press*. (Boston), Anne and David Bromer, 1978. 30pp. From an edition of 150 printed at the Bird & Bull Press and signed by Henry Morris, this is one of thirty-five deluxe copies with an extra leaf titled "The Remedy for Micro-Typographia," which includes a version of the Lord's Prayer in Dutch printed from a single piece of engraved, 10-point Didot type. Each letter is only 0.145mm high. Together with the original piece of type that was used to print the Lord's Prayer. In a note written on the back of the type's glassine envelope, Morris writes that he had to stop and clean out the type after each impression but that the end result is quite legible when viewed

under 10x magnification. Also includes a prospectus and correspondence from Morris, in which he writes that "the type is 4pt and very hard to set." *No. V-109* is the only miniature book printed at Bird & Bull and the first time that a Bird & Bull checklist appeared in print. Very fine in a deluxe binding by Gray Parrot of gilt-stamped black morocco with an onlaid "V" in gray. The endpapers are purple paste-paper made by Henry Morris. Sold out at publication, and one of the most sought after Bird & Bull printings. (Bradbury, p. 38; Bromer/Edison, p. 49). (2 3/8 by 1 7/8; 60x47mm). See color illustration on page 11. \$1,500

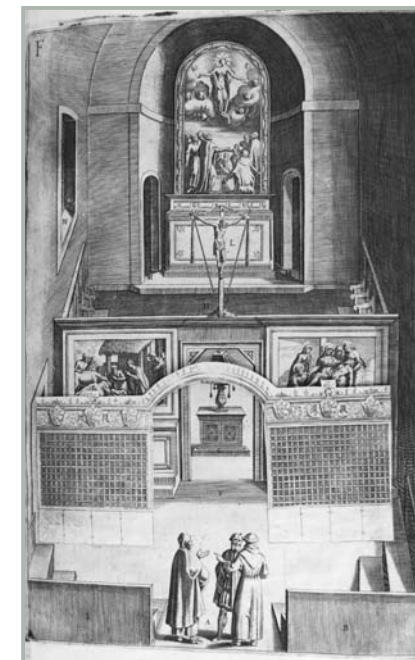
ONLY RECORDED COMPLETE COPY

37. (Miniature). TAYLOR, JOHN. *The Bible. The Ninth Edition*. New England, Printed for the Purchaser, (c. 1800). 274pp. Illustrated with a woodcut frontispiece. The ninth edition of John Taylor's *Verbum Sempiternum* is a rare American Thumb Bible about which only two copies are known, both of which are defective. According to Adomeit, "Epitomes of the story of the Bible were intended to provide early religious instruction for children not yet thought old enough to address the Bible itself," and they provided summaries of each book in short, rhyming verses. First published in London in 1614, this text was extremely popular and remained in print for nearly three centuries. Bound in original plain calf over wooden boards. Several closely cropped pages, with a few words affected, owner's signature on a preliminary blank page, else a fine, complete copy. (Adomeit A130; Welsh 1293.9; Evans 35190, MBN no.83). (1 7/8 by 1 3/4; 47x44mm). \$2,250

WITH ALL OVERLAYS INTACT

38. MORONI, LINO. *Descrizione del Sacro Monte della Vernia, con disposizionoe di XXV figure intagliate in rame*. Florence, 1612. Folio. 24ff., + 22ff. lettered plates, two of which fold out and are comprised of multiple sheets. First edition. Illustrated with an elaborate engraved frontispiece portrait of St. Francis surrounded by allegorical symbols and twenty-two plates. Details in each of the

plates are labeled with letters, which correspond to explanatory keys on the facing pages. These pages are surrounded by intricate typographic borders and ornamentation. On the morning of the 14th of September, 1224, St. Francis of Assisi received the gift of the Stigmata on the Monte della Vernia in the Tuscan Apennines. This remarkable example of Italian Baroque book illustration is an inspired endeavor to illustrate the experiences of St. Francis, as well as the chapels and churches in the area that



had been erected in the 13th and 14th centuries. The copper engravings were cut from drawings by the Veronese painter Jacopo Ligozzi, seven of these (A, C, N, P, U, X and Y) were done by Raphael Sciaminossi and are concerned chiefly with St. Francis's forty days on the mountain. Most of the fifteen unsigned plates show architectural or landscape details. The frontispiece portrait of St. Francis was engraved by Domenico Falcini. Four plates feature six engraved overlay slips, all but one of which are to show differences in the landscape between the early 13th century and 1608: the exception is plate F, which depicts a screen hiding two frescos. Because of the tendency for these little slips to become dislodged, copies with all six overlays present are extremely rare, the last complete copy having been offered for sale in 1983 (the Besterman copy). One leaf loose, several marginal repairs, front pastedown wormed, else a nice, untrimmed copy in contemporary full limp vellum, which shows a few wormholes. With the small embossed stamp of Giannalisa Feltrinelli on the front endpaper. \$15,000

39. [MUNARI, BRUNO]. Original brush drawing. 1994. Executed on white card stock measuring twelve inches square. Signed and dated by the artist in graphite below the drawing. The composition consists of radiating and looping lines made with dry brush and oil crayon, which are outlined in pen and ink and spattered with blue. Compositionally similar to the previous year's *Alberi (Trees)*, the present work is characterized by a less formal composition, resembling a small explosion or an atomic structure. A dynamic composition by Munari, who was one of Italy's most famous Futurists. Fine. See color illustration on page 9. \$850

40. [OFFICINA BODONI]. Reinhart, Hans. *Der Schatten. Ein Nachtstück aus Andersen*. (Montagnola, 1925). Quarto. 104pp. One of 100 copies. Printed on handmade Fabriano paper in Bodoni Catania. Contains the German text of a play commemorating the 50th anniversary of Hans Christian Andersen's death. Some sunning to spine, else fine in greenish-gray paper boards, with paper spine label and slipcase. This is apparently a variant binding, as Mardersteig only mentions a quarter vellum and gray paste-paper binding for this edition. (Mardersteig 11). \$750

41. (Papermaking). YOSHIIHIRO, SEKI. *Kokon Skikishi No Fu* (Paper Collections). Tokyo, 1963. Two small quarto volumes. One of 100 copies. A history of Japanese papermaking from 740 to 1963, with woodcut illustrations on all four pastedowns showing steps in the process, as well as five plates on glossy paper. Also includes 387 tipped-in specimens of handmade paper, both modern and ancient, in many colors, many of which are decorated with various techniques including painting, printing, marbling, and calligraphy. One sheet of translucent rice paper has a butterfly and ferns incorporated in the fibers. Bound in stiff orange wrappers, stab sewn in the traditional Japanese manner. Paper labels to covers. Housed together in original blue cloth folding chemise, which also has paper labels on the cover and spine, as well as two edge clasps. A scarce book on this enduring Japanese craft. Very fine. See color illustration on page 8. \$2,750

RUSSO-JAPANESE WAR TEXTILE DESIGNS

42. (Propaganda). HAORI WATERCOLOR ALBUM. (Japan, 1904-1905). Oblong folio. (53)ff. Album of watercolors painted on

rice paper depicting scenes of Japanese soldiers triumphing over the Russians during the Russo-Japanese War. These designs were intended to be screen-printed onto the lining of Haori, traditional men's jackets worn over the kimono. Some of the illustrations are humorous, depicting Russian soldiers as broken toys, rats being stalked by a Japanese cat, or countrymen running away from a snowball fight. In one, Japanese soldiers chase the Russians along the vine of a morning glory, a flower that symbolizes the transience of life. Others show Japanese soldiers in more traditional, sumi-e-style landscapes of mountains and cherry trees. Dragonfly and iris motifs are in several of the designs, symbolizing victory and heroism. Many of the designs are bold and stylized, incorporating elements of textile design. Pages sewn together with paper cord. Two pages have some loss to the margins, not affecting the watercolors, else fine. *See color illustration on page 8.* \$5,500

ORIGINAL SIGNED PAINTING LAID IN

43. [ROBINSON, ALAN JAMES]. Bodio, Stephen. *Trout & Bass*. (Easthampton, MA), Press of the Sea Turtle, 1993. Folio. 75pp., + (14), (6)ff. plates. One of 50 deluxe copies with two extra suites of illustrations signed by the artist, Alan James Robinson: one suite of the black & white wood engravings from the text, and the other a series of six hand-colored etchings of trout and bass. This copy also contains an extra original, signed watercolor laid in that is not called for in the deluxe edition. Inside the front cover of the containing box are eighteen mounted and labeled flies hand-tied by master fly-tyer Jack Gartside, who also wrote the Afterword. A selection of prose and poetry in celebration of angling, from authors including John Dennis, Izaak Walton, John Gay, and James A. Henshall. Illustrated throughout with wood engravings and hand-colored etchings of fish and some of the various flies used to catch them. In addition to being an artist and founder of the Cheloniidae Press, later re-named Press of the Sea Turtle, Robinson is also a passionate fly-fisherman. Two prospectuses laid in, one of which has two hand-colored illustrations and is signed by Robinson. Bound in quarter vellum with exposed stitching on the spine. Housed in a green cloth box. Extremely fine. *See color illustrations on page 12.* \$5,500

INSCRIBED TO BEN SHAHN

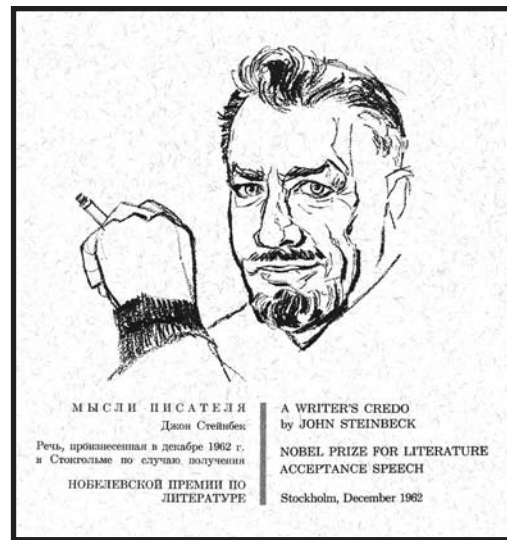


44. [SCHWARTZ, AUBREY]. *Mothers and Children*. (NY, 1958). 16mo. 20ff. First edition, limited to 60 copies signed by the artist. This copy bears a presentation inscription on the colophon page to Ben Shahn and his wife, Bernarda Bryson Shahn. Illustrated with eighteen compact etchings of babies sleeping, crying, smiling, or being held by their mothers, which have been printed in a variety of muted colors. This is Schwartz's second publication, his first effort being a portfolio of etchings for *Predatory Birds*, printed at the Gehenna Press the previous year. One can certainly detect a hint of Baskin's influence on this work, from the arrangement of typographic ornaments on the letterpress-printed title page and colophon, as well as some of the stylistic cues in Schwartz's etchings. In a presentation binding of full olive morocco tooled in blind and gilt by the Harcourt Bindery, the spine of which has toned to an even shade of tan. Apart

from some light foxing to endleaves, this is a fine copy of a rare title with an important association. \$4,000

45. SHAARA, MICHAEL. *The Killer Angels*. NY, David McKay, (1974). First edition. Author's second novel, which was awarded the Pulitzer Prize in 1975 and was the basis for the film Gettysburg. Because of the poor production quality, this is a book which is not often encountered in very fine condition. Aside from light foxing to top edge and a trace of shelfwear, this is a fine copy in blue boards, with a bright, price-clipped dust wrapper, which has two short closed tears to spine foot. \$2,750

46. [SKEPTICAL PRESS]. *Defensive Book; Riddle Book; Ghost Book*, by Coriander Reisbord. N.p., 1992-1993. Three small octavo volumes. (7); (4); (10)ff. Each volume is one of fifteen copies. A collection of unusual artist's books. *Defensive Book* is an expression of paranoia and fear, underscoring its point by ending with the repeated words "Don't trust anybody." The book bristles with pins embedded between the pages. Each page becomes progressively smaller in size, and as a result the pins become increasingly more exposed and extend from the edges of the pages. Adding to the ominous tone, rust spots from the pins have bled through the paper. In *Riddle Book*, intaglio prints are suspended within windows in each page, and are accompanied by cryptic text. *Ghost Book* is printed in faint gray ink on delicate, transparent leaves of a kozo-sulphite paper called "silk tissue." The medium is suited to the book's nebulous subject matter, memory, as the narrator recalls the final days and death of her grandmother. An extremely fine set, housed together in a cloth-covered slipcase. *See color illustration on page 10.* \$950



47. STEINBECK, JOHN. Autograph letter, signed. Dated August 4, [19]64. 13ff., written in pencil on 8 by 12 1/2-inch ruled yellow legal paper. Folded once. This unpublished letter is addressed to Nancy Pearson, Steinbeck's personal assistant. Together with an unrecorded reprint of "A Writer's Credo," Steinbeck's Nobel Prize acceptance speech, with side-by-side Russian translation and illustrations. In an envelope addressed to the USSR, and accompanied by a printed letter from Steinbeck. Fine in wrappers. The reprint and the letter are the reason for this lengthy epistle to Pearson: they were sent as mementos to those he met while on a tour of the Soviet Union in lieu of personal correspondence. However, Steinbeck quickly real-

ized that he had made a mistake: "Every person rushed to the local paper and demanded that his unique letter be printed. Then discovering that his or her letter was not unique, they all felt cheated." The remainder of Steinbeck's letter sets out his strategy for attempting to deal gracefully with this gaffe and perhaps restore his reputation with his Russian friends. Noting that "The Russians do have a wonderful sense of humor, particularly if the joke is on someone else," he asks Pearson to address a letter to a contact in the Writer's Union to report on the details of Steinbeck's "demise" from a sickness diagnosed as "embarrassment, for which there is no cure." He also requests that two letters be addressed to Khrushchev's son-in-law, Alexei Adzhubei, who headed the Soviet news agency. The first letter, which Steinbeck hoped would be published, explains the background behind the failed gesture. The second letter proposes a U.S. visit by Russian writers, saying, "we would be content with anything they reported about our country which is as dear to us as yours is to you. We wanted our guests to see not a Potemkin America but our country as it is... dear to us in its faults as well as in its beauty and greatness." Such a summation is consistent with the world view of the author of *The Grapes of Wrath*, who closes this remarkable correspondence to Pearson with an explanation for his diminished output: "I am engaged in urgent work which is only slightly less top secret than atomic weapons, and I hope is more destructive." \$14,000

COLORED COPY WITH MANUSCRIPT NOTATIONS

48. [WHIRSKER]. *Les métamorphoses de Melpomene et de Thaïle, ou, Caracteres dramatiques de comédies françois et italiennes*. Paris, Chez l'auteur, (c. 1770). Octavo. (2)ff., + 23ff. of full-page engraved portraits. First edition. The engravings are portraits of prominent French actors in costume for their most famous roles, below which is printed the name of the character and the play and excerpted lines from that role. Portrayed here are Mesdemoiselles Clarion, Duménil, and Favart, and Messieurs Molé, Bellecour, and Le Kain in roles ranging from Sophocles to Racine. This copy has been augmented, not only by the elaborate hand-coloring, but also by manuscript notations facing each portrait. These notes explain when the actor began his or her theatrical career and give a brief description of the run of a particular production. Long seen as a rare book, there has only been one copy of the 1770 edition at auction in the last twenty-five years, and it was defective. Some mild internal spotting, else near fine in contemporary mottled calf, which shows an older, discreet rebacking and slight rounding to corners. (Colas 3073; Cohen/DeRicci 1066). *See color illustration on page 13.* \$3,250

49. WILLIAMS, TENNESSEE. *In the Winter of Cities*. (Norfolk, CT, New Directions Books, 1956). First edition. One of 100 copies, signed by Williams. Printed by Peter Beilinson at the Peter Pauper Press. Overlooked in light of Williams's titanic reputation as a playwright is the fact that his first appearance in print was in the anthology *Five Young Poets* in 1944. Williams only published two collections of verse in his lifetime, this being the first, followed by *Androgyné, Mon Amour* in 1977. Parchment boards show slight toning to spine, else very fine in publisher's slipcase, which is also lightly toned and has few small spots of paper loss along extremities. (Crandell A16.1.a). \$1,350

50. [DE ZILVERDISTEL]. Shelley, Percy Bysshe. *Prometheus Unbound*. (The Hague), 1917. Octavo. (146)pp. One of 125 copies. Printed by J. F. van Royen in red and black using S. H. de Roos's Zilvertype, the format of this book is quite clearly an homage to the Doves Press and Cobden-Sanderson and was the only English book produced by the Press. A few pages show light marginal foxing, otherwise a fine, bright copy in publisher's limp vellum binding with snowflake design in gilt on upper cover; title in gilt on spine. \$950

ONE OF TWENTY PRESENTATION COPIES

51. [DE ZILVERDISTEL]. Suster Bertken (Bertha Jacobs). *Een Boecxken Gemaket van suster bertken die Ivij iaren besloten heeft gheseten tot Utrecht in dye Buerkercke*. (Den Haag, 1918). Small octavo. 18ff. From an edition of 70 copies, this is one of twenty Roman numeral copies reserved for owners of the Press. This copy was designated for Nelly van Eyck-Benjamin, the wife of Dutch poet Pieter Nicolaas van Eyck, who was one of the founders of the Press. De Zilverdistel is considered the first private press in the Netherlands. The text consists of meditations on the passion of Christ and is one of two books written by Bertken, who was cloistered in a small cell in Utrecht for 57 years. This edition was printed to commemorate the 400th anniversary of the posthumous publication of this text and marks the first use of Lucien Pissarro's Distel type, which is printed in three colors and augmented by various large decorative initials, likely drawn by S. H. de Roos. Bound in original limp vellum with snowflake design in gilt on upper cover, title gilt on spine. \$5,500



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