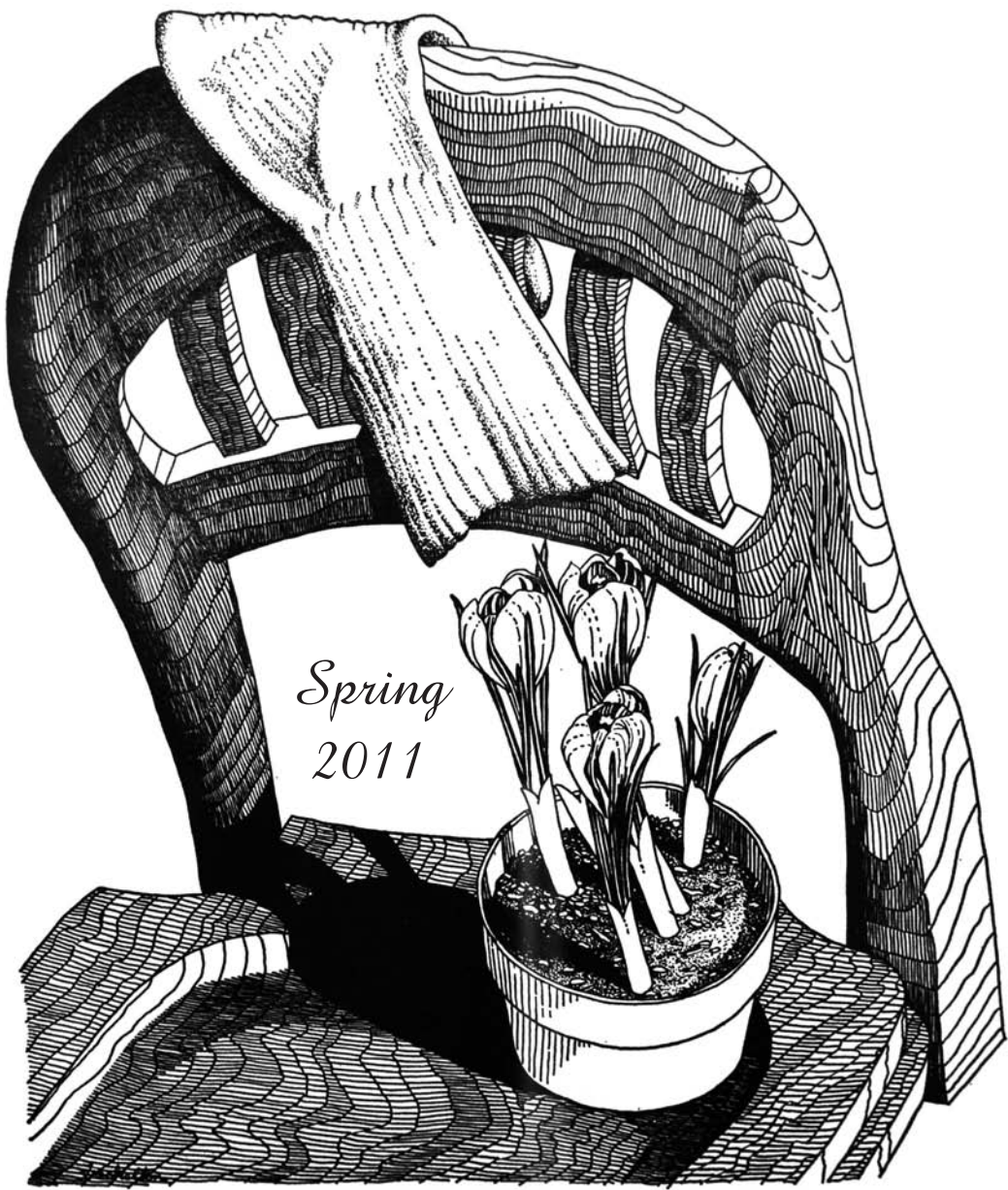


BROMMER

BOOKSELLERS

Catalogue 136



Spring
2011

Index

Almanacs: 139, 149, 150
Autographs: 5, 35, 46, 67, 93, 112, 169, 170, 179, 207
Bookmaking: 2, 20, 22, 27, 33, 138, 205, 208
Broadsides: 2, 10, 19, 168, 174, 202
Chapbooks: 103, 108, 109
Christmas: 1, 39, 55, 200
Costumes: 40, 109, 136
Ephemera: 1, 17, 35, 45, 50, 52, 55, 58, 72, 83, 84, 182, 191
Fine Press: 1-3, 7-10, 24, 33-35, 39, 43, 45, 66, 68, 70, 82-86, 90, 92, 113, 115-120, 123, 128, 129, 134, 138, 142-144, 146-148, 157, 159, 168, 172, 174-182, 186, 187, 191, 202, 208
Juvenile: 79, 101-112
Literary First Editions: 25, 26, 29, 47-57, 59, 60, 62-65, 69, 87, 88, 92, 94, 100, 102, 124, 127, 130, 132, 133, 160, 161, 173, 175-178, 184, 185, 190, 193, 194, 201, 204, 206, 209
Miniature Books: 134-153
Original Art and Prints: 6, 11, 28, 40-42, 80, 81, 91, 97, 98, 104, 110, 125, 126, 131, 154-156, 162-167, 183, 188, 198-200, 211
Photographs: 17, 61, 89
Poetry: 7, 10, 19, 24, 25, 29, 49, 50, 52-54, 56, 57, 62, 64, 68, 92, 93, 99, 100, 124, 128, 140, 147, 153, 158, 161, 168, 172-175, 177, 178, 180, 181, 184-186, 201, 202, 204, 207
Reference: 18, 20, 27, 33, 39, 86, 114, 157, 203, 210
Science/Science Fiction: 4, 12-16, 23, 30-32, 36, 37, 44, 80, 81, 121, 122, 188, 189



Bromer Booksellers

607 Boylston Street, at Copley Square
Boston, MA 02116

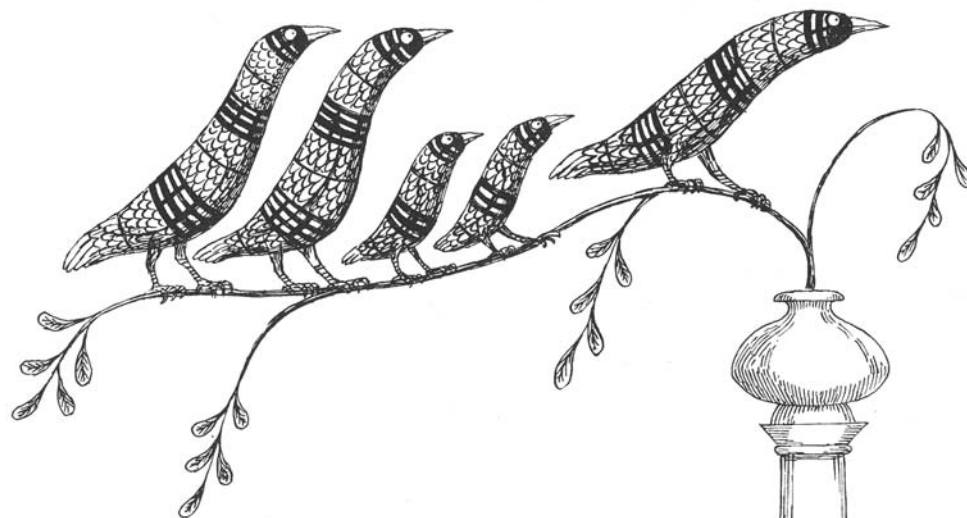
phone: 617.247.2818
fax: 617.247.2975
email: books@bromer.com

Visit our website at www.bromer.com

Catalogue 136:

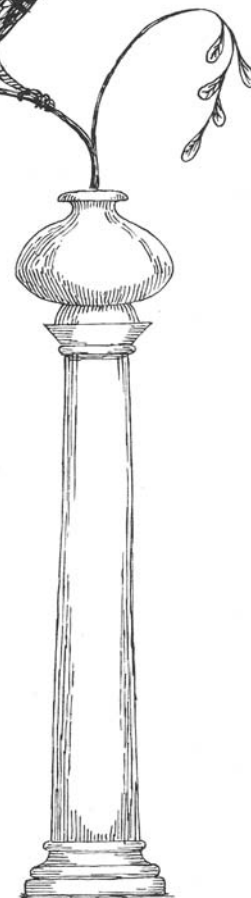
211 Items

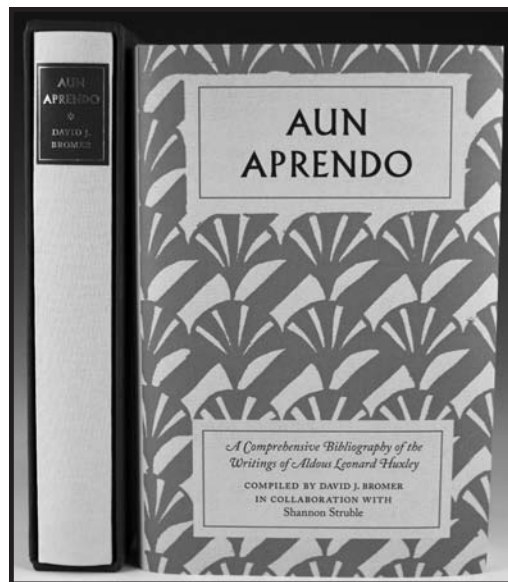
Under \$2,011



BROMER

BOOKSELLERS





Aun Aprendo: A Comprehensive Bibliography of the Writings of Aldous Leonard Huxley
compiled by David J. Bromer

We are very proud to present *Aun Aprendo: A Comprehensive Bibliography of the Writings of Aldous Leonard Huxley*, the most current and comprehensive descriptive bibliography of Aldous Huxley's works ever produced. It describes the first appearances of Huxley's works in the English language and identifies many previously unrecorded contributions to books, pamphlets, and periodicals.

The deluxe edition is limited to 50 numbered copies signed by the bibliographer, 40 of which are for sale exclusively from Bromer Booksellers. It includes a previously unpublished poem by Huxley dedicated to his first wife Maria and is presented in bright yellow cloth with a blue leather label on the spine in the manner of the British deluxe edition of *Brave New World*. A blue cloth slipcase is included to protect the book. \$350

The trade edition was printed in 400 copies. It is clothbound with a dust wrapper simulating the patterned-paper boards for Huxley's *Selected Poems*. It is available from Bromer Booksellers or through Oak Knoll Press, the major distributor of the trade edition of the bibliography. \$125

1. [ALLEN PRESS]. *Allen Press Christmas Card*. (Kentfield, CA, 1988). Small quarto. A holiday greeting from the Press printed in green, orange, and brown on a single folded sheet of cream-colored paper. The front of the card bears the inscription "Christmas Salutations!" above a small illustration. Inside is a handwritten inscription, "And best wishes for 1988 – the Allens," opposite Joan of Arc's monologue prior to her execution, reprinted from George Bernard Shaw's play *Saint Joan*. Very fine. \$150

2. [ALLEN PRESS]. Cobden-Sanderson, Thomas J. *In Bookbinding Then*. N.p., (1968). Folio broadside for the Roxburghe Club, reprinting the essay originally published at the Doves Press in 1900. Printed in brown with the initial "I" hand colored by Mallette Dean. A fine copy tipped in to a brown folder, as issued for the members. \$300

3. [ALLEN PRESS]. Poe, Edgar Allan. *The Murders in the Rue Morgue*. Antibes, France, (1958). Octavo. 81pp. One of 150 copies printed by Lewis and Dorothy Allen "while temporarily established at the Villa El-Nil." With three-color title and illustrated with abstract line drawings with superimposed wood tint blocks. In red, black, and gray boards printed with the title. A fine copy of an early Allen Press book, in acetate wrapper. Prospectus and TLS from Lewis Allen laid in. \$400

4. AMIS, KINGSLEY. *The Green Man*. London, Jonathan Cape, (1969). First edition. Author's first and only foray into supernatural literature. Marginal wrinkling and light spot to one leaf, else a fine copy in paper covered boards. With dust wrapper, which shows a bit of toning to spine and extremities. (Pringle 86). \$250

5. ANDERSON, SHERWOOD. Two autographed, signed letters. Danbury, CT, July 26 1929. One is to a friend in Amsterdam, apologizing for not sending the second, which is enclosed with it. "I am dreadful. I wrote you the enclosed letter and forgot

to mail it. Everything gets that way when I am working. I can't help it." With the original envelope, addressed in Anderson's hand, postmarked Danbury, CT, July 26 1929. Envelope shows some soiling and tears, else fine. \$300

6. [ANGELO, VALENTI]. Original black & white linoleum block print of a Western fir tree. (20th century). Image measures 8 by 10 inches and is tastefully matted and framed. Angelo here employs bold use of line and cross-hatching to show the texture of these trees, which are in the foreground, set against a predominantly black backdrop. Inscribed by the artist to Henry Schniewind, the owner/printer of the Four Winds Press. Faint marginal foxing, else very fine. \$450

7. [APIARY PRESS]. Garcia Lorca, Federico. *Lament for Ignacio Sanchez Mejias*. Northampton, MA, 1957. Quarto. (24) pp. One of thirty-five copies, warmly inscribed by the illustrator, Mary Alice Taylor, in pencil on the colophon page. Translated by Stephen Spender and J. L. Gili. This scarce item was printed by Taylor, who studied under Leonard Baskin at Smith College, and is illustrated with seven wood engravings by her, including a color frontispiece portrait. Her expressive illustrations capture the tragedy of a bullfighter slain in the ring. Some offsetting from the frontispiece to the title-page, slight toning to spine and top margin of covers, else about fine in blue-gray wrappers over stiff pasteboard. \$750

8. [ARION PRESS]. Connell, Evan S. *Mrs. Bridge*. San Francisco, 2009. Large octavo. 274pp., + 68pp. of color and black & white photographs. One of 300 copies, signed by the author and the artist. The fiftieth anniversary edition of Connell's novel, which has been regarded as "probably the great feminist novel written by a man," is illustrated here by renowned photographer Laurie Simmons with images of domestic settings using dolls within dollhouses. A very fine copy in yellow cloth with color photographs on the front and rear covers. Prospectus laid in. Offered below publication price. \$450

9. [ARION PRESS]. Michaels, Leonard. *The Nachman Stories*. (San Francisco), 2009. Small quarto. 163pp. One of 300 copies. Illustrated with nine tipped-in publicity photos of Michaels. One of the stories, "Nachman and Meg," is published here for the first time. Bound in blue cloth with a diagonal strip of yellow paper bearing the title and author. Prospectus laid in. Offered below publication price. \$350

10. [ARION PRESS]. "Representation. A poem with a drawing by Andrew Hoyem." (San Francisco), 1981. Quarto broadside. Signed by the author. A poem printed with a color illustration in the margins. Both the poem and illustration are by Andrew Hoyem, proprietor of the Arion Press. Printed for the Zamorano Club and the Book Club of Los Angeles. In a cream-colored printed folder. Minor toning to folder, else fine. \$175

11. [ARP, HANS (JEAN)]. "Presque Vase et Fleur." (Paris, Imprimerie Mourlot, 1955). Image measures 17 1/2 x 21 inches; frame measures 23 1/4 x 25 1/2 inches. One of 200 signed and numbered color lithographs printed on Arches-paper. Designed in connection with three polychromatic plastic reliefs by Arp after a 1954 collage previously in the collection of Heinz Berggruen. Matted in black and displayed in a subtle silver frame. (Amtz, #331) \$2,000

12. ASIMOV, ISAAC. *The Bicentennial Man, and Other Stories*. NY, Doubleday & Company, Inc., 1976. Octavo. First edition. Inscribed by Asimov to noted astronomer and Harvard professor Fred Whipple and his wife: "To Fred & Bobbie, Old – but ever-young – friends." This collection celebrates nearly half a century of work by this prolific master of science fiction. In yellow boards with original dust wrapper, which shows slightest wear to edges and has a short, closed tear to top of spine. Bottom of spine bumped, else about fine. \$300

13. ASIMOV, ISAAC. *The Collapsing Universe: The Story of Black Holes*. NY, Walker and Company, 1977. Octavo. First edi-

tion. Inscribed, "To Fred Whipple, who doesn't need the education." Asimov's non-fiction exploration of black holes reflects his fascination with cosmology, the branch of astronomy concerned with the birth and death of the universe. As an astronomer himself, Whipple clearly read Asimov's work with interest: two pages are dog-eared, marking sections on mini-black-holes and wormholes. Slight bump to bottom of spine, and dust wrapper shows some wear to edges of rear panel. Near fine. \$500

PRESENTATION COPY OF FIRST BOOK

14. ASIMOV, ISAAC. *Pebble in the Sky*. Garden City, Doubleday & Co., 1950. First edition of the author's first book. Inscribed on the title page to Fred Whipple and his wife: "Usually astronomer / and psychologist/ respectively/ but currently: PARENTS/ Isaac / Asimov." The inscription is dated 25 February 1950, which is a little over a month after the book's publication date of 19 January. Asimov's first novel is a tale of time slip, where a man walking down a Chicago street raises his foot in the twentieth century and lowers it in Galactic Era 827. An auspicious debut for one of the grand masters of science fiction. Slight outward crease to spine, else a near fine copy in a chipped and worn dust wrapper. (Barron 3-15). \$1,000

15. ASIMOV, ISAAC. *The Universe: From Flat Earth to Quasar*. NY, Walker and Company, 1966. Octavo. First edition. A presentation copy given as a gift to Fred Whipple, to whom this book is dedicated. Inscribed, "To Fred Whipple on his birthday, with all best wishes for sixty more at least," dated November, 1966. Asimov describes the history of how humankind has conceptualized and investigated the ever-expanding boundaries of the universe. Some chipping, edgewear, and toning to dust wrapper, and spine slightly bumped. Near fine. \$400

16. AUSTER, PAUL. *In the Country of Last Things*. (New York, Viking, 1987). First edition. This tale of survival follows our heroine, Anna Blume, through a world obsessed with death

as she searches for her lost brother. Extremely fine, with original dust wrapper. \$100

17. BERNHARDT, SARAH. Inscribed Photograph. Measures 9 3/4 by 7 3/4 inches. The Divine Sarah, in elaborately jeweled and embroidered robes, her hair in a beaded snood, sits in an Italianate throne, staring soulfully upwards and showing the Celestial Profile. Inscribed "Souvenir de Sarah Bernhardt, 1912." On the back is stamped "Tour of Mme Sarah Bernhardt and her Company. Direction of Martin Beck." With a scattering of small spots, else fine. \$300

18. [BEWICK, THOMAS]. Stephens, F. G. *Notes by F. G. Stephens on a Collection of Drawings and Woodcuts by Thomas Bewick. Exhibited at the Fine Art Society's Rooms, 1880. Also a Complete List of all the Works Illustrated by Thomas and John Bewick, with their various Editions. With Thirty-two Illustrations from the Original Wood Blocks*. London, The Fine Art Society, 1881. Quarto. 60pp., + 22ff. Inscribed by the author on the front endpaper. This copy belonged to Dard Hunter and bears his inscription, dated 1912. Contains woodcuts from several of Bewick's greatest works, including *Select Fables*, *British Field Sports*, and *History of British Birds*, printed from the original blocks. Also contains illustrations printed from blocks that were held in a private collection. Apparently, this is the first-ever catalogue raisonné of the great nature artist and contains notes on his lesser-known watercolor works. Some faint foxing and light wear to extremities, endpapers cracked at hinges, spine ends show some chipping. A near fine copy in publisher's cloth, which is designed to simulate a late eighteenth-century calf binding. \$750

19. [BIGUS, RICHARD]. "Summer." (N.p., 1974). Broad-side measuring 28 by 20 1/2 inches. One of twenty-three copies signed by Bigus. A short poem about fog, marsh, and surf, printed in type of various sizes on rice paper. Accompanied by a linocut in blue and white, showing surf and sky, by Tom Killion.

A pleasing example of concrete printing. Small tear to lower left corner, else fine. \$150

20. [BIRD & BULL PRESS]. Heaney, Howell J. *Thirty Years of Bird & Bull*. Newtown, PA, 1988. Quarto. 106pp. One of 300 copies. A complete descriptive bibliography of the press's works between 1958-1988, together with anecdotes and commentaries. Morris decided to publish a second bibliography only nine years after the first because the Press published more books during those nine years than in the preceding twenty-one, and because the previous edition went quickly out of print. The accompanying linen-covered portfolio contains many pieces of ephemera and specimens from the Press, including a copper coin bearing the insignia of the press, produced in conjunction with a prospectus for a book on the use of trade tokens in the bookmaking and bookselling trades. Also included is a complete suite of plates showing Japanese papermaking. In paste-paper boards, backed in gray morocco, with a red morocco label. Housed together with the portfolio in a linen-covered dropback box with morocco label. Extremely fine. \$300

21. [BONFILS, ROBERT]. Bedier, Joseph. *La Chatelaine de Vergy; Conte du XIIIe siècle traduit et publié par Joseph Bédier*. Paris, 1926. Small folio. 76pp. From an edition of 192, this is one of twenty-one copies on Japon with an extra suite of plates and signed by Bedier and Bonfils. A tale of love and chivalry, printed with the original thirteenth-century French facing Bedier's modern translation. Illustrated with six full-page color wood engravings and with numerous initials, vignettes and page decorations by Robert Bonfils. The colored borders, initials, and ornaments have a geometric, Art Deco sensibility. Opening initials printed in color and gold. The extra suite includes color separations of the wood engravings. Bonfils' book illustration is acclaimed for its elegance and its subtle interpretation of texts. Unbound, as issued, in paper wrappers, gilt-titled in Art Deco lettering. Housed in a printed chemise with ribbon ties. The extra suite, in gilt-titled vellum wrappers, is housed in a matching chemise. Ex-

tremities of chemises slightly rubbed, and one hinge beginning to split, ribbon ties shortened, faint foxing to preliminary leaves of text. A near fine copy of this sumptuous book. \$750

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

23. BROWN, FREDRIC. *Space on My Hands*. Chicago, Shasta Publishers, (1951). First edition. Signed by the author. A collection of entertaining, topsy-turvy short stories that traverse space and time. Brown's stories are noted for their sense of humor. Very fine in a fine dust wrapper. (Barron 3-34). \$375

24. [BUCKLAND WRIGHT, JOHN]. Mallarmé, Stéphane. *L'Après-Midi d'un Faune*. London, Golden Cockerel Press, 1956. Quarto, 16pp. One of 100 copies, specially bound with an extra suite of four engravings. This English translation of Mallarmé's poem by Aldous Huxley is illustrated with four full-page wash drawings in collotype reproduction depicting sensuous nymphs and insatiable fauns. Buckland Wright intended to illustrate this volume with copper engravings. As the engravings were never made, this edition is accompanied by an extra suite of four ex-

perimental engravings in different styles. Text printed in brown on pale green paper. With an introductory note by Mary Buckland Wright. Bound in gilt-stamped green morocco, with a brick-red cloth slipcase; extra suite in matching brick-red enclosure. Light toning and rubbing to spine; small spot to slipcase, near fine. Prospectus laid in. T.e.g. \$1,000

SIGNED BY FIFTEEN AUTHORS

25. BURNETT, WHIT. *105 Greatest Living Authors Present the World's Best*. NY, Dial Press, 1950. Octavo. xxvi, 1186pp. First edition. A collection of short stories, essays, works of biography, history, drama, and more by prominent writers of the time. Signed on front endpaper by fifteen of the authors featured in the anthology, including Aldous Huxley, Elizabeth Bowen, Robert Frost, Edith Sitwell, W.H. Auden, and Thornton Wilder. Fine, with fine dust wrapper. \$950

26. BURROUGHS, EDGAR RICE. *Tarzan and "The Foreign Legion"* Tarzana, CA, Edgar Rice Burroughs, Inc., (1947). First edition. A rousing tale of adventure in Sumatra under Japanese occupation. With five illustrations and color pictorial dust wrapper by John Coleman Burroughs. An extremely fine copy in a nearly as-new dust wrapper. Laid-in is a cancelled check signed by Edgar Rice Burroughs. \$500

ONE OF SIX COPIES ON YELLOW PAPER

27. (Catnach Press). [BEWICK, THOMAS]. *The Life and Times of James Catnach (Late of Seven Dials), Ballad Monger, by Charles Hindley*. London, Reeves and Turner, 1878. Octavo. xvi, 432, 12pp. One of only six copies printed on yellow paper, with the woodcuts on preliminary pages hand-colored. Illustrated with 230 woodcuts, forty-two of which are by Thomas Bewick. A narrative biography interspersed with a broad sampling of the multifarious products of the Catnach Press: ballads; broadsheets; portraits of murderers and monarchs; scandals; hu-

morous, religious, patriotic, and political verse, and matters too numerous to mention. Laid-in is a signed autograph note from the author to one of the two dedicatees. Light foxing to endpapers and adjacent leaves, else fine in cloth with printed label. Bookplate. \$1,250

BUCOLIC CHAMBERLAIN WATERCOLOR

28. CHAMBERLAIN, SARAH. Original watercolor painting. 1977. A delightful 15 by 11-inch painting of a large gnarled tree, its branches forming a leafy canopy over a portion of meadow grown thick with green grasses and pink thistle. The tree is cleverly painted with a wood sign nailed crookedly to its trunk, bearing the artist's signature and date. Chamberlain studied with Barry Moser and Leonard Baskin and, from the mid-1970s to the mid-1980s, ran the Chamberlain Press. Her work has illustrated numerous texts, from Aesop and the brothers Grimm to Charles Simic and many miniature books. Matted in gray and set in a narrow navy lacquered wood frame. Slight scratching to frame, else very fine. \$1,250

29. CLAMPITT, AMY. *Multitudes, Multitudes*. NY, Washington Street Press, (1973). Octavo. First edition. Inscribed by the author. Acclaimed poet's first book. A little light fading to spine of the printed green wrappers, otherwise a fine copy of a fragile publication. \$575

30. CLARKE, ARTHUR C. *The Other Side of the Sky*. NY, Harcourt Brace & Co., (1958). First edition. A collection of twenty-four short stories including "The Nine Billion Names of God," which was featured in the Science Fiction Hall of Fame anthology, and "The Star," which received the 1956 Hugo Award for best short story. Top of dust wrapper slightly bumped, else a fine copy in cloth-backed boards. (Barron 3-45). \$350

31. CLEMENT, HAL. *Iceworld*. (NY, Gnome Press, Inc., 1953). First edition. Signed by the author, Harry Clement Stubbs,

who writes under the pen name "Hal Clement." The dust wrapper blurb proclaims Hal Clement "One of the few authors in science fiction capable of describing an alien point of view convincingly." In this science fiction/detective novel, an alien investigator pursues an alien drug ring with the help of two human children. A fine copy in a fine dust wrapper with very faint wear to extremities. (Barron 3-49). \$275

32. CLEMENT, HAL. *Mission of Gravity*. Garden City, Doubleday & Co., 1954. First edition. As one of the premier practitioners of science fiction, Clement's best novels concern the lives of aliens in their own environments. In this novel, the aliens help the humans to retrieve a probe on their planet, where the gravity ranges from 3g to 700g. This is Clement's most famous work and has become increasingly difficult to find in collector's condition. In bright yellow boards with pictorial dust wrapper, which shows some edgewear, especially at head and foot of spine where there is slight paper loss. Also with a short closed tear amid a small area of creasing at the top edge of the front panel. A fine copy in a very good or better dust jacket. (Barron 3-50; Pringle 15). \$300

33. *THE COLOPHON: A BOOK COLLECTOR'S QUARTERLY; THE COLOPHON NEW SERIES; THE COLOPHON NEW GRAPHIC SERIES; THE ANNUAL OF BOOKMAKING; AND THE NEW COLOPHON*. 1930-1950. Forty-six quarto volumes, including the following: the original series (1930-1935) in twenty volumes; *New Series* (1935-1938) in twelve volumes; *The Annual of Bookmaking* (1938); *New Graphic Series* (1939) in four volumes; *The New Colophon* (1948-1950) in eight volumes; and *The New Colophon: A Book-Collectors' Miscellany* (1950). Lacks the indexes to the original and *New Series*, else a complete set of this landmark bibliophilic publication. Printed by various leading commercial and private presses of the day, the volumes contain essays by H. L. Mencken, Edith Wharton, Rockwell Kent, Theodore Dreiser, and other major figures in twentieth-century literature and book scholarship. The volumes

are extensively illustrated, and the original series' oft-missing Milne and Baumann prints remain intact, with the Milne print signed by the artist. The first four volumes are housed in a slipcase; *The Annual of Bookmaking* also has a slipcase. Four volumes have the original glassine, which shows some chipping. Volume thirteen of original series slightly bumped to bottom of spine, volumes overall show some toning to spine and slight shelfwear, else a fine set. \$1,250

34. D'AMBROSIO, JOSEPH. *Literary Figures*. (Portage, IN and Chicago, IL, The Compulsive Printer, 1978). Folio. (24)ff. One of fifty copies. Contains ten full-page prints by D'Ambrosio, each representing his idea of an author's literary persona, using silk-screen and letterpress typography. Each print is signed and dated by the artist and introduced with a brief description of the author's style by D'Ambrosio. The authors include James Joyce, John Steinbeck, Shirley Jackson, Tolstoy, and others. The prints are tipped in with linen hinges. Bound in cloth-backed white paper boards, with the back cover affixed to a half-cloth clamshell box. The box is covered with another signed silk-screen print that incorporates all of the authors' names. The inner corners of the box are split; otherwise a fine copy. \$450

35. [DANIEL PRESS]. A receipt signed by C. Henry Daniel of the Daniel Press, dated 1901, for a copy of *Muses Garden for Delights*. A standard receipt, with pertinent information filled in by Daniel in his handwriting. Fine. \$100

36. DE CAMP, L. SPRAGUE. *The Wheels of If and Other Science-Fiction*. Chicago, Shasta, 1948. First edition. Fine in a slightly darkened dust wrapper. The dust wrapper is illustrated in a full three-panel image by Hannes Bok, and is one of the best examples of his work. \$150

37. DICK, PHILIP K. *Time Out of Joint*. Philadelphia and NY, Lippincott, (1959). First edition. Author's first hardcover book published in America. Light shelfwear, else fine in orange

cloth. Dust wrapper shows light dampstain to back panel and near spine head, wear and small chips to extremities. (Levack A41a). \$600

38. [DIDOT, FIRMIN]. Sallust. *C. Crispi Sallustii Catilinaria et Jugurthina Bella*. Paris, 1819. Folio. (vii), 217pp. Printed with great clarity and precision, this is an impressive large-format edition of Sallust's *Catiline* and his *Jugurtha*, the earliest historical monographs. Includes extant fragments of his other works and an index. Firmin Didot was the younger son of Didot l'Ainé who revolutionized type design in the eighteenth century. His international reputation was such that Benjamin Franklin sent his grandson to learn printing from Didot, and the boy engraved his first punch under the tutelage of the young Firmin. Firmin Didot himself, influenced by the strong contrast between thick and thin lines of his father's matrices, cut the famous types used by Didot in the early nineteenth century. He was also a Latin scholar and translator. Light foxing and occasional toning to pp. 200-217, else fine in early dark-blue paper boards, carefully re-backed in cloth, with original spine laid-down. Lower corners bumped. Gilt rolls and red leather lettering piece on spine, which show slight chipping. \$1,500

39. [DITCHLING PRESS]. *A List of Christmas Cards Published by The Ditchling Press*. Ditchling, Sussex, 1937. Small quarto. (12)ff. A catalogue of holiday cards produced by the press, which feature designs and woodcuts by David Jones, Desmond Chute, Joseph Cribb, Thomas Derrick, Philip Hageen, and M. Dudley Short. Most of the illustrations are in black & white, but some are also printed in colors. A calendar and stationery are also offered for sale. Information is given regarding pricing, personalization, and ordering. In printed red wrappers. Some wear to spine and scattered, light foxing, else about fine. \$375

40. (Dressed Print). "MR. C. PITT AS CALEB CROOK." London, Redington, (c. 1850s). A framed, hand-colored engraving, rather naively executed, showing the actor in a period sailor's

costume, fiercely brandishing a dagger. His costume is made of painted cloth and paper cut-outs, pasted on over the engraved figure, which is also cut out. His cap is made of crinkled foil, and his belt and pistol of painted cardboard. The background, a stage set with furniture and other figures, is also hand-colored. In a handsome nineteenth-century wooden frame, measuring 10 3/4 by 9 inches. The background paper is browned, otherwise this interesting theater piece is about fine. \$450

PAIR OF CELESTIAL DRESSED PRINTS

41. (Dressed Print). SCHILLER, JULIUS. "Constellatio V.a." (Aubsberg, c. 1627). Matted and framed celestial map measuring 10 3/4 by 13 inches, in a 15 1/4 by 18-inch frame. This dressed print is beautifully hand-colored in bright pinks, yellows, and greens, with applied sequins representing the stars in the constellation. An imaginative representation of the heavens, with Saint Sylvester, angels, and cherubim floating among the clouds, and a ship with a fishing net. This print was taken from Julius Schiller's *Coelum Stellatum Christianum*, which attempted to redraw the constellations in accordance with Christian iconography. Interestingly, it was intended to be a scientific endeavor and contained the most up-to-date astrological information of the time. Although it was a highly popular work, this religious re-interpretation of the constellations never quite gained full acceptance. Very fine. \$400

42. (Dressed Print). SCHILLER, JULIUS. "Constellatio XX." (Aubsberg, c. 1627). Matted and framed celestial map, measuring 10 3/4 by 13 inches, in a 15 1/4 by 18-inch frame. This dressed print from Julius Schiller's *Coelum Stellatum Christianum* is vibrantly hand-colored, with applied pink, silver, and violet sequins that represent the principal stars in each constellation. It depicts the Holy Sepulchre, which, according to the Linda Hall Library of Science, was originally the constellation Andromeda. Gilding on frame has flaked off in one corner, else Very fine. \$400

MONEY NEVER LOOKED BETTER

43. DWIGGINS, W. A. *Towards a Reform of the Paper Currency Particularly in Point of its Design*. NY, Limited Editions Club, 1932. Quarto. 23pp., (4)ff. One of 452 copies signed by Dwiggins. Dwiggins facetiously discusses the atrocities of the present design of currency and postage stamps, proposing new ones based on those issued by the fictional country, the Antipodes. Includes plates of Antipodean stamps and a currency sample tipped in. Fine in leather-backed patterned boards, with slipcase and partial glassine wrapper. An important Dwiggins and scarce Limited Editions Club title. (Agner 32.02). \$750

44. EINSTEIN, ALBERT. *The Meaning of Relativity*. Princeton, NJ, Princeton University Press, 1950. Octavo. 150pp. Third edition. With Einstein's signature on part of a typed letter, which has been pasted inside the front cover. In the letter, he praises the work of the *Bulletin of Atomic Scientists* and closes by saying, "I thank you for your interest in our common problem—the search for those truths which serve all mankind." For this third edition of one of his most important books, first published in 1922, Einstein added an appendix on his Generalized Theory of Gravitation. Bound in gray cloth, gilt-titled to spine. Ownership inscription of Philippe LeCorbellier, professor of Applied Physics at Harvard, on front free endpaper. Slight wear to spine ends, else fine. Lacking the dust wrapper. \$1,350

45. [ESSEX HOUSE PRESS]. Prospectus for Bible (Never Issued). Hammersmith, 1904. (4)pp. An exclusive note to subscribers announcing that the Guild of Handicraft had decided to undertake work on "the greatest book in the language": the Bible. The Old and New Testaments were slated to be issued separately, each available in both paper and vellum copies, but the project was never completed. The prospectus indicates that "a specimen page is issued herewith," but it is lacking in this copy. Includes an order form for subscribers. Light foxing to extremities, else fine. \$250

46. FARRELL, JAMES T. Autograph letter, signed. Stockholm, July 12, 1950. Single 8 1/2 by 11-inch sheet, folded in six. In this letter, addressed to "Blijestra," the American novelist states his plans to visit Amsterdam, bringing with him an American trade union official whom he plans to introduce to one De Kadt. Fine. \$200

SCARCE FORSTER PAMPHLET

47. [FORSTER, E. M.]. *Sinclair Lewis Interprets America*. (Cambridge, MA, Harvard Press, 1932). 16mo. (4)ff. First separate edition. One of 100 copies. A review copy of the stapled pamphlet in which Forster expresses his admiration for Lewis's ability to bring America and its people alive in writing. Inscribed by the pamphlet's distributor, Harvey Taylor, to Leonard R. Allis in June, 1932. (5 1/8 by 6 inches; 130x150mm). \$200

48. FROST, ROBERT. *The Augustan Books of Poetry*. London, Ernest Benn, (1932). 16ff. First edition of this selection. Binding A, in wrappers with the title page as the front cover. Together with a copy in the second binding, in which a simulated red linen paper is pasted over the wrappers, with a rectangular cut-out in the front, which shows only the "Robert Frost" portion of the original wrappers. Crane notes that leaves on examined copies measure 219 x 134 mm.: the present copy of binding A measures 219 x 138 mm., and the second binding is 209 x 134 mm. Both copies are fine. (Crane A16). \$950

NOT IN CRANE

49. FROST, ROBERT. *Birches*. Middlebury, VT, Bread Loaf School, (c. 1929). Single sheet folded twice to form an eight-page booklet. First separate edition. Bread Loaf Folder No. 3. This is the second printing of this small pamphlet, distinguishable by its being printed on pale green laid paper. This is a fine copy of a scarce piece of Frost ephemera. Not in Crane. (Clymer & Green, p. 105). \$500

50. FROST, ROBERT. "Education by Poetry: A Meditative Monologue." (Amherst, Mass., *Amherst Graduates Quarterly*, 1931). Octavo. (73)pp., + (4)pp. of advertisements. The first appearance of an address delivered by Frost to the Amherst Alumni Council in November 1930. The full text of the address is printed in this issue (number 78) of the *Amherst Graduates Quarterly*, on pp. 75-85. It comprises the first ten pages of the issue, the pagination of which was carried over from the previous issue. This printing of the address predates both the first separate version and the short excerpt printed by Ray Nash at Dartmouth as "The Four Beliefs." Some toning and slight wear to edges, including a couple minute tears and tiny chips, else a fine copy. From the collection of W. B. Shubrick Clymer, an early Frost bibliographer. (Crane D6). \$300

51. FROST, ROBERT. *From Snow to Snow*. NY, Henry Holt, (1936). First edition. Binding A. One of 300 copies used as a keepsake for the 25th anniversary dinner at the Hampshire Bookshop, with a printed insert tipped in reproducing a letter from Frost to the proprietor. This pamphlet was originally printed for the National Education Association's annual superintendence convention in St. Louis. Contains a poem for each month of the year, selected by the poet from previously published work. They include two of Frost's best-loved poems, "The Road Not Taken" and "Stopping by the Woods On a Snowy Evening." Light wrinkling along extremities, else a fine copy in mottled paper wrappers, printed in blue. (Crane A20). \$300

WITH PRESENTATION INSCRIPTION

52. FROST, ROBERT. *A Further Range*. NY, Henry Holt, 1936. First edition. One of 803 numbered copies signed by Frost. This copy bears an additional presentation inscription from Frost on front endpaper. This collection won Frost a Pulitzer Prize, the third of four he would receive in his lifetime. Contains such classic poems as "Two Tramps in Mud Time" and "Design." Bound in buff linen, with morocco spine label. A fine

copy in original slipcase, which is slightly cracked at opening. (Crane A21). \$850

53. FROST, ROBERT. *A Further Range*. NY, Henry Holt and Company, (1936). First edition. One of 803 numbered copies signed by Frost. Bound in buff linen with a gilt-titled morocco spine label. With original acetate dust wrapper, which is missing the spine. Some toning to spine, else fine in original slipcase, which has a chip to one edge and a slight crack to opening. With the bookplate of John Haven Ferguson, poet and former U.S. Ambassador. (Crane A21). \$600

54. FROST, ROBERT. *The Guardeen*. Los Angeles, Ward Ritchie, 1943. Quarto. (4)pp. First edition. One of 96 copies. Printed as the first of a series of four Christmas cards for Earle J. Bernheimer, the text of this unpublished Frost play is reproduced from the original manuscript. This copy is signed by Bernheimer. Slight foxing to fore-edge of front wrapper, else fine in printed wrappers. (Crane B11). \$350

55. FROST, ROBERT. *In the Clearing*. NY, Holt Rinehart and Winston, (1962). First edition of Frost's last published collection. One of 1,500 copies signed by the author and printed at the Spiral Press. Extremely fine in publisher's slipcase. (Crane A41). \$525

56. FROST, ROBERT. *In the Clearing*. Together with first British edition of same. New York and London, Holt, Rinehart and Winston, (1962). First trade edition of Frost's last published collection. Together with the first British edition, which adds an introduction by Robert Graves and has different jacket copy than the American version, focusing on Frost's initial success as a poet in England. Both volumes bound in full black cloth with silver titling to the spine. Both with black dust wrapper lettered in red and white and with a photograph of Frost on the front panel; back panel of American edition with publisher's ads, British edition with author blurbs. Dust wrapper of British edition

shows some crinkling to fore-edge of upper panel and a bit of chipping to spine head and corners. A fine copy in a very good jacket. American edition fine in a fine dust wrapper. Both volumes from the collection of W. B. Shubrick Clymer, Frost's first bibliographer. (Crane A41.1 and A41.2). \$225

57. (Frost, Robert). LEE, W. STORRS. *Robert Frost: Godfather of Bread Loaf*. (Middlebury College), (1939). 16mo. 10pp. Both issues of a pamphlet containing an article reprinted from the *Middlebury College News Letter*, celebrating the fact that Robert Frost had found a permanent summer home very close to campus and the site of the legendary program in which he had been "meddling," in his words, for years. One copy is bound in blue paper wrappers, while the other copy has plain paper wrappers. The front covers of each are printed with the title and a wood-engraved illustration. The copy in plain wrappers is missing a small piece of the top right corner, otherwise both are fine condition. \$150

58. FROST, ROBERT. *A Masque of Mercy*. NY, Henry Holt, (1947). First edition. One of 751 copies signed by the author. Frost's second verse drama is set in a bookstore after closing. Printed at The Spiral Press. A fine copy in cloth-backed boards with slipcase. (Crane A31) \$550

59. FROST, ROBERT. *A Masque of Reason*. NY, Henry Holt, (1945). First edition. Frost's one-act play in verse, with a cast of three characters: God, Job, and Job's wife. Inscribed by Frost to fellow New England poet Samuel French Morse. The inscription is dated March 26, 1945, which was the book's publication date, and it was intended to coincide with what was believed to have been Frost's 70th birthday. It was actually Frost's 71st birthday, but until 1954, Frost believed he had been born in 1875. Fine in black cloth. Pictorial dust wrapper slightly worn at extremities and awkwardly price-clipped. (Crane A27.1). \$675

60. FROST, ROBERT. Original photograph. (c. 1950). Black & white photograph, unmounted. Image measures 3 1/4 by 4 1/2 inches. On the verso, it is noted that this image was taken by a photographer working for Black Star, the noted photo agency. It is an outdoor portrait of the elder Frost, likely taken in Ripton, Vermont, and is in fine condition. \$250

INSCRIBED TO NORMAN UNGER

61. FROST, ROBERT. *The Poetry Quartos*. NY, Random House, 1929. First edition. One of 475 copies. Consists of twelve pamphlets of four leaves apiece, each containing a newly-published poem by an American poet. The poets include Robert Frost, Theodore Dreiser, Conrad Aiken, Vachel Lindsay, "H. D.," and others. Frost's contribution, "The Lovely Shall Be Choosers," is inscribed by Frost on the wrapper to noted book collector Norman Unger. Each pamphlet has a pochoir illustration by Paul Johnston on the wrapper. Together in a printed paper folder, housed in original slipcase patterned by Johnston. All booklets are extremely fine. Folder shows a couple of tiny tears, and slipcase is worn along seams. (Crane A12). \$750

62. FROST, ROBERT. *A Sermon by Robert Frost Spoken on the First Day of the Feast of Tabernacles at the Rockdale Avenue Temple, Cincinnati, Ohio, Thursday Morning, October 10, 1946*. (NY, Spiral Press, 1947). First edition. One of 500 copies. Crane erroneously reports that Frost did not authorize publication of this impromptu sermon, which has perhaps contributed to the story that more than half the edition was destroyed by Frost and Spiral Press owner Joseph Blumenthal. In his book, *Robert Frost and His Printers*, Blumenthal sets the record straight: the copies were distributed to Frost, Rabbi Victor Reichert, and Blumenthal. After re-reading the text, Frost realized "that something in the sermon as printed would offend someone then still living," and he requested that the edition be suppressed. A scarce Frost A item that shows light wrinkling to upper front cover, else fine in plum wrappers with paper label. (Crane A33). \$300

63. FROST, ROBERT. *Steeple Bush*. NY, Henry Holt and Company, (1947). First trade edition. In full green cloth with gilt lettering to spine. Woodcut-illustrated dust wrapper, with back panel containing publisher ads. Slight toning to spine and edges of wrapper, minute stains to wrapper at lower fore-edges, else a very fine copy. From the collection of W. B. Shubrick Clymer, Frost's first bibliographer. (Crane A30.1). \$150

64. FROST, ROBERT. "A Way Out," in *The Seven Arts*. New York, Seven Arts, 1917. Small quarto. 431pp. This is the first appearance of Frost's play, in Vol. I, No. 4 of the literary journal *The Seven Arts*. It appears alongside works by Theodore Dreiser and Kahlil Gibran. The magazine only lasted for a brief duration, between 1916 and 1917. Yapped edges of covers are creased and slightly worn where they extended beyond the pages, and some light soiling to spine is present. A near fine copy of an ephemeral publication. (Crane D1) \$225

65. FROST, ROBERT. *A Way Out. A One Act Play*. NY, Harbor Press, 1929. First edition. One of 485 copies signed by the author. Frost's first published play, which first appeared in *Seven Arts* magazine in 1917 but was published here separately for the first time. Very fine in peach boards backed in black cloth, with gilt-stamped title and glassine wrapper. (Clymer & Green, pp. 48). \$400

66. [GEHENNA PRESS]. Euripides. *Hippolytos*. Northampton, 1969. Folio. (70)pp. One of 200 copies signed by Baskin. This copy is out-of-series and was previously marked "Printer's Copy" in pencil. One of the major productions of Baskin's Gehenna Press, illustrated with ten etchings by Baskin, each one signed by him, which is not mentioned in the Brook bibliography. Bound by Arno Werner in morocco-backed marbled boards, the suite of etchings housed in a chemise of marbled boards, both housed in a matching box. Foxing to plates and to the inside of their chemise, folding case shows some light wear to bottom edge. Near fine. (Brook 62). \$1,000

67. [GILL, ERIC]. TLS from Miss Margaret Pilkington, Secretary of The Society of Wood Engravers. Manchester, 1930. (1) ff. Typed letter, signed, from Miss Pilkington to Mr. W. Blaire Wootten. In this short note, she mentions that she will send one of the Society posters to Mr. Wootten, along with a block by Eric Gill. The letterhead design for The Society of Wood Engravers features an engraving by Gill, "Tree and Burin." (See Physick 189). In addition to being actively involved in several arts-related philanthropic groups, Miss Pilkington herself was a skilled wood engraver. She studied under Lucien Pissarro and Noel Rooke at the Central School of Arts and Crafts, London, and was Chairman of the Society of Wood Engravers from 1952 to 1967. Some wrinkling to paper, else about fine. \$150

68. [GODINE, DAVID R]. *Lyric Verse: A Printer's Choice*. Boston, 1966. Octavo. 75pp. From an edition of 500, this is one of forty copies printed on heavy yellow Fabriano paper. Godine's first book, it was suppressed at the time of publication due to copyright restrictions. A selection of poetry by forty-eight of history's best known poets, ranging from ancient Latin to modern American and English. The selection also includes works by important Italian and French poets. The text is printed in nine typefaces which complement the range and diversity of poems chosen. Deluxe binding of Niger-backed marbled boards executed at the Harcourt Bindery in Boston. A rare Godine broadside printed with quotations from Dickens and Thomas Carlyle laid in. Extremely fine in original slipcase, which shows light edgewear. \$750

69. GOETHE, JOHANN WOLFGANG VON. *Goetz von Berlichingen with the Iron Hand*. Philadelphia, Carey, Lea & Blanchard, 1837. Octavo. xxxvi, (ii), 11-186pp. First edition of this translation. Originally published in 1773, this was Goethe's first published work, and it was based on an historical figure: a robber baron whose lost hand was replaced with an iron prosthesis of his own creation. Taking cues from the English Romantics, Goethe employed a form of speech in this play that was

derived from then-current vernacular and, as such, the play was heralded as the first "modern" German drama. The first attempt to render the play into English was undertaken by Sir Walter Scott, published in 1799, and it marked his first foray into literature. The present translation is unattributed, but in its lengthy Preface, it is noted that this version makes use of Goethe's last revisions and all his drafts, and therefore endeavors to be definitive. Scattered light foxing to preliminaries, blue mark to front endpaper, else near fine in publisher's brown cloth, which shows some wear to edges and short tear to lower front hinge. \$550

70. [GOLDEN COCKEREL PRESS]. *Apollonius of Tyre. Historia Apollonii Regis Tyri. Translated from the Latin by Paul Turner. Line-Engravings by Mark Severin.* (London), 1956. Octavo. 68pp. From an edition of 300, this is one of 75 specially bound copies with an extra suite of the illustrations taken from the copperplates, including an extra image that is not in the book. This fifth-century novel, full of pirates, dreams, and lovers' difficulties, had not been translated since 1576. Small indent near spine foot, else fine in full-orange morocco, with gilt-stamped illustrations front and back. In a cloth slipcase, which shows slight fraying to edges. T.e.g. (*Cock-a-Hoop* 203). \$675

>> GOLDEN COCKEREL PRESS, SEE ALSO: ITEM #24

FIRST BOOK OF THE FANTOD PRESS

71. [GOREY, EDWARD]. *The Beastly Baby*, by Ogdred Weary. (N.p.), The Fantod Press, (1962). 24mo. (30)ff. One of 500 copies. First edition of Gorey's first publication from his Fantod Press, published under the name "Ogdred Weary," one of his many anagram pseudonyms. Written by Gorey and illustrated with his black & white drawings, this is the story of a bloated baby with a guilty conscience, malice in his heart, and a nose that appeared older than the rest of him. In printed gray wrappers. Slight toning to spine and light soiling to covers, else a fine copy of a major Gorey item. (Toledano A9a). \$1,750

72. [GOREY, EDWARD]. *Boston Book Fair, 1995.* 1995. Small quarto booklet. Program and ticket for the 1995 Boston International Antiquarian Book Fair, featuring illustrations by Edward Gorey. Both items are signed by Gorey. Gorey's theme for the 1995 Book Fair was elephants, and the cover of the program features a playful, surrealistic scene of miniature pachyderms cavorting amidst three large books, which have elephant-inspired bindings and illustrations. The ticket has a smaller design of elephants standing on and under a tented book. Also includes a color copy of the original cover artwork. Very fine. \$250

73. [GOREY, EDWARD]. *Category, Fifty Drawings.* NY, Gotham Book Mart, 1973. One of 100 deluxe copies, signed by the artist and specially bound. A Gorey favorite with fifty numbered cats, in color, posed in various settings and manners. Cat number 31 wears a striped scarf, standing on the seat of a unicycle with arms crossed. The original drawings of these cats were done to accompany the limited edition of *Amphigorey*. Spine faded and lightly spotted, else fine in blue cloth, in a toned blue slipcase with a few spots of foxing. (Toledano A50b). \$1,750

74. [GOREY, EDWARD]. *The Object-Lesson.* (London), Anthony Blond, (1958). Oblong 24mo. (14)ff. First British edition of Gorey's second book. Bound in gilt-stamped cloth boards. Top of spine slightly bumped, else fine. With printed dust wrapper, which shows some light wear. \$100

75. [GOREY, EDWARD]. *The Sopping Thursday.* NY, Gotham Book Mart, 1970. First edition. One of 300 copies, signed by Gorey. The events of a rainy day, including one man's search for his umbrella and much speculation about the weather. Spine and upper extremities evenly toned, else nearly fine in illustrated wrappers. (Toledano A35b). \$300

76. [GOREY, EDWARD]. Allais, Alphonse. *Story for Sara. What Happened to a Little Girl.* NY, Albondocani Press, 1971. Oblong 12mo. (18)ff. One of 300 copies, signed by Gorey. A

cautionary tale, illustrated with Gorey's characteristic drawings. What happened to the little girl was not very nice, but then again, neither was she. Very fine in yellow illustrated wrappers. (Toledano A41b). \$450

77. [GOREY, EDWARD]. Cros, Charles. *The Salt Herring*. NY, Gotham Book Mart, 1971. First edition. One of 300 copies, signed by Gorey. A suspenseful, nonsensical tale intended "to make all serious men mad, mad, mad, and to amuse children little little little." Small chip to bottom of spine, else fine in illustrated wrappers. (Toledano B49b). \$325

78. [GOREY, EDWARD]. Moss, Howard. *Instant Lives*. NY, Saturday Review, 1974. First edition. One of 350 copies, signed by Moss and Gorey. A celebration of notable figures in the arts, providing twisted takes on the lives of everyone from Jane Austen and J. S. Bach to James Joyce and Gertrude Stein. Very fine in gilt-stamped black boards and acetate dust wrapper. (Toledano B58a). \$225

79. [GOREY, EDWARD]. Wagner, Betty Jane. *Limericks*. Boston, Houghton Mifflin, (1973). Square octavo. 30pp. Printed in blue. A children's language-arts schoolbook with whimsical illustrations by Edward Gorey, collecting limericks by Edward Lear, Ogden Nash, Gorey himself, and many others. In illustrated wrappers, which are slightly toned to margins. \$100

80. [GOULD, JOHN]. Color plate from *A Monograph of the Trochilidae or Humming Birds*. London, H. C. Richter and W. Hart, 1849-1861. Folio. (2)ff. The original *Monograph* was published in an edition of 250 copies. A hand-colored stone lithograph depicting the Gouardia Langsdorffi (Langsdorff's Thorn-tail) from Gould's seminal work on hummingbirds. The plate shows three birds among foliage, two of them in flight around a yellow flower and the third perched below on a branch. Along with Audubon, Gould, or "the bird man," as he was known, was probably the most famous ornithologist who ever lived. For

his masterpiece on hummingbirds, he invented a new method of coloring that incorporated metallic pigments to render the beautiful iridescence of the birds' plumage. The lithographs are hand-colored by various artists, including Gould's wife Elizabeth, after Gould's drawings. This plate is accompanied by the text leaf containing information about and a description of the bird. Both leaves have holes in the margins where they were stitched for a binding; each leaf with some soiling, not affecting the lithograph itself. About fine. \$350

81. [GOULD, JOHN]. Color plate from *A Monograph of the Trochilidae or Humming Birds*. London, H. C. Richter and W. Hart, 1849-1861. Folio. (2)ff. The original *Monograph* was published in an edition of 250 copies. A hand-colored stone lithograph depicting the Heliangelus Clarissae (Sun Angel) from Gould's seminal work on hummingbirds. The plate shows three birds among foliage, one in flight before a purple flower and the other two perched on a branch above. Accompanied by the text leaf containing information about and a description of the bird. Both leaves have holes in the margins where they were stitched for a binding; text leaf with three small closed tears at margins and toning to the top edge. Plate fine. \$400

82. [GRABHORN PRESS]. Kees, Weldon. *The Last Man*. San Francisco, Colt Press, 1943. Octavo. 48pp. First edition of the author's first book. One of 300 copies printed at the Grabhorn Press. A fine copy in cloth-backed pictorial boards, issued without dust wrapper. Bookplate. (Colt 28; Magee 388). \$650

WITH TWO UNRECORDED PIECES

83. [GREGYNOG PRESS]. Four Items of Ephemera. Newtown, Montgomeryshire, (1923-40). Includes one of the earliest items of ephemera printed by the Press in 1923: *The League of Nations Union. Welsh Council. World Wireless Message*. Single leaf, folded once. One of 2,000 copies. The inner verso notes the origins of the message of goodwill from the Children

of Wales and on the inner recto is the message itself. Together with: an item printed in 1939-40 in letter form from Gwilym Davies, then Vice President of the Welsh League of Nations Union. Single leaf, printed one side only. One of 600 copies. Also with: a prayer in Welsh from the Gospel of Saint Luke. Ornaments and nine-line decorative initial printed in red, the rest in black. Single sheet, printed one side only. The final piece is an original wood engraving, signed (illegible) and dated 1935, showing a metropolis with a human-like figure. Bifolium leaf. The printing inside indicates it is one of 100 impressions. An interesting assortment, each piece fine. (*Gregynog Bibliography* E5; E219; prayer and engraving unrecorded). \$400

84. [GREGYNOG PRESS]. Three Programs of Music at Gregynog. Newtown, Montgomeryshire, 1923; 1925; 1932. One of the earliest items of ephemera from the press: *The National Council of Music. Performance of Bach's St. Matthew Passion at Gregynog, July 14, 1923.* (4)pp. Single leaf, folded. Two-inch tear perpendicular to spine, with some soiling, else fine. Together with: *A Programme of Music to Be Sung By the Aberystwyth Small Choir At Gregynog on Saturday 31st October 1925.* (16) pp. Light spotting to front, else fine. Also with: *A Concert at Gregynog. 16th July 1932.* (8)pp. Single leaf, folded twice. Light spotting to front cover, else fine. (*Gregynog Bibliography* E8; E20; E99). \$175

85. [HAMMER CREEK PRESS]. Set of Four Booklets. NY, 1950-1952. 16mo, 24mo, 16mo, 16mo. Various pagination. Comprising: *A Note on the Hammer Creek in the Northern Part of Lancaster County, Pennsylvania; Lincoln's Gettysburg Address; Two Wood Engravings by John De Pol: Along the Hammer Creek and The Hammer Creek Press; and Three Wood Engravings by John De Pol for the Hammer Creek Press.* John Fass created these beautifully printed booklets in celebration of his origins in rural Lancaster County, PA, while he was living and working as a printer and typographer in New York City. Bound in black, brown, and blue wrappers; *Gettysburg Address* and

Three Wood Engravings by John De Pol are variants. All but the *Gettysburg Address* bear the Press's turtle device on the front cover. Extremely fine. (Cohen 8, 1, 24, 14). \$750

86. [HAMMER, VICTOR]. *Victor Hammer's Engravings and Woodcuts.* (Lexington, KY, Anvil Press, 1979). Quarto. (12)pp., (37)ff. One of fifty copies printed in American Uncial on Canson paper. A compilation of thirty-six plates printed from blocks cut or engraved by Victor Hammer. Several plates are hand-colored and all are tipped in. Book compiled and designed by Carolyn R. Hammer and printed with the assistance of Sallie Ruff and Paul Holbrook. Fine in marbled paper boards with large hand-printed title label. With blue dust wrapper, which is lightly soiled. (Holbrook pp. 75). \$450

87. HEARN, LAFCADIO. *Japan: An Attempt at Interpretation.* NY, Macmillan, 1904. Octavo. First edition. Hearn's work introduced the West to Meiji-era Japanese culture and contributed to the mania of Orientalism that began sweeping through Europe in the late nineteenth century. This book was published shortly after Hearn's death in September 1904. In brown cloth with gilt lettering and a Japanese device. A brilliant copy of a book rarely seen in this condition. (BAL 7941). \$650

88. HEMINGWAY, ERNEST. *God Rest You, Merry Gentlemen.* NY, House of Books, 1933. First edition. One of 300 copies. This rather grim tale appeared again later the same year, slightly revised and censored, in Hemingway's collection *Winner Take Nothing.* Light fading to spine of red cloth boards, else near fine. (Hanneman A11A). \$1,250

89. HEMINGWAY, ERNEST. Press Photo of Hemingway and Fidel Castro. (Cuba, 1960). Black & white photograph of Ernest Hemingway and Fidel Castro deep in conversation. Taken by Osvaldo Ozon for the Revista Bohemia, a popular liberal magazine in Cuba that was taken over by the government around 1959. The earliest date stamp on the photograph is May 15,

1960. On the back of this slightly propagandistic photo is pasted part of a newspaper photo caption in Spanish mentioning that "Fidel Castro has been for many years a loyal reader of Hemingway" and that he is deeply familiar with the writer's work. Marks on back of photo consistent with its use as a press photograph reveal that the photograph was reused and reprinted many times over the years. Image is slightly discolored and has a few creases but still clear and sharp. \$250

ONE OF FIFTEEN WITH AN EXTRA ETCHING

90. [HERON PRESS]. *Lovejoy. Excerpts from a Memoir. A Commentary and Etchings by Bruce Chandler with an Epilogue by Anthony Lewis.* Boston, 1989. Folio. 33pp., unbound, as issued. From an edition of 115 copies, this is one of fifteen printed on handmade paper with an extra etching and signed by Chandler and Lewis. Illustrated with eight etchings by Chandler, one of which is a double-page fold-out. Elijah Parish Lovejoy was an Abolitionist minister and printer from Albion, Maine who, in the words of John Quincy Adams, was "the first American Martyr to the Freedom of the Press & the Freedom of the Slave." Chandler's handsome book draws from the memoir written by Lovejoy's brothers after his murder at the hands of a mob in Illinois in 1837. This book is not only beautiful but, as Lewis' epilogue points out, has great significance in our time. Fine in a blue cloth chemise with matching morocco-backed blue clamshell box, which shows slight wear. \$1,200

91. [HIDY, LANCE]. "The Hon. Alan Boyle's Wrecked Avis Monoplane at Bournemouth July 1910." (Boston, Godine Press, c. 1970). Framed print measuring 11 by 8 inches. One of an unknown number of copies; the edition was probably no greater than 200. An image of an early flying machine crashed and abandoned in a field of clover, printed in green with a caption printed in orange. A black border frames the scene. This is an early print by Hidy, who was a co-founder of the Godine Press in Boston. The original version of this print was made while

Hidy was at Yale in 1966 or '67, and this, the second, was made a few years later with Godine's encouragement. Hidy found his inspiration for the image in an old book on early aviation at the Yale library, and, in the accompanying correspondence, he explains that "there was a dignity to this image of failure, and the wording of the caption, that may have given me some solace." Extremely fine. \$450

92. HUXLEY, ALDOUS. *Apennine.* Gaylordsville, Slide Mountain Press, 1930. Tall octavo. First edition. One of 91 copies signed by the author, whose name is misspelled "Aldus" on the title page. An erratum slip containing the letter "O" is tipped in to remedy this. Huxley's sonnet is accompanied by a line drawing by Macrum. Very fine in cloth-backed tea-paper boards with chipped glassine wrapper. (Bromer A25). \$600

93. HUXLEY, ALDOUS. "Fifth Philosopher's Song," from *Leda*. (London, c. 1920). (1)ff. leaf. Typescript of Huxley's poem "Fifth Philosopher's Song" from his collection *Leda*, inscribed, "For Karen Jackson, from the author." The typescript is undated. In the penultimate line of this typescript, the word "froward" is spelled incorrectly as "forward"; this error was corrected before the first edition of *Leda* was published. In this three-stanza poem, the narrator ponders human potential, set in the context of Noah's ark. The typescript is matted and framed, measuring 18 by 14 inches. Extremely fine. \$750

94. HUXLEY, ALDOUS. *Music at Night and Other Essays.* NY/ London, Fountain Press/ Chatto & Windus, 1931. Octavo. 148pp. From the limited, signed first edition of 842 copies, this is one of forty-two copies issued out of series. Inscribed on front free endpaper by Huxley to the sister and brother-in-law of Huxley's first wife, Maria Nys: "Pour Suzanne et Joep affectueusement Aldous H 1932." A collection of essays on subjects such as art, literature, psychology, and history, some of which were first published in *The Spectator* and *Vanity Fair*. In black, gray, brown, and cream marbled boards, backed in black cloth with

printed label in brown. Boards rubbed at extremities, spine label slightly chipped, endpapers and first and last few pages lightly foxed, else near fine. (Bromer A28.1). \$400

95. HUXLEY, ALDOUS. *Proofs of Essays for Nash's Pall Mall Magazine*. (1931-1935). Quarto. (10)ff. The titles are: "Good Conversation" (August, 1931); "Drugs" (December, 1931); "The Angry Ape" (1931); "On Being the Right Size" (February, 1932); "Forewarned is not Fore-armed" (April 1932); "Love: a Fashion Forecast" (June, 1932); "The Cunning of the Oriental" (1932); "Bull Fights and Democracy" (October, 1932); "The Cult of the Infantile" (January, 1933); and "Thinking with One's Hands" (January, 1935). All are galley proofs except for "The Angry Ape," "The Cunning of the Oriental," and "The Cult of the Infantile," which are page proofs. Tipped-in and bound in light green boards. Written in longhand up the spine is "Aldous Huxley Ten Essays - Pre-publication page & galley proofs." A few small corrections to proofs in an editorial hand. Light soiling and fading to boards, else fine. \$850

PROVOCATIVE PRESENTATION TO LOOS

96. HUXLEY, ALDOUS. *Texts and Pretexts. An Anthology with Commentaries*. London, Chatto & Windus, (1935). Octavo. 312, 16pp. Phoenix Library edition. Presentation copy, inscribed to Huxley's close friend, Anita Loos, on the front free endpaper: "For Anita to dip into when the Women are too much for her, with love from Aldous H." Huxley admired Loos's writing and insisted on meeting her while visiting New York; they quickly became good friends. In turn, when the Huxleys moved to Los Angeles at the onset of World War I, Loos helped him find employment as a Hollywood screenwriter. With the recipient's bookplate, illustrated with a portrait of Loos in bold red, black, and white by the African-American illustrator Frank Walts. In blue cloth embossed with a phoenix on the front board, spine gilt-stamped with three flowers. Slightest wear to ends of spine, else fine. \$500

RARE EDITIONED DAVID JONES ENGRAVING

97. [JONES, DAVID]. "Reclining Cat." (Capel-y-ffin, Wales), 1926. Original copperplate engraving measuring 4 1/2 by 3 1/2 inches. One of twenty copies signed, numbered, and dated by the artist. In 1926, Jones completed a group of four copper engravings, limited to twenty copies each, of which this is one. According to Douglas Cleverdon, apart from some signed artist's proofs, these are the only engravings thus issued. Jones displays a beautifully fluent engraved line in this work. Very fine. (Cleverdon E133; p. 12). \$1,250

98. [JONES, SHIRLEY]. "Rain Flowers." (Wales), 1980. Print measuring 20 by 17 inches. One of fifty copies. A luminous print in green and violet of a hyacinth, signed by the artist. The flower blooms against layers of overlapping leaves, which lighten into transparency as they extend upwards. A renowned Welsh book artist, Jones has dedicated herself to the arts of printing both words and images. In a violet mat, measuring 26 by 22 inches. A couple of the faintest spots of soiling, else very fine. \$200

99. JOYCE, JAMES. *Chamber Music*. London, Elkin Matthews, 1918. 16mo. (18)ff. Second edition. With the label of Shakespeare and Company, the famed bookshop and literary meeting place founded by Sylvia Beach. Beach was a strong supporter of Joyce and the first publisher of *Ulysses*. *Chamber Music*, Joyce's first book, was published only through the considerable efforts of Arthur Symons, whom he had met through Yeats in 1902. Symons not only moved heaven and earth to find him a publisher who wouldn't require a subsidy, but he also wrote an extremely favorable review of the book in *The Nation*. Bound in printed gray laid-paper wrappers, which show some slight edgewear. A spot on the front cover has some faint residue from a previous label, else fine. Housed in a folding blue cloth chemise and a matching protective slipcase. With the book label of poet and U.S. diplomat John Haven Ferguson. (Slocum & Cahoon A4). \$500

100. JOYCE, JAMES. *Pomes Penyeach*. Paris, Shakespeare and Company, 1927. First edition. After an edition of thirteen copies on Dutch handmade paper, this is one of an undetermined number printed on cream-white wove paper. Three-line errata slip tipped in facing the colophon. Toning to margins of covers, small crack starting to spine, else a nice copy in pale green boards. Housed in a green cloth folding chemise and matching morocco-backed slipcase, which is toned to spine and shows some wear to extremities. With the bookplate of John Haven Ferguson. (Slocum & Cahoon A24). \$500

101. (Juvenile). ABDY, THEODOSIA. *Twinkling Stars. Being the True Account of a Journey Through Starland with Its Many Funny Incidents and Happenings*. London, Jarrold & Sons, (1901). Oblong quarto. 58pp. First edition. Illustrated throughout in black & white by the author. A young girl and her friends take a journey by balloon through Starland, which includes a trip to the moon, where the travelers are put into coops by the Christmas Turkeys, with the intent to fatten them up for Christmas dinner. The illustrations and characters bring to mind the work of Maurice Sendak. In illustrated boards backed in red cloth, which show some light soiling and wear to extremities. Small chip to front endpaper and faintest foxing to margins of a few pages, else a nice copy of an unusual fantasy book for children. \$450

102. (Juvenile). ADAMS, RICHARD. *Watership Down*. London, Rex Collings, 1972. First edition of the author's first book. With a bookplate signed by Adams, the design of which features three rabbits leaping over a hill. This children's classic has its origins in stories that Adams told his children while traveling to the countryside, combined with elements of epic heroism and mythology. Faint rubbing to corners, bottom of spine slightly bumped, otherwise fine in a fine dust wrapper. \$2,000

103. (Juvenile). BARBAULD, MRS. (ANNA LAETITIA). *Hymns in Prose for Children*. New Haven, Sidney's Press, 1808. 48mo.

chapbook. 63pp. Twelve hymns written by Barbauld in prose, with a frontispiece, an engraving on the title page, illustrations for each of the hymns, and a tailpiece. The hymns are followed by a section titled, "Lessons for Children," which explains the cardinal directions, the origins of foods such as raisins and tea, and gives a cautionary tale about why young children should not wander off alone. Barbauld was a poet and the author of several children's books. She ran a boarding school with her husband, a minister, for several years, and drew on this experience in creating educational and devotional works for children. Small dampstains to front endpaper, spine and covers rubbed and slightly chipping along spine, else a nice copy in peach wrappers, titled to front cover and bearing the illustration of an eagle on the rear. (Welsh 60.13). \$350

104. (Juvenile). [CALASTRINI, GIANNA]. Original Illustrations for *Pinocchio*. (20th Century). Six watercolor illustrations depicting events from the *Adventures of Pinocchio*, each measuring approximately 6 1/2 by 5 1/4 inches. One of the illustrations is signed by the artist, Gianna Calastrini. In the first, the mischievous marionette is being crafted by the woodcarver Geppetto, and in the second, the Blue-haired Fairy admonishes Pinocchio for running away from his father and carries him back home. In subsequent scenes, Pinocchio encounters a frightening serpent, flies on the back of a dove, and thanks a giant fish for rescuing him. In the final illustration, the marionette falls asleep and is transformed into a real boy. Paper slightly rubbed in a few spots, last illustration has a spot of soiling, else a fine set of charming illustrations for a classic children's tale. Framed together with a blue mat. The whole measures 18 3/4 by 23 inches. \$450

105. (Juvenile). *THE CHILD'S CHRISTIAN PRIMER*. NY, T. W. Strong, (c. 1843-1866). Octavo. 24pp. With a hand-colored engraved title page and large wood engravings on nearly every page. The first three lessons include an illustrated alphabet, and the fourth has illustrations for each of the numerals one through nine. The words of the text are broken down into syllables to fa-

cilitate reading. The primer includes the Lord's Prayer and Ten Commandments and advises on good behavior, but it also contains descriptions of leopards and zebras and describes how the dogs of St. Bernard in Switzerland would rescue children lost in the snow. Fine in pictorial green wrappers, with a publisher's advertisement on the rear cover. \$185

ONLY TWO RECORDED COPIES

106. (Juvenile). [CRUIKSHANK, GEORGE]. *Punch and Judy*. NY, G. G. Sickels, 1830. Octavo. (14)ff., 91pp. First American edition. With a hand-colored frontispiece engraving of Mr. Punch, drawn by Cruikshank from the original miniature in the Royal Academy. Preceding the title page are twenty-three hand-colored, sequential illustrations depicting the events of the puppet show, each framed within a stage. Scenes shown include Mr. Punch's encounters with the Hangman, who ends up being hanged himself, and a final fight with the Devil. The accompanying text provides a dialogue of the puppet show, as well as an account of its origins and the history of puppet-plays in England. Only two institutional copies recorded. Owners' signatures in pencil to the tops of two preliminary leaves, binding rebacked, expert paper repairs to a few of the plates, else a fine copy. (See Cohn, 150). \$1,500

WITH ORIGINAL DRAWING

107. (Juvenile). [HAGUE, MICHAEL]. *Michael Hague's Favorite Hans Christian Andersen Fairy Tales*. NY, Holt, Rinehart and Winston, 1981. Small quarto. 162pp. One of 350 deluxe copies, signed by Hague and with an original drawing by him. In this copy, Hague has drawn a majestic leaping stag on the second endleaf. With a frontispiece and many full-color plates for each story. Contains a selection of Andersen's tales, from "Thumbelina" to "The Little Mermaid." In blue cloth with a large pictorial label, titled in silver to spine, and housed in a slipcase. Slight fading to spine and slipcase, else very fine. \$175

108. (Juvenile). *OLD AGE*. NY, Samuel Wood, 1813. 32mo. chapbook. (8)ff. Illustrated with woodcut vignettes, of which the last is an image of a skeleton prostrate in prayer. Welch identifies this as the third edition of this rare, near-miniature chapbook, which is a meditation on the inevitability of physical decay, tempered for a youthful audience with the idea of the immortality of the soul. Minor spotting to edges, contemporary owner's signatures on first and last pages, else a remarkably bright, clean copy in pale peach wrappers. (Welch 958.3). \$475

109. (Juvenile). *PEOPLE OF THE OLD WORLD*. Concord, NH, Rufus Merrill, 1850. 32mo. chapbook. 16pp. Nearly every page features a woodcut of the denizens of each nation under discussion, below which is the printed text. Although initially concerned with European countries (i.e., England, Scotland, Holland – where "the men are great smokers" – Iceland, and Denmark), it then jumps over to Asia to explore the costumes of Siam and China. It ends with a discussion of the "strange" ceremonial attire of the Otaheitans, or Tahitians. In original peach wrappers printed in red, which show some soiling and splitting along spine. Two small holes to last page, affecting margin of images. A nice copy overall. \$200

13-YEAR-OLD DESIGNER, ENGRAVER, AND PRINTER

110. (Juvenile). [SLAVICK, FRED]. *Six Original Linoleum Block Prints: Bible Stories*. New York, New York, (c. 1940). A portfolio of monochrome block prints – all depictions of Bible stories – by Fred Slavick, age 13, who designed, engraved, and printed them in the print shop of Public School 45 in the Bronx. Each print signed by Slavick for presentation to his printing instructor, Mr. Frey. A scholar-printer and the proprietor of The Garden Press for over fifty years, Edward J. Frey began his career as an instructor in the New York public school system. All are on 9 by 11-inch sheets of cream-colored paper, captioned, and hand-somely collected in a chocolate brown paper folder with a label on the cover printed in three colors. Fine. \$150

111. (Juvenile). VOS, HERMAN A. *Het ABC van het Nazir-egiem*. (Leuven, Brussels, A.N.U.M., 1944). 16mo. (14)pp. A brightly-illustrated anti-Nazi alphabet book in Dutch, filled with color caricatures of German soldiers and their leaders, including Hitler, Goebbels, Himmler, and others. The book opens with a foreword by the author/illustrator, Dutch artist Herman A. Vos, decorated with the Allies' flags. In illustrated wrappers, with a depiction of Nazi leaders in stocks on the front cover. Tiny hole to top of front cover, else fine. \$650

112. (Juvenile). WIGGIN, KATE DOUGLAS. Leaf signed by Kate Douglas Wiggin and Nora Archibald Smith. (N.p., c. 1920s). Octavo. (1)ff. Leaf excised from an unknown book, inscribed to Richard Vernon Johnson: "from his sister Marian / and with the good wishes of / the editors / Kate Douglas Wiggin / Nora Archibald Smith." Wiggin is best known for writing *Rebecca of Sunnybrook Farm*, but she and her sister, Smith, were also educators and edited a series of children's literature collections. It is likely that this leaf was taken from one of those collections. (7 1/2 by 4 7/8 inches; 190x125mm). \$100

> > JUVENILE, SEE ALSO: ITEM #79

113. [KALDEWEY, GUNNAR]. *15 Kyoto Gardens*. Poestenkill, NY, Kaldewey Press, 1998. Quarto. 28pp., frenchfold. One of forty copies. Signed by Gunnar Kaldewey. This book is inspired by the notion of "nature as art." The first text page poetically states: "Books are like gardens that one can carry/around; gardens are like books that one can/experience, promenade through or get lost . . ." The artist has captured the finest details of nature in his prints of lime and silver, with borders in black. Text printed in orange on transparent, smaller, octavo-sized sheets, which appear intermittently throughout the illustrations. In green Japanese paper-over-boards, with two little garden stones on the cover surrounded by gold leaf and a clear plastic frame. Housed in a paper chemise and matching slipcase. Small stain to bottom edge of slipcase, else extremely fine. \$1,750

114. [KALDEWEY, GUNNAR]. *Antiquariat Gunnar Kaldewey: Katalog 34, Katalog 50, Katalog 67*. Düsseldorf/ NY, 1977, 1980, 1981. Three octavo volumes. Comprises: *Katalog 34: Hêhres & Triviales, oder aus den Leihbibliotheken der Goethezeit; Katalog 50: Hêhres & Triviales, Register Band 1-10; Katalog 67: Kaldewey's Lese-Kabinett*. 168; 252; 272pp. Two catalogues of antiquarian books and an index to the first ten catalogues produced by Kaldewey. *Katalog 50*, the index, comes with user instructions and organizes works by author, illustrator, location, publication, and provenance. Text in German. Gunnar Kaldewey is perhaps best known as an influential contemporary book artist and the proprietor of the Kaldewey Press, but his first career was as a successful antiquarian bookseller in Germany. These catalogues demonstrate his knowledge of and passion for the traditions and history of the book. Slight toning to spine of *Katalog 34*, else a fine set. \$400

WORLD TRADE CENTER IMMORTALIZED

115. [KALDEWEY, GUNNAR]. *Asia America Europe*. Poestenkill, NY, Kaldewey Press, 1994. Three booklets and three hanging scrolls, housed together in a clamshell box. One of forty copies. With silk-screened images on translucent paper and text in three languages and several colors. Signed by Kaldewey. In this work, Kaldewey explores three representative buildings notable for their height, one of which no longer exists: the Longhua Pagoda of China, the World Trade Center in New York City, and the Cathedral of Cologne, Germany. The Longhua Pagoda is accompanied by discussion of its construction and its architectural elements, while the World Trade Center is described using statistics and numbers. The text accompanying the Cathedral of Cologne highlights its centuries-long building process and survival. An extremely fine copy of what has now become a memorial for September 11th in its own way. \$1,650

116. [KALDEWEY, GUNNAR]. *Changing Waters. Part 1: The Hudson River*. Poestenkill, NY, Kaldewey Press, 1991. Extreme

oblong. 14pp., frenchfold. One of forty copies. Gunnar Kaldewey offers both a poetic, intimate encounter and a nostalgic history of our country's most visited and inspiring rivers. Text printed in green, with occasional red and yellow. Illustrations evocative of rhythmic water-flow throughout. Light crease to covers, else extremely fine in soft teal morocco. Housed in chemise and slipcase, both made of gray boards. \$1,500

117. [KALDEWEY, GUNNAR]. Hearn, Lafcadio. *Insect Musicians*. Poestenkill, NY, Kaldewey Press, 2001. Oblong quarto. 18pp., frenchfold. One of forty copies signed by Kaldewey. An elucidating history of the allure of the "songs" of night insects in Japanese culture. Printed in black on sky blue, high-sheen handmade paper flecked with darker blue. Each printed page is separated by a transparent paper "netting" flecked with gold and silver leaf, which is decorated with little insects printed in black and brushstrokes of green and yellow. Bound in decorative gray paper with contrasting fibers of pink, blue, and white. Visually, a beautiful and delicate book. Housed in a paper-over-boards chemise and matching slipcase. Extremely fine. Together with a CD, "Near the Moon-Watching Pavilion," as a supplementary aural piece. \$1,500

118. [KALDEWEY, GUNNAR]. *Light Years*. Poestenkill, NY, Kaldewey Press, 1996. Folio. (20)ff. One of forty-five copies. Inscribed by the author/artist. Illustrated with stunning prints across each page spread showing stars, galaxies, solar systems, the explosions that create new stars, and other phenomena in space. The images are printed in all of the colors of the spectrum: Kaldewey explains that since "All of our knowledge of the universe comes to earth in the form of radiation with various wavelengths," we perceive the universe through the colors of the light spectrum. The text is printed below the illustrations. The prints are followed by pages scattered with the names of stars in coordinating colors. In white paper wrappers printed with the title and a gray paper-covered chemise and slipcase. Extremely fine. \$1,750

119. [KALDEWEY, GUNNAR]. *Pachinko. A Nine Minute Dream*. (Poestenkill, NY, Kaldewey Press, 1999). Large quarto. 6ff., accordionfold. One of thirty-eight copies on handmade paper. Signed by the publisher, Gunnar Kaldewey. The first book of the Kaldewey Press to utilize the technology of the computer, Photoshop, and an Epson printer in creating the color illustrations. With an accompanying audio CD of the background noise of a Pachinko arcade. Mint in chemise and slipcase. \$1,750

120. [KELLY/WINTERTON PRESS]. Chuang Tzu. *Discussion on Knowing*. NY, (1984). Octavo. (11)ff., frenchfold. One of forty-eight copies. A selection from *The Complete Works of Chuang Tzu*, written by one of the founders of the Taoist school of philosophy. Title-page calligraphy, in red, by Jeanyee Wong. A handsome, thin volume printed by Jerry Kelly. Bound in dark blue silk-covered boards by George Wieck. Red label to spine, lettered in gilt. Very fine in a cardboard slipcase. \$350

121. (KING, STEPHEN). *Blaze, by Richard Bachman*. NY, Scribner, (2007). First edition. Pseudonymously written by Stephen King under his early pen name. King worked on the novel from 1972-1973 and then abandoned it after re-reading the work. More than thirty years later, he revisited the manuscript in the archives of the Folger Library at the University of Maine and decided to give it a second chance. Very fine, in original dust wrapper. \$100

122. KING, STEPHEN. *The Tommyknockers*. NY, G. P. Putnam's Sons, 1987. First edition. In original dust wrapper, with the author's name in red letters. King writes that this horror novel, with a science fiction twist, was inspired by works by H. P. Lovecraft and Clifford Simak. Faint rubbing to spine edges, dust wrapper slightly bumped to top of spine, else fine. \$100

123. [KOCH, PETER]. Spillane, Mickey. *I'll Die Tomorrow*. Berkeley, Del Milion Editions, 2009. Square octavo. (48)pp. One of forty-five copies. Printed by Peter Koch and illustrated

with digital pigment prints of seven photographs by Karen Filter. The photographs depict scenes that could have been taken straight from film noir, with gun-wielding men wearing fedoras and women in slinky dresses. Filter's photographs have a vintage aesthetic and were originally printed using a unique color technique that she created based on Carbro prints from the 1930s and 1940s, and 1950s Technicolor. Fitting accompaniment to Spillane's work, the photos were selected from Filter's "B-Movie Series" and "Detective Series." Filter made her name on the Los Angeles music scene in the 1980s, photographing everyone from jazz greats like Dizzy Gillespie to Devo and the Go-Go's. As new in boards printed with a six-color letterpress take on the pulp style, with the title in bold red and yellow. The back cover features a black and white print of the side of a gun. Listed at publication price. \$750

124. LAMB, CHARLES. *John Woodvil, a Tragedy*. London, G. and J. Robinson, 1802. 12mo. (iv), 128pp. First edition. This is Lamb's first play, written in 1799. The book also includes Mary Lamb's poem "Helen," which marks her first appearance in print. In reference to "Helen," Charles Lamb asked Coleridge, in a letter: "How do you like this little epigram? It is not my writing, nor had I any finger in it. If you concur with me in thinking it very elegant and very original, I shall be tempted to name the author to you. I will just hint that it is almost or quite a first attempt." The book concludes with some "curious fragments" by Robert Burton, which are, in fact, by Lamb. A few light scratches to front cover, else a nice copy bound in full green crushed morocco by Bedford, with gilt spine and gilt turn-ins. Includes a tipped-in fragment of paper with a crossed-out inscription, apparently in Lamb's hand. Housed in a cloth chemise and slipcase. (Livingston, pp. 47-52). \$1,500

125. [LAURENCIN, MARIE]. Original etching from *Alter-nance*. (N.p., Le Gerbier, 1946). One of 340 copies. Color etching measuring 7 3/4 by 6 1/2 inches by Marie Laurencin, a contemporary of Picasso and Braque, depicting an angel with a

small guitar in her lap. Although Laurencin was one of the few women artists of the time to experiment with Cubist ideas, her focus on female subjects is often viewed as a response to Cubism's masculine modernism. This etching is from the book *Alter-nance*, a collection of works by leading writers and artists after World War II that includes Jean Cocteau, Paul Eluard, and Henri Matisse. Matted and framed in an antique-style carved wooden frame by Heydenryk in New York. The whole measures 14 by 13 inches. \$1,500

126. [LAURENCIN, MARIE]. Portrait of a Young Woman. Color lithograph measuring 12 by 9 1/2 inches by Marie Laurencin. This print in pastel colors depicts a woman with a tender, tranquil expression, wearing an elaborate bow in her hair. Matted, with an antique-style frame with curls of gilt decoration from the House of Heydenryk in New York. The whole measures 18 3/4 by 16 1/8 inches. Some very slight yellowing to edges of paper, else extremely fine. \$1,000

127. LAWRENCE, D. H. *The Prussian Officer*. London, Duckworth, (1914). First edition, first issue. Lawrence's first book of short stories. Bound in blue cloth, gilt-stamped to front cover and spine. A fine copy. Bookplate. (Roberts A6.1). \$625

EARLIEST OF THE ENGLISH PRIVATE PRESSES

128. [LEE PRIORY PRESS]. Quillinan, Edward. *Dunluce Castle. A Poem in Four Parts*. (Ickham, Kent), 1814. Large quarto. (viii), 68pp. One of 100 copies, this being one of a few copies on large paper. With wood-engraved title page vignette and endpieces and borders to every page. Sir Egerton Brydges, with John Johnson and John Warwick as printers, founded the Press, which lasted ten years and printed about fifty books in editions of under 100, to furnish "the literary collectors with reprints... in which there shall be an attempt to add beauty of typography and wood-engraving." Lee Priory is considered to be the earliest press of the private press movement. Internally a fine copy in

original morocco-backed brown boards, which show moderate edge wear and strengthening to inner hinges. \$1,500

129. [LIMITED EDITIONS CLUB]. Thoreau, Henry David. *Walden: Or Life in the Woods*. Boston, 1936. Octavo. xiii, 290pp. One of 1,500 copies signed by Edward Steichen and printed at the Merrymount Press. Illustrated with numerous plates from photographs made at Walden Pond by Steichen over the course of the four seasons. It was George Macy's intent that the photographs augment the reader's experience by providing atmosphere rather than literally illustrating events in the text, which Steichen did quite successfully. Macy points to the image of dew on tree branches facing page 76 for particular praise as a work of art. An extremely fine copy in cloth-backed decorative boards, original glassine wrapper, and publisher's slipcase, which has a small chip to top edge and shows light wear. (Quarto-Millenary 78). \$800

130. LONDON, JACK. *Revolution and Other Essays*. NY, Macmillan, 1910. First binding state. An extremely fine copy in maroon ribbed cloth, decorated in gilt. (Woodbridge 72; BAL 11916). \$1,000

131. [LUBBOCK, J. G.]. Signed print. 1983. Signed and dated by the artist in pencil. This piece depicts a near panoramic view of a misty, blue-gray mountain range under a pale yellow sky. Mountain peaks in the foreground of the scene are rendered in warmer reddish-brown colors and give the appearance of dimensionality. A characteristic work by this engineer-turned-artist, whose collaborations with Rampant Lions Press are well known to collectors. Professionally matted and mounted in a beautiful wood frame with a rich tortoise-shell pattern. Very fine. \$450

132. MANN, THOMAS. *The Beloved Returns: Lotte in Weimar. Translated from the German by H. T. Lowe-Porter*. NY, Knopf, 1940. Octavo. First edition in English. One of 395 copies

signed by the author. Fine in peach boards backed in blue cloth in white dust wrapper toned along spine and light blue slipcase, slightly worn at edges. T.e.g. \$750

133. MCCULLERS, CARSON. *Reflections in a Golden Eye*. Cambridge, Houghton Mifflin, 1941. First edition. Author's second book, a novel set on an army base in the South. Fine in two-tone buff cloth, with a dust wrapper, which shows the title on the cloth binding through a cellophane window. The cellophane has shrunk, as is common with this title, resulting in some wrinkling around it, and there is one lateral tear across the spine section. (Shapiro, et. al. A2.1.a). \$1,500

134. (Miniature). [ARM & HAMMER]. *The Oval Portrait*, by Edgar Allan Poe. Sugar Land, TX, 2004. 21pp. One of 65 copies. Illustrated with a frontispiece portrait of Poe. This tale of beauty, art, and obsession is one of Poe's shortest stories, perfectly suited to this miniature format. Extremely fine in black cloth boards, gilt-stamped on the front cover with the oval silhouette of a woman. (2 1/2 by 2 3/8; 65x60mm). \$150

135. (Miniature). [BROMER, ANNE & DAVID]. *Carmina Sapphica*. Boston, 1983. (xviii), 46pp. Second edition. One of 150 copies. This famous miniature book of Horace's songs was first printed at the Ashendene Press in 1923 on a commission from Queen Mary for the library of her magnificent Doll's House. Of that first printing, only a handful of copies survive today, making it a book of the utmost rarity. This second edition was printed by Linnea Gentry with the original plates of the 1923 edition on the handpress used at Ashendene. With a new introduction by Michael Hornby, son of Ashendene founder Charles Henry St. John Hornby. Bound in full brown morocco with gilt-stamping by David Bourbeau, in the same style as the 1923 edition. Housed with the prospectus in a small octavo-sized, morocco-backed clamshell box. Considered one of the important miniature publications of the last century. Extremely fine. (Bradbury, p.38). (Book size: 1 3/8 by 1; 36x26mm). \$450

UNRECORDED COSTUME BOOK

136. (Miniature). *COSTUMES SUISSES*. Lucerne, Freres Eglin, (c. 1850s). 22-panel panorama of hand-colored lithographs. The tiny illustrations show men and women from the different Swiss cantons in their native dress. The images are meticulously colored, showing careful attention to the small costume and background details. In the original marbled boards, and housed in the original paper sleeve, with a hand-colored, lithographed label showing a Swiss chalet. This costume book is not recorded in any of the major costume references. Gumuchian lists a similar item with only twenty costumes; he does not note the publisher, however, which is clearly printed on the sleeve of this copy. Ownership inscription dated Lucerne, 1853. (See Gumuchian 4069 and Welsh 2045). (2 3/4 by 2 1/8; 70x53mm). \$950

137. (Miniature). DIDOT, HENRI. *Evangile de Notre Seigneur Jesus Christ selon Saint Matthieu, d'apres la version revue par J. F. Ostervald*. Haarlem, 1900. 52pp. The Gospel of Matthew beautifully printed here in the famous 2 1/2-point type cut by Henri Didot at the age of sixteen. He invented a type-casting device, the polyamatype, for the purpose. It was first used to print "Maximes et Reflexions Morales" of Rochefoucauld in 1827 and a Horace in 1828, then was sold to Enschedé in Haarlem. *Mikrobiblion* claims that the clarity and beauty of Didot's types are best displayed in this masterful volume. Light creases to page margins, covers slightly bowed, else a fine copy in the publisher's brown cloth, stamped in gilt and blind. Inscribed by Enschedé's printer, Jan van Krimpen. (*Mikrobiblion* 90, Bondy p. 92). (2 1/2 by 2; 65x51mm). \$300

138. (Miniature). [FLEECE PRESS]. *The Fleece Press Guide to the Art of Wood Engraving*. Woolley, England, 1986. 28pp. One of 250 copies bound in cloth, signed by the proprietor of the press, Simon Lawrence. Illustrated with nine engravings taken from the original blocks by artists Joan Hassall, Monica Poole, George Mackley, and others. A couple of the illustrations relate

to the art of printing. Extremely fine in patterned Liberty cloth with a printed label. Housed in a blue cloth slipcase. (2 15/16 by 2 3/16; 74x56mm). \$110

139. (Miniature). [FROMME, CARL]. *Rokoko-Kalender 1916*. Vienna, (1915). (62)pp. A lovely finger calendar, printed in red and black, with decorative borders in violet. Extremely fine in black morocco, with gilt four-leaf clovers. A.e.g. (See Spielmann 438-41 and Welsh 6037). (2 3/4 by 1 3/8; 70x35mm). \$225

140. (Miniature). [LUMMIS, CHARLES F.]. *Birch Bark Poems 1880*. Chillicothe, OH, 1882. (6)ff. "Seventh thousand" printed inside the front cover. A collection of poems printed entirely on thin birch bark, with illustrations by the Boston engraver J. S. Conant. The front cover bears an engraving of a birch tree with the year 1880 carved into the bark, and, on the rear cover, cherubs strip birch bark from a tree. Lummis created these unusual miniatures while he was still a student at Harvard, after working as a printer at a New Hampshire resort hotel. These poems were his first published works. Fine. (Bondy, p. 159; Bradbury, p. 211). (2 15/16 by 2 7/16; 75x63mm). \$150

141. (Miniature). [MITCHELL, SHANNON]. *Psalms 119*. (Vancouver, WA, 1984). Hebrew manuscript illuminated by Mitchell. Opens with the Hebrew alphabet, followed by the psalm in acrostic form. Main text is in black, with red initials and section headings on gold backgrounds. Mitchell was an accomplished scribe and illustrator of manuscript miniature books. Gilt Star of David on the front cover is somewhat rubbed, else fine in black leather binding with clasp. Bookplate of Rabbi Kalman Levitan. (Bradbury, p. 276). (1 3/4 by 1 1/2; 45x38mm). \$350

142. (Miniature). [PETIT OISEAU PRESS]. *An Incident of Border Warfare*. Chicago, 1958. (28)pp. One of fifty copies. An account of conflict between frontier dwellers of northwestern Virginia and neighboring Indians. Illustrated throughout with small black & white drawings, including a simple map of the area. In

three-quarter black cloth and printed yellow boards. Fine. (Bradbury, p. 179; Welsh 3721). (2 by 1 9/16; 51x40mm). \$150

b) A second copy, in quarter black cloth with cloth corner pieces and printed light-blue boards. Fine. \$150

143. (Miniature). [PETIT OISEAU PRESS]. *The King of Indoor Sports*. Chicago, 1963. 21pp. One of fifty copies. An amusing story about trying out a typewriter. Fine in cloth-backed blue boards. (Bradbury, p. 179). (1 7/8 by 1 1/2; 48x38mm). \$225

144. (Miniature). [PETIT OISEAU PRESS]. *The Mecklenburg Declaration of Independence: May 20, 1775*. Chicago, 1954. 8pp. One of 100 copies printed by Doris V. Welsh. An account of a declaration by citizens of South Carolina in 1775, on the day of the Lexington Fight. Bound in three-quarter black cloth and decorated boards, with printed labels. A fine copy of Welsh's third book. (Bradbury, p. 178; Welsh 4893). (2 3/16 by 1 3/4; 55x45mm). \$110

145. (Miniature). PHOTOGRAVURE ALBUM. (Late Nineteenth Century). (8)ff. Album containing ten oval photogravure portraits, pasted in. Many of the images show domestic scenes of mothers and children, and one shows two children walking barefoot through the forest. Each page has an oval border printed in gilt. Bound in brown cloth with decorative gold-colored metal appliques on the covers and a metal clasp. A.e.g. (1 1/4 by 1 1/8; 33x28mm). \$250

146. (Miniature). [POOLE PRESS]. *The Golden Rule East and West*. (Berkeley), 1987. (18)ff. One of fifty-five copies signed by the designer, printer, and binder, Maryline Poole Adams. Illustrated with the symbols of eight religions, from Christianity to Zoroastrianism, and each page of text is framed with curling floral borders. Contains versions of the Golden Rule ("Do unto others...") from the texts of eight different religions, collected by Gerald A. Nemath. Mint in a Coptic binding of gilt-titled wood-

en boards with ties and an open back. (Bradbury, p. 184). (2 3/4 by 1 3/4; 70x45mm). \$250

147. (Miniature). PROKOSCH, FREDERIC. *Andromeda*. (N.p.), Frederic Prokosch, 1935. (2)ff. From an edition of twenty-two copies, this is one of five on Brussels Vellum. One of Prokosch's "butterfly books," so-called because of their diminutive size, which were given as Christmas gifts. While many of these books reproduced poems by noted poets, "Andromeda" was written by Prokosch himself and later published in his collection *The Assassins*. Bound in decorative paper wrappers with a floral design. A few finger marks to covers, gift note on front endpaper, else fine. (3 by 2 5/16; 77x59mm). \$300

THE HOUGHTON COPY

148. (Miniature). [ST. ONGE, ACHILLE J.]. *The Inaugural Address of Dwight D. Eisenhower*. Worcester, 1954. 33pp. One of 1,000 copies. The text of the inaugural speech by the 34th president of the United States, printed at the Chiswick Press. Includes a frontispiece photo portrait of Eisenhower. A very fine copy in a handsome, gilt-stamped brown leather binding by Sangorski & Sutcliffe. The Houghton copy, with his booklabel on upper front paste-down. A.e.g. (Bradbury, p. 252). (2 3/4 by 1 7/8; 70x48mm). \$200

149. (Miniature). *TASCHEN KALENDER auf das Jahr 1865*. Leipzig, Schreibers Erben, (1864). (30)ff., printed on one side only. Lithographed from engravings. With portrait frontispiece, four full-page illustrations, and a small headpiece for each month showing a seasonal scene. With a few light smudges, else fine in printed orange wrappers. (See Welsh 6580-86). (1 15/16 by 1 1/2; 48x37mm). \$400

150. (Miniature). *TASCHENKALENDER auf das Gemein-Jahr 1817*. (N.p.), Herausgegeben von der Konigl. Preussischen Kalender Deputation, (1816). (26)ff. A finger almanac with twelve

fine, stippled copper engravings of the costumes of Abyssinia, India, and Arabia. Fine in marbled wrappers with cardboard sleeve. (Welsh 6591). (2 3/4 by 1 1/8; 70x27mm). \$450

151. (Miniature). [TATLIN BOOKS]. *Anglo Saxon Journey Charm. Translated by Karl Young*. (Bangor, 1996). (12)ff. A prayer for safety on the way, with subtle decorations in color. The first eight pages unfold to show a wheel-like design. According to the translator's note, "Very little pagan influence can be seen in this poem, which seems more prayer than charm." A handsomely designed and printed book on handmade papers. Although no limitation is given, few copies of this entirely handmade book were printed. Mint in rose printed boards and gray slipcase. (2 3/4 by 1 5/8; 70x40mm). \$125

152. (Miniature). TAYLOR, JEREMY. *The Marriage Ring; or The Mysteriousness and Duties of Marriage*. London, Hamilton, Adams, and Co, 1844. ii, 110, iipp. Contains the text of a 17th-century sermon by Taylor, a controversial clergyman known as the "Shakespeare of Divines." It is thought that this sermon was delivered during Taylor's exile to Wales during the English Civil War, and it deals with the roles of the man and the woman in marriage. The text is in two parts: the first part deals with the history of marriage and the duties of the man; the second part deals with the duties of the woman. A fine copy of a rare miniature, bound in watered silk boards. A.e.g. (*Mikrobiblion* 226). (2 7/16 by 1 7/16; 63x36mm). \$500

153. (Miniature). [WIRTH, A. C.]. *Elegy (Wrote in a Country Churchyard)*, by Thomas Gray. Baltimore, (1967). 36pp. Frontispiece. Limited to 75 copies printed throughout in blue with two red opening initials. Fine in gilt-stamped blue cloth. With handsome miniature bookplate. (Bradbury, p. 190). (2 1/16 by 1 5/8; 51x40mm). \$125

154. [MOSER, BARRY]. "Joseph Conrad." (N.p.), 1974. Etching printed on a sheet measuring 10 by 14 1/2 inches. One of

fifty copies, signed by Moser and inscribed to one of his original patrons, Loel Greene. Illustration shows Conrad in his later years, wearing a bowler hat. Very fine. \$350

155. [MOSER, BARRY]. Portrait of Truman Capote. (N.p.), 1987. Original pencil drawing of the author of *Breakfast at Tiffany's* on white paper. Image measures 6 1/2 by 4 inches and is tastefully matted. Fine. \$850

156. [MOSER, BARRY]. "Tree." (c. 1980s). Signed, original etching of a gnarled, ancient tree, depicted in detail. Printed in sepia. Inscribed by Moser, "For the Elkind." Mimi and Arnold Elkind were book collectors and important patrons of the Pennyroyal Press. Measures 12 1/2 by 15 inches; plate is 7 1/2 by 9 3/4 inches. Fine. \$350

157. [MUNARI, BRUNO]. *Meneguzzo, Marco. Bruno Munari*. (Milan, Electa, 1986). Small oblong quarto. 107pp. Catalogue from an exhibition at the Milan Royal Palace exploring Munari's work from 1930-1986, with photographs that showcase the diversity of the artist's oeuvre. Included are mobiles, children's books, sketches, paintings, constructive games, and more. All explore the artist's favorite themes of pattern, color, movement, and logic. Text in Italian. Fine in gray paper wrappers, which show some light wear to extremities and sunning to spine. In original slipcase, which has come unglued at the top. \$200

EARLY COMPUTING AND CONCRETE POETRY

158. NORTON, TOM. *Computera: A Manual of Low Resolution Bit Map Charaters, with Many Apologies to Arrighi*. Cambridge, MA, A to Z, 1983. Duodecimo. 12ff. From an edition of unknown limitation, this is a stated proof copy, signed by the author/designer, Tom Norton. IBM introduced the first personal computer to the world in 1983, and these early machines contained a small family of crude bitmap fonts. In what is very likely the first book to explore the artistic uses of these low-resolution,

computerized fonts, Norton presents these possibilities in various formats, employing a variety of sizes and layouts, and, in the process, he has created something approximating concrete poetry. At times, the text is an almost prophetic, often humorous meditation on human/computer interaction: "Listed now / with the / inevitabilities / of life / [...] death / & / taxes / are three new pleasures / bugs / crashes / & / downtime." A very fine copy in patterned stiff wrappers. \$750

159. [OFFICINA BODONI]. Feliciano, Felice. *Ippolito e Lionora*. Verona, 1970. Small quarto. One of 200 numbered copies. Transcription of a manuscript copy of *Ippolito and Leonora*, attributed to the fifteenth-century Veronese scribe Feliciano. Illustrated with photo reproductions of the original manuscript, from the collection of Harvard's Houghton Library. With a commentary on Feliciano by Giovanni Mardersteig of Officina Bodoni, subsequent to the transcription. In full vellum, gilt-lettered to spine. Very fine in a cardboard slipcase. \$375

FIRST NEW DIRECTIONS PUBLICATION

160. O'REILLY, MONTAGU. *Pianos of Sympathy*. Norfolk, New Directions, 1936. New Directions Pamphlets, Number One. Two 16mo. pamphlets, being the first and second states of the first publication of New Directions. Both are in extremely fine condition and are very scarce. The first state is in blue wrappers, the second in red wrappers. \$1,000

"A POEM DESERVES THE SOCIETY IT CREATES"

161. OLSON, CHARLES. *Projective Verse*. (NY, Totem Press, 1959). Octavo. First edition. With a lengthy presentation inscription on front cover verso to poets Francis Golfing and Barbara Gibbs. Dated 29 January, 1960, Olson offers this piece "to add to your argument (on both busting the fence... and that a poem deserves the society it creates." With a four-line manuscript verse above the body of the inscription. Front wrapper design by

Matsumi Kanemitsu. Slight toning to extremities and spine, else a fine copy in printed wrappers. Errata slip tipped in. (Butterick & Glover A13). \$1,000

SIX EBRU PAPERS BY MODERN MASTER

162. (Paper Marbling). [BARUTÇUGIL, HIKMET]. "Allah" (God). (Istanbul, Ebristan, 2004). Marbled paper with calligraphy measuring 23 3/4 by 32 inches. Ebru, or marbling, is one of the oldest arts in Turkey. In addition to being used in book binding and design, it was often used as a background for calligraphy and is considered high art. In this example, Barutçugil has used a stencil technique so that the calligraphy itself is marbled in deep blue against a marbled background of blue and green. The original calligrapher of this design was Yusuf Coskun Beneuse (b. 1949). His interpretation of the word "Allah" takes the form of a flower and leaf stretching upwards toward heaven from a curled, grounded base. Bump to the lower left corner margin, which can be easily covered by a mat. Else fine. \$1,000

163. (Paper Marbling). [BARUTÇUGIL, HIKMET]. Ebru Paper with Drawing of Beyazit Tower. (Istanbul), Ebristan, 2008. Original marbled paper art by Hikmet Barutçugil, Turkey's premier paper marbler, with dusky swirls of pale peach, green, blue, and mauve. Signed and dated by the artist. Emerging from the center of the marbling is a small, detailed drawing in brown ink of the entrance archway to Istanbul University and Beyazit Tower. The tower is located on the university's campus and was originally built in 1824 as a fire watch-tower. Birds fly overhead and disappear amidst the soft clouds of a marbled sky. Measuring 28 by 20 inches. One corner slightly bumped, else a fine example of this traditional art form. \$1,000

164. (Paper Marbling). [BARUTÇUGIL, HIKMET]. Ebru: Turkish Marbled Paper. (Istanbul), Ebristan, 2003. Original marbled paper art featuring swirls of golden yellow, green, blue, and violet. Signed and dated by the artist. This expressive design flows

gently close to the edges of the paper, but intensifies close to the center of the work as the colors mix and blend. Measuring 20 1/2 by 24 inches. Extremely fine. \$500

165. (Paper Marbling). [BARUTÇUGIL, HIKMET]. "Efsun Çiçeği" (Enchanting Beauty Flowers). (Istanbul, Ebristan, 2003). Original marbled paper, signed and dated by the artist. Barutçugil has developed his own technique for creating flowers within his marbled patterns, inspired by his wife, Füsün Hanim. In this lovely example, four tulips in lavender and violet bloom against a marbled background in shades of green, pink, blue, and violet. The marbling transitions from delicate washes of green to bolder, more defined lines that evoke mountains and sky. Barutçugil's limitless creativity and passion for this traditional art is clear in his work. Mounted on a stiff cardboard backing. Measures 18 by 9 inches. A very fine example of Turkish marbling, which is offered with *Efsun Çiçeği*, Barutçugil's fully illustrated text on Efsun Flowers. \$500

166. (Paper Marbling). [BARUTÇUGIL, HIKMET]. "Efsun Çiçeği" (Enchanting Beauty Flowers). (Istanbul, Ebristan, c. 2003). Original marbled paper, signed by the artist. In this delicate example, two carnations grow from the same root, branching off and blossoming in red and yellow. The flowers are set against a speckled marbled background of pale blue, violet, and green. Barutçugil's unusual speckling technique gives the effect of pointillistic clouds. The paper, measuring 14 1/2 by 10 3/8 inches, is mounted behind on a dark green mat. The whole measures 17 1/5 by 14 inches. Very fine. \$400

167. (Paper Marbling). [BARUTÇUGIL, HIKMET]. "El Kasibu Habibullah." (Istanbul, Ebristan, 2008). Marbled paper measuring 23 3/4 by 32 inches, with elegant marbled calligraphy in Arabic. The script translates to "One who conducts business in a Halal fashion is the beloved servant of Allah." This superb example of Ebru has a bold simplicity. The paper was marbled twice using a stencil technique and resists. The result is that the

calligraphy and the background have different colors and patterns: the background is decorated with bubbles of pink, peach, and white, while the contrasting calligraphy is swirled with black and gray. The calligrapher who created the design was A. Hulusi Efendi (1869-1940), who belonged to a long line of Turkish marbling artists and calligraphers. Signed Hikmet Heida, which means "wisdom of god." Top right corner is bumped, else a fine example of Ebru art. \$1,000

168. [PERISHABLE PRESS]. Illustrated broadside. Minor Confluence, WI, 1976. 12 1/2 by 20 inches. One of fifty copies. A black & white drawing by Sarah Freckelton of a sock thrown over the back of a chair, on the seat of which sits a flowerpot of crocuses. The tableau illustrates a journal entry, in the form of a poem, by Walter Hamady, dated 29 February 1972. Text printed in green, colophon in red. Fine, framed. \$275

169. PERRINS, DYSON. Autograph letter, signed. A single sheet, dated July 21, 1921, bearing a handwritten letter from Dyson Perrins to an acquaintance in regards to a presentation copy of a book about Perrins's extensive collection of medieval illuminated manuscripts. Perrins, whose father owned the Lea & Perrins Worcestershire Sauce company in Worcester, England, was a renowned collector of books, paintings, and manuscripts, and a benefactor to many major museums and libraries in England. Sir Sydney Cockerell often advised Perrins on his purchases. His vast collections are now held by the Library of Congress, British Museum, National Gallery, and other major institutions. The letter was part of the Doheny collection and is accompanied by an autograph certificate from the Edward L. Doheny Memorial Library. Fine. (Peterson, p. 107). \$150

170. PICKFORD, MARY & DOUGLAS FAIRBANKS. Autograph of silent film star Mary Pickford and her second husband, actor Douglas Fairbanks, both in black ink and dated 1924. The Pickford signature is on a 3 5/8 by 2 1/4-inch note card, the Fairbanks signature on a 3 7/8 by 3-inch note card. Until their

divorce in 1936 after sixteen years of marriage, Pickford and Fairbanks were the most popular Hollywood couple of their time, and the first movie stars to leave their handprints in cement outside the famed Graumann's Chinese Theater in Los Angeles. In 1919, together with Charlie Chaplin and D. W. Griffith, the couple founded the United Artists, which, to this day, remains a major American film studio. Fine. \$150

ATTRACTIVE ENGRAVED HORACE

171. [PINE, JOHN]. Horace. *Quinti Horatii Flacci Opera*. London, 1733-1737. Two octavo volumes. (32), 265; (24), 191, (15)pp. Second issue. Engraved throughout on copper. Contains frontispieces, vignette titles, and numerous plates and illustrations in the text by the noted English engraver John Pine, who also published these volumes. In contemporary full red morocco, covers triple gilt-ruled, spines richly gilt-stamped, gilt dentelles, and marbled endpapers. An attractive and well-preserved set, with minor wear to extremities and light sunning to spines. A.e.g. (Cohen-De Ricci 487-8; Rothschild 1548). \$1,750

INSCRIBED TO JOHN FLEMING

172. [PLAIN WRAPPER PRESS]. Gill, Brendan. *Wooings*. (Verona, 1980). Quarto. 7, (1)pp. One of 155 copies signed by the author. Inscribed by the author to the distinguished New York antiquarian bookseller John Fleming in 1981: "For John Fleming, who is no more in need of instruction in the art of wooing than was J. Pierpont Morgan, upon whose shelves this little book may someday rest." This collection of passionate poems includes two that were written especially for this edition: "Ferragosto" and "Norfolk." Fine in tan paper-covered boards, printed with a leaf-and-berry pattern in brown and yellow and bearing a label with the Press's device. (Smyth, 29). \$550

173. PLATH, SYLVIA. *The Colossus*. NY, Alfred A. Knopf, 1962. Octavo. 84pp. First American edition of the author's first

book published under her own name. Plath published *The Colossus*, her first collection of poems, while living in London, and it is one of only two books she would see published in her lifetime. Bound in publisher's bright green cloth, embossed with Plath's initials on the front board. In original dust wrapper, which shows a few minute chips and some slight toning to rear panel. A few of the faintest spots of foxing to cloth, else a fine copy. (Tabor A2.a). \$600

174. [POMEGRANATE PRESS]. Van Doren, Mark. "Orbit." Cambridge, MA, 1973. Folio broadside. One of fifty copies. Signed by Karyl Klopp, proprietor of the Press. A twenty-five line poem by Mark Van Doren, beautifully printed on cream-colored paper and featuring an illustration by Karyl Klopp beside the text. Van Doren's long career as a poet and writer included a job teaching at Columbia, where two of his students were Allen Ginsberg and the poet-monk Thomas Merton. The Pomegranate Press was known for publishing the works of some of the leading Beat poets of the day including Ginsberg, Ferlinghetti, and Robert Bly. This piece, mounted on cardboard, comes in a simple wood frame. Paper backing on frame torn at top, else fine. \$250

175. POUND, EZRA. *Etre Citoyen Romain était un privilège; Etre Citoyen Moderne est une calamité*. Liège, Editions Dynamo, (1965). First edition. One of 51 copies. Written in 1921, this first appearance was published as an homage to Pound on his 80th birthday. Bound in printed stiff wrappers, with glassine dust wrapper. Extremely fine. (Gallup A84). \$225

176. POUND, EZRA. *Imaginary Letters*. Paris, Black Sun Press, 1930. One of 300 copies printed on Navarre paper. First book appearance of this sequence of letters, begun by Wyndham Lewis and continued by Pound in the *Little Review* between 1917 and 1918. Faint discoloring to glassine covering the printed wrappers, couple of chips, otherwise fine. Lacks original slipcase. (Gallup A32; Minkoff A38). \$500

177. POUND, EZRA. *Provenca: Poems selected from Personae, Exultations, and Canzoniere*. Boston, Small, Maynard, (1910). Octavo. First edition, second binding. Spine head bumped and paper starting to split along upper hinge, else near fine in dust wrapper with wear to extremities. (Gallup A6). \$1,000

178. POUND, EZRA. *Redondillas, or Something of that Sort*. (San Francisco), Grabhorn-Hoyem Press, (1967). Quarto. (12)ff. First edition. One of 110 copies signed by the author. Printed in two colors by Robert Grabhorn and Andrew Hoyem. Errata slip tipped in before colophon. Very fine in linen-backed boards with original dust wrapper. (Gallup A90; Harlan 8). \$1,375

179. POUND, EZRA. Typed postcard, signed. On a card stamped with his Rapallo address and dated 1/31/35. Pound writes to S. A. Jacobs of the Golden Eagle Press in his characteristically cryptic style: "Yr/ printing looks O.K. Can you tell me anything about yr/ business status? ... Also terms to author are of interest. List of works already printed, might guide me toward comprehension of suitable suggestions. Not interested in interfering with N's arrangements. Better start new on something else." The Golden Eagle Press printed limited editions of poetry, including some of e. e. cummings's. Although Pound did not publish with Jacobs, it is possible that he was seeking a printer for one of his protégés. Short tear to outer margin, not affecting text. About fine. \$650

180. [PRESS AT COLORADO COLLEGE]. Drury, John. *Fire in the Wax Museum*. Colorado Springs, (1980). Quarto. (11)ff. One of 150 copies, signed by the author. A collection of poems by John Drury, a professor of creative writing and poetry at the University of Cincinnati. Beautifully printed and simply illustrated throughout with pastel silhouettes of images drawn from the verses: hands, cameos of faces in profile, leaf-bearing branches, and matches aflame. Bound in black cloth, gilt-titled on the spine. A fine copy. \$250

181. [PRESS ON SCROLL ROAD]. Fallon, Peter. *Airs and Angels*. (Carrollton, OH, 2007). Quarto. xv, (21)pp. One of 60 copies. A book of thirteen poems by Irish poet Peter Fallon, with three color illustrations by Carol Blinn, title-page calligraphy by Jerry Kelly, and a foreword by Wendell Berry. Bound by Priscilla Spitler in marbled-paper boards backed in blue cloth, with a title label to the spine. Letterpress printed on tan paper. A lovely production by a veritable Who's Who of book artists, and by two major contemporary authors. Very fine. \$350

182. [QUERCUS PRESS]. *An Evening with William Morris' Albion Proof Press, April 1st 1940*. San Mateo, CA, 1940. (5)pp. One of thirty copies. A bifolium leaf, along with two inserted leaves, printed on William Morris' Albion Press No. 2331 by Quercus Press. In 1940, Morris' famous handpress was on display at Quercus, and the Press presented these printed items to guests who came for a viewing. The folio text offers a brief tribute to Morris, and the two inserts announce the display of his handpress. The type is Goudy Antique, loaned by the Grabhorn Press. A fine copy of this scarce item. \$300

ICONIC POP ART IMAGE

183. [RAMOS, MEL]. "Virnaburger." 1965. One of 500 copies. A 17 by 21-inch lithograph, signed and dated by the artist. A contemporary of Andy Warhol, Roy Lichtenstein, and James Rosenquist in the American Pop Art movement of the sixties and seventies, Ramos is renowned for his colorful paintings of idealized female nudes posed with all manner of consumer products, from candy bars and cigarettes to ketchup bottles and car tires. "I aim for art that attacks the eyes," Ramos says of his work. "I love sight thrills." While a bold color palette and risqué subject matter may be part of the charm, ultimately Ramos' work is compelling for being at once a satire on consumer culture and advertising, as well as a form of tribute to them. The result is a distinctly American body of work. "Virnaburger," from 1965, shows one of Ramos' typical nudes, clearly modeled on Marilyn Monroe,

as many of his subjects were, seated atop a cheeseburger. It is probably the artist's most iconic image and still relevant more than forty years later. Attractively matted and framed. \$750

184. RANSOM, JOHN CROWE. *Chills and Fever*. NY, Knopf, 1924. Octavo. First edition. This copy of Ransom's second regularly published book is signed twice on front endpaper: the first, dated August 16, 1926, is inscribed "Sympathiquement," the second is inscribed "With unchanged sentiments," and is dated "May 2, 1963." Aside from minimal wear to corners, a fine, bright copy in patterned boards and burgundy cloth, in chipped and worn dust wrapper. \$650

185. RANSOME, JOHN CROWE. *Armageddon*. Charleston, Poetry Society of South Carolina, 1923. Octavo. First edition. First appearance of this poem, which was awarded the Poetry Society of South Carolina's Southern Prize for 1923. This publication also prints the poems that received honorable mention: "A Fragment" by William Alexander Percy and "Avalon" by Donald Davidson. This copy is signed by Ransom on the front wrapper. Very light rubbing along spine, scattered light foxing to edges, else a near fine copy of this scarce publication, in printed wrappers. \$950

186. [RED ANGEL PRESS]. *I Felt a Funeral in My Brain, a Poem by Emily Dickinson/ The Hollow of the Three Hills, a Story by Nathaniel Hawthorne*. (Bremen, ME & NY), 2002. Octavo. (18)ff. One of 100 copies signed by the printer/illustrator, Ronald Keller, and by Betty Keller, who edited the text. It explores the notion of a correspondence between Hawthorne's and Dickinson's works by presenting these two texts in a single book. Keller's illustrations and the text of Dickinson's poem, which some scholars believe was inspired by Hawthorne's tale, are printed on a semi-opaque Sekishu paper, enabling one to see Hawthorne's text, printed on heavier laid paper, while reading the poem. An intriguing design. As new in bluish-gray linen cloth. \$350

187. [RED ANGEL PRESS]. Edwards, Jonathan. *Spider Letter*. (Bremen, ME, and NY), 2009. Octavo. (12)ff. One of fifty copies. Illustrated with graphics of several different species of spiders, including the black widow and tarantula, hand-printed from the blocks. The text is a 1723 letter from Jonathan Edwards to Paul Dudley, a friend of his father, about the habits of spiders. Although Edwards is best known for his religious writings, his father encouraged him to observe and write about the natural world early in life. It is clear that Edwards admired and respected these often-vilified creatures. Extremely fine in wine cloth-covered boards, with handmade paper, embossed with a spider-web design, on the front cover. Publication price. \$450

188. RENDLE, J. 19th-Century French Botanical Watercolor. 1829. A matted and framed watercolor painting on paper, approximately 21 1/2 by 15 1/2 inches, signed and dated by the artist. The painting is of three different flowers: one large red hibiscus; an imperial crown and its seed pods; and two lianne, a French variety of violet. The flowers are pictured with their stems and leaves, the former being intertwined. A lovely composition of rich colors and subtle, delicate detail, with each flower numbered and a corresponding handwritten key beneath the painting. Very minor soiling to the paper, else about fine in a dark blue mat and gilt wood frame. \$1,250

189. SAGAN, CARL. *The Dragons of Eden: Speculations on the Evolution of Human Intelligence*. NY, Random House, 1977. Octavo. 263pp. First edition. Inscribed to the noted astronomer Fred Whipple, "with every good wish." Sagan's exploration of human intelligence won the Pulitzer Prize for General Non-Fiction in 1978. With original dust wrapper, which shows slight wear to edges, a 1/4-inch closed tear to front panel, and toning to spine. Near fine in green gilt-stamped boards. \$550

190. SANDBURG, CARL. *Chicago Poems*. NY, Henry Holt, 1916. First edition. First issue with dated advertisement at rear. Sandburg's first regularly published book, preceded by two pri-

vately-printed pamphlets. Spine gilt a trifle dull, else about fine in dust wrapper which shows some chipping at spine ends and a horizontal crease at upper front panel. \$1,500

191. SAROYAN, WILLIAM. *Fragment*. (San Francisco, Sign of the Elephant, 1938). First edition. Folio. One of 150 copies. Single folded leaf with unattached blue paper cover. Printed in black and orange, with a 4-line initial of the letter "O" and illustrated with a woodcut of a nun and a monk. Printed at the Sign of the Elephant for San Francisco patron of the arts Alfred M. Bender. The cover exhibits light toning to edges, and two very small, closed tears. The leaf itself is in very fine condition. (Bender 3). \$250

192. SMITH, CLARK ASHTON. *The Double Shadow and Other Fantasies*. (N.p, Auburn Journal Print, 1933). Quarto. 30pp. Signed by the author, and with eight corrections by his hand. Includes "The Voyage of King Euvoran," "The Maze of the Enchanter," "A Night in Malneant," "The Devotee of Evil," and "The Willow Landscape." A couple of fingerprints, a few faint spots to front cover, else fine in printed gray wrappers. \$450

193. STEIN, GERTRUDE. *Lectures in America*. NY, Random House, (1935). Octavo. First edition. Illustrated with an original tipped-in photograph of Stein, taken by Carl Van Vechten. This collection of lectures given at American universities provides insight into Stein's artistic and literary philosophies. In original dust wrapper, which shows slightest wear to spine ends and corners and light soiling to rear panel. Ends of spine bumped and front paste-down shows some faint toning, else fine. (Wilson A-24). \$400

REVIEW COPY

194. STEINBECK, JOHN. *Tortilla Flat*. NY, Covici-Friede, (1935). Octavo. Review copy of the first edition. One of 500 copies bound in wrappers. With illustrations throughout by

Ruth Gannett, depicting the residents of Tortilla Flat. This early novel by Steinbeck describes life in a town in Monterey, California, the county in which he grew up. Bound in plain white wrappers, the spine ends of which show slight chipping, as well as some edgewear and light soiling. Few faint spots of foxing to edges of the text block. Internally clean and bright. In pictorial dust wrapper, which is wrinkled and lightly sunned along spine. With original glassine, which is split at spine. A very good copy of this fragile issue. (Goldstone & Payne, A4). \$1,250

195. STEVENSON, ROBERT LOUIS. *Poetical Fragments*. (N.p.), Privately printed, (1915). Octavo. (6)ff. First edition. One of twenty-five copies. Privately printed and signed by Clement Shorter. Fine in original gray-green paper wrappers, housed in red chemise and slipcase, slightly worn at edges. (Beinecke 700). \$1,350

196. STEVENSON, ROBERT LOUIS. *Three Short Poems*. London, Privately printed, 1898. Octavo. (13)ff. First edition. One of thirty copies. First published unintentionally and without permission. Publication announcement was withdrawn, but the copies were not destroyed and eventually circulated. Includes facsimiles of the original manuscripts. Bound in cream Japan over boards, with gilt title on toned and somewhat worn spine. (Beinecke 658). \$650

197. TATE, ALLEN. *The Mediterranean and Other Poems*. NY, Alcestis Press, 1936. Octavo. 58pp. First edition. One of 165 copies signed by the author. This copy is unnumbered. Light smudge to cover, else fine and unopened in green printed wrappers. \$750

THREE SPANISH AVANT GARDE COLLAGES

198. [THARRATS, JOAN JOSEP]. Original mixed media and collage. Quarto. (2)ff. Signed twice by the artist. Pen and ink with cut-outs, paper strips, etc. arranged on the front of and inside a

sheet of paper folded to make a two-page booklet. A whimsical arrangement of spacemen, falling stars, and flying saucers, on red paper. Tharrats (1918-2001) was a founder of the Barcelona group "Dau al Set," which brought together the avant-garde in 1948, during Spain's period of cultural isolation. He was active in the art magazine *Rivista* and illustrated at least one book of his own poetry. A fragile item in fine condition. \$550

199. [THARRATS, JOAN JOSEP]. Original mixed media and collage. Quarto. (2)ff. Signed twice by the artist. Pen and ink with cut-outs, paper strips, etc. arranged on the front of and inside a sheet of paper folded to make a two-page booklet. On the front are black-face entertainers shown as musical notes on a staff, and, on the inside, they fly about as cherubim. Tharrats employs embossed gold paper and bird stickers as additional elements in his collage. Light soiling to edges, else fine. \$750

200. [THARRATS, JOAN JOSEP]. Original mixed media and collage. Quarto. (2)ff. Pen and ink with cut-outs, paper strips, etc. on the front and inside a sheet of black paper folded to make a two-page booklet. An original and charming Christmas scene with a decorated tree and a tall building with faces at the window. On the inside, a Christmas angel flies, scattering snow from her broom, augmented by embossed gold paper and a pop-up of accordion tissue. Fine. \$750

201. THOMAS, DYLAN. *In Country Sleep and other poems*. NY, New Directions, (1952). First edition. The first book appearance of "Do Not Go Gentle into that Good Night." Light offsetting to front paste-down, else a fine copy in blue boards, with a fine dust wrapper. (Rolph B15). \$500

202. [TIDAL PRESS]. Wadsworth, Charles. "On Chick-a-dee Mis-printed – Chick-e-dee." (Cranberry Isles, Maine, c. 1975). Broadside. Signed by the author. A poem and an illustration of a chickadee, both by Charles Wadsworth, who, along with his wife, Jean Howard, was proprietor of Tidal Press. Fine. \$150

203. (Typography). PRICE, MATLACK. *Foot-High Letters. First Series, the Roman Capitals*. NY, Bridgman, 1949. Folio. (28)ff., loose plates, measuring 23 by 17 inches. First edition. Together with a 12pp. pamphlet titled "A Guide to Lettering: a Practical Syllabus for Teachers," explaining how these poster-sized leaves can be used in the classroom. Twenty-six of the leaves feature twelve-inch-tall Roman capitals of each letter A-Z, with commentary on each letter's form and history and smaller versions of each letter in nine different types for comparison: Trajan, Forum, Caslon, Futura, Beton Light Beton Extrabold, Weiss Initials, Neuland, and Corvinus. The two introductory leaves explain how to use the set and provide samples of each of the nine types. The author, Price, was typographer, art director, and instructor at the Pratt Institute, and the letters were drawn by Otto Munzinger. No other parts in this series are known. In the original printed envelope, which shows some soiling, tears, and edge wear; envelope flap is becoming detached. Still, a fine set of these bold, creative educational tools. \$250

204. UPDIKE, JOHN. *The Carpentered Hen, and Other Tame Creatures*. NY, Harper, (1958). First edition. First issue of dust wrapper, which carries the statement in the biographical blurb that Updike had "two small children." Updike's first book, a collection of lean and sly poems, among which one, titled "Ex-Basketball Player," almost seems to be a rough character sketch for Harry "Rabbit" Angstrom. Very faint spotting to fore-edge, spine ends lightly rubbed, else fine in cloth-backed gray boards and dust wrapper. \$950

205. [WALKER, EMERY]. *Sir Emery Walker Born 2nd April 1851 Died 22nd July 1933*. London, (c. 1933). Small quarto. (15)ff. A short biography of, and tribute to, the esteemed typographer and co-founder of the Doves Press, Sir Emery Walker, printed privately upon his death. This pamphlet provides a brief but loving look at an important figure in modern bookmaking. Includes a frontispiece photo of Walker, as well as the detached bookplate of John Mason, the noted papermaker and founder

of the Twelve by Eight Press. Mason has also written his name on the cover, along with an inscription: "Sent to me by Miss Walker. Postmark 12 Jan. 1934." Presumably, the sender was Emery Walker's surviving daughter, Dorothy. Some adhesive discoloration where bookplate was attached, else a fine copy in light blue wrappers. \$185

FINE ASSOCIATION COPY

206. WELTY, EUDORA. *Fairy Tale of the Natchez Trace*. Jackson, Mississippi Historical Society, 1975. Octavo. 27pp. First edition. One of 1,000 copies. Inscribed by the author to David Donald, a professor of history and American civilization at Harvard University and a renowned Lincoln scholar. The inscription reads, "For David and Aida Donald, from Eudora Welty – to commemorate in its small way, the wonderful occasion of your bringing me to Harvard to give the first William E. Massey Lecture in the History of American Civilization! You made it all a very great pleasure for me, and I am profoundly grateful as well as profoundly honored. With my love, E." Laid in is a program from the event, signed by Welty. Her series of lectures was entitled, "One Writer's Beginnings," and she spoke three different days on "Listening," "Learning to See," and "Finding a Voice." The William E. Massey Lecture series, held at Harvard University, began in 1983 and continues to this day. Welty inaugurated the series as its first speaker. Some faint toning to spine, else a very fine association copy. \$900

207. WHITTIER, JOHN GREENLEAF. "Witch Hazel." Danvers, MA, 1882. 1ff. manuscript of two stanzas by the poet and abolitionist John Greenleaf Whittier measuring 7 7/8 by 5 7/8. A beautiful presentation of the two stanzas entitled "Witch Hazel," framed by a color illustration of a witch hazel branch in bloom. These stanzas come from the title poem of his collection *Hazel Blossoms*, which also included poems by his sister Elizabeth H. Whittier. The order in which the stanzas are represented in the manuscript is reversed from the original poem, where they are

also separated with another stanza between them. The volume was originally published in 1875, so this manuscript copy was written several years later. Whittier was a Massachusetts native who grew up in Haverhill. His poetry often reflects the New England landscape that surrounded him. The stationery is printed "Danvers, Mass." in the top right corner. Two small pieces of white tape present on the reverse, else very fine. \$500

208. [WHITTINGTON PRESS]. *Matrix 26*. Herefordshire, 2006. Small quarto. 209pp. One of 80 deluxe copies of this annual review of the book arts, specially bound and with an extra portfolio of four wood engravings by Rachel Reckitt. With numerous tipped-in items, including paper and printing samples, illustrations, and reproductions of black & white and color photographs. The theme of this issue is typography, featuring essays by Paul Nash, Roderick Cave, Joe D'Ambrosio, John Randle, Hal Bishop, and many others. Bishop's brief essay about Rachel Reckitt's wood engravings for an edition of George Eliot's *The Wood on the Floss* is illustrated with four of these engravings tipped in; the extra portfolio contains another four of the engravings, along with explanatory text by John Randle of the Whittington Press. Tucked into a pocket in the rear are a signed print entitled "Whittington Show" and the original dust wrapper. Bound in quarter russet leather and marbled-paper boards; extra engravings and accompanying text handsomely bound in light purple wrappers with external stitching on the spine and the artist's name embossed on the front cover. Mint, in the original slipcase. Prospectus laid in. \$775

FIRST BOOK

209. WILLIAMS, TENNESSEE. *Battle of Angels. A Play*. (Murray, UT), Pharos, 1945. The author's first book comprising the entire first and second numbers of Pharos magazine. Fine in pale blue-gray wrappers, which show a light diagonal crease through the center and chipping along yapp edges. Housed in a cloth clamshell box with leather spine label. \$750

210. WILSON, JOYCE LANCASTER. *The Work & Play of Adrian Wilson. A Bibliography with Commentary.* Austin, W. Thomas Taylor, 1983. Folio. 160pp. One of 325 copies printed by the book designer, author, and printer Wilson at the Press in Tuscany Alley. A lavishly illustrated bibliography, printed in two colors, with sample pages bound in. Spine very lightly sunned, else very fine in quarter-morocco and wheat buckram. \$550

211. [ZAPF, HERMANN]. Hesse, Hermann. "Von den vielen Welten..." One of 100 copies. A 27 by 19-inch color print of a Hermann Zapf work of calligraphy, signed and numbered by the artist. The print features a large central, circular design of overlapping script letters, above and below which is a quotation from Hesse, in German: "Von den vielen Welten, die der Mensch nicht von der Natur geschenkt bekam, sondern sich aus eigenem Geist erschaffen hat, ist die Welt der Bücher die grösste (Among the many worlds which man did not receive as a gift of nature, but which he created with his own mind, the world of books is the greatest)." The design is in blue, the text in red. Fine in a blue and white wood frame. \$250

Terms of Sale

All books are guaranteed as described and may be returned, with prior notice, within ten days.

All bills are payable within thirty days from the date of the invoice. We accept Visa, MasterCard, and American Express.

Shipping and insurance are additional. Overseas shipments will be sent by air mail unless otherwise instructed.



Front cover illustration: Item #168. Perishable Press, Illustrated broadside.

Title-page and rear cover illustrations: Item #79. Edward Gorey, *Limericks*.

Inside rear wrapper: Item #202. Tidal Press, "On Chick-a-dee Mis-printed – Chick-e-dee."

Text prepared by Jessica Mitchell and Philip Salmon
Design by Shannon Struble

BROMER
BOOKSELLERS

607 Boylston Street,
at Copley Square
Boston, MA 02116
www.bromer.com

phone: 617.247.2818
fax: 617.247.2975
email: books@bromer.com

