

*BROMER*  
*BOOKSELLERS*



Catalogue 138

1. BEZOLD, WILHELM VON. *The Theory of Color in its Relation to Art and Art-Industry*. Boston, L. Prang, 1876. Octavo. xxxiii, 274pp., + thirteen plates. American edition, revised and enlarged by the author. With an introduction by Edward C. Pickering, a professor of Physics at MIT. Illustrated throughout with many woodcuts, as well as the thirteen chromolithograph plates. The first plate depicts the spectra of sunlight and color pigments, and the second plate shows Bezold's versions of color wheels. Other plates illustrate the illusion of how colors appear to change when juxtaposed against other colors. Six of the plates have text printed in black on paper of various colors, with white tissue guards. When overlaid with the tissue, the black lettering appears to take on tinges of color. Bezold was a physicist and meteorologist working at the Royal Polytechnic School in Munich, and his approach to color theory was intended to be practical for artists and those working in applied arts. Many of his examples are drawn from the decorative arts throughout history, especially from textiles and ornamental mosaics. According to "A Color Bibliography" by Robert L. Herbert, published in the *Yale University Library Gazette*, "Bezold represents the generation beyond Maxwell and Helmholtz, when the distinction between color-light and color-pigment was at last clearly understood in the scientific world." Bound in original light brown cloth, gilt-titled to spine. First signature slightly loose, some wear to spine ends, else fine. (*Yale University Library Gazette* 49, No. 1, July). \$1,500



2. [BUCKLAND WRIGHT, JOHN]. "Composition No. 2" (Paris), 1934. Original wood engraving measuring 3 3/4 by 5 5/8 inches, in a mat measuring 15 by 11 1/2 inches. From a planned edition of thirty copies, this is one of only twenty prints actually pulled from the block. Signed, numbered, and dated by the artist in pencil. The print depicts three women undressing in a darkened room. A window behind them opens out onto the ocean, with a flag flying in the breeze. The light entering the window highlights the women's curves, emphasizing the sensuality that often characterizes Buckland Wright's work. Printed on a light rice paper, tipped onto a heavier sheet of paper, and carefully matted. Light toning to top margin of mat, else very fine. (Christopher Buckland Wright, Plate 22, L99). \$1,500

3. [BUCKLAND WRIGHT, JOHN]. Mathers, Powys. *Love Night. A Laotian Gallantry*. London, Golden Cockerel Press, 1936. Octavo. 140pp., plus (6)ff. From an edition of 200, this is one of 75 copies specially bound, with an extra suite of the six wood engravings by John Buckland Wright housed in an endpaper pocket. An idyllic play by Powys Mathers about a festival night in a Laotian village, printed on Japan vellum. This was the first book published by Christopher and Anthony Sandford and Owen Rutter. Light rubbing to extremities of green vellum boards, trimmed and titled in gilt, else fine. T.e.g. (Pertelote 113). \$3,500

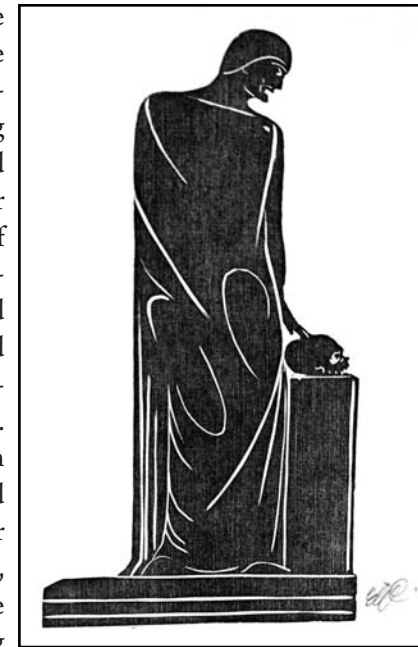


4. [BUCKLAND WRIGHT, JOHN]. "Study for Tube Shelter" (London), 1940. Original wood engraving measuring 3 by 5 inches, in a mat measuring 14 3/4 by 11 inches. From a planned edition of thirty copies, only twelve prints were actually pulled from the block. Signed and numbered by the artist in pencil. The illustration depicts a group of four women reclining and sitting inside a Tube shelter. In England during World War II, underground stations were often used as shelters during bombing raids. This was the first of four wood engravings that Buckland Wright created on commission from the YMCA, all on wartime themes. In the end, this print was not purchased by the organization. With a presentation inscription from the artist to Dr. Herman T. Radin, dated 1941. A prominent New York medical doctor, Radin was passionate about literature and the arts and promoted print-collecting. He corresponded with the most important printmakers of the period, and many of them sent him copies of their work. Fine. (Christopher Buckland Wright, L132, Plate 54). \$1,500

#### DELUXE ISSUE WITH EXTRA SUITE

5. [CRANACH PRESS]. Shakespeare, William. *The Tragedie of Hamlet, Prince of Denmark*. Weimar, 1930. Folio. 186, 35pp. One of fifteen copies on Imperial Japanese paper, with an extra suite of fifty-three loose proofs initialed in pencil by the artist, Edward Gordon Craig. Illustrated throughout with wood engravings designed and cut by Craig, and printed by Count Harry Kessler and Max Goertz. The text is printed in

red and black, with the title cut by Eric Gill. The type pays tribute to early printed books, being modeled on that used by Fust and Schoeffer in the Mainz Psalter of 1457. Beautifully designed, with the wood engravings incorporated into the layout and interacting with the text. The Hamlet stories from Saxo Grammaticus and Belleforest, with their English translations, are printed in the wide margins, surrounding the text. The text is followed by J. Dover Wilson's "Notes on The Tragedie of Hamlet," bound in. This magnificent book is bound in full tan crushed levant morocco by O. Dorfner, with raised bands to spine and gilt rules to borders, spine, and turn-ins. Gilt-titled to spine in the Fust and Schoeffer typeface. In publisher's slipcase. Extra plates housed in separate vellum-backed portfolio. A very fine copy of this masterpiece of 20th-century book production in a rare, deluxe Imperial Japanese paper copy. (Müller-Krumbach, 50). See color illustration on page 10. \$68,000



6. [DAVIDSON, LAURA]. *Culinaria*. (Boston, 2009). 24mo. (10)ff. One of ten copies, signed by the artist. Illustrated with eleven drypoint etchings, colored with ink washes, depicting kitchen utensils ranging from spatulas to salt shakers. Each is labeled with the name of the item. Checkered pink and peach endpapers bear illustrations of measuring cups and cutlery. Bound in brushed metal covers with a removable brass-colored metal spatula, which is attached to the front with three small rare earth magnets. The spine is in a cheerful pink floral feedsack-print cloth. Extremely fine. See color illustration on page 11. \$1,750

#### EARLY DELRUE BINDING

7. [DELRUE, PAUL]. Thomas, Dylan. *Poem on his Birthday: In the Mustardseed Sun*. (England), Tern Press, 1983. Square small octavo. (14)ff. One of 85 copies signed by the printer and illustrator, Nicholas Parry. Illustrated throughout with prints by Parry in shades of orange and green. This copy features a designer binding by master English bookbinder Paul Delrue, whose many accolades include two bronze medals from the prestigious Prix Paul Bonet in 1992. Executed in 1983, this binding employs many inlays and onlays of morocco

in shades of teal, orange, gray, red, and black depicting a shoreline landscape. A red sun shines down on a hillside and stone wall, black-and-red plants, and suggestions of a river and the sea. On the back cover, a seagull flies overhead, and a tall red cross is seen on the horizon. Signed and dated by Delrue on the colophon page. Minor toning to spine, else fine in a protective blue cloth slipcase. See color illustration on page 9. \$3,500

#### NEO-GOTHIC MERCIER BINDING

8. [DENIS, MAURICE]. *Petites Fleurs de Saint François d'Assise*. Paris, Jacques Beltrand, 1913. Quarto. (x), (x), 256pp. One of 120 copies. With 74 color wood engravings, historiated borders, initials, and paraps by Marice Denis. The fioretti, or little flowers, are the fifty-three stories concerning the life of St. Francis and his followers, translated into French by André Péroché. Illustrated throughout in color by Denis, one of the co-founders of Les Nabis, a relatively short-lived artistic movement aligned with Symbolism. Denis laid the groundwork for modernists like Matisse in his emphasis on the flatness of the plane in a picture. The task of the artist, then, was to assemble the composition out of colors arranged in a certain order. Bound by Georges Mercier in full dark brown morocco with an elaborate neo-Gothic motif on both panels tooled in blind, framed by a quintuple-ruled gilt border enclosing double-ruled inner panels. Spine in six compartments, tooled in blind and gilt. Brown morocco doublures and silk endpapers. A.e.g. Housed in a quarter morocco chemise and slipcase. Executed in 1923, this binding shows all the characteristics that made Mercier the best gilder of his generation. This is noted art critic Lucien Henraux's copy, as indicated on the colophon page. A magnificent work with a distinguished provenance. (Ray, French, 379). See color illustration on page 10. \$9,500

#### DETMOLD'S SCARCEST BOOK

9. [DETMOLD, E. J.]. *The Arabian Nights. Tales from the Thousand and One Nights*. London, Hodder and Stoughton, (1924). Quarto. 240pp., + 12ff. One of 100 copies signed by the illustrator, Edward Julius Detmold. Contains twelve full-color, tipped-in plates with captioned tissue guards. Detmold showed great promise as an illustrator from a young age: his first exhibition was at age fourteen with his twin brother, Charles Maurice. He loved painting animals, which are often featured prominently in his illustrations, especially in works of folk tales and fantasy, like *The Arabian Nights*. Faint foxing to endpapers and fore-edge, affecting margins of a few pages; slight rubbing to gilt decoration on front cover and some light spotting to rear cover, else a fine copy of Detmold's rarest book in publisher's gilt-decorated vellum. T.e.g. Gift inscription on endpaper. See color illustration on page 11. \$3,250

10. [DWIGGINS, W. A.]. Autograph prescription note. (Hingham, MA), n.d. Half sheet folded to make a 4 9/16 by 3 1/8-inch note. Dwiggins created an ersatz prescription sheet from "Dr. Püterschein," which specifies "1 glass milk, hot" and "1 tub rum before retiring." The Püterschein legacy stemmed from an incident involving Dwiggins's cousin, L. B. Siegfried, who overheard Dwiggins exclaim in frustration that he could not "make the damn pewter shine" while trying to clean a pewter pitcher. This begat various alter egos for Dwiggins, including Hermann Püterschein, who contributed to Dwiggins's 1939 type specimen book on Caledonia. Here, the good Doctor Püterschein offered a medical regimen that would have undoubtedly appealed to Dwiggins. Some light spotting and small chips to left margin. Very good. \$350

## RARE POSTCARD FROM DWIGGINS TO ABBE



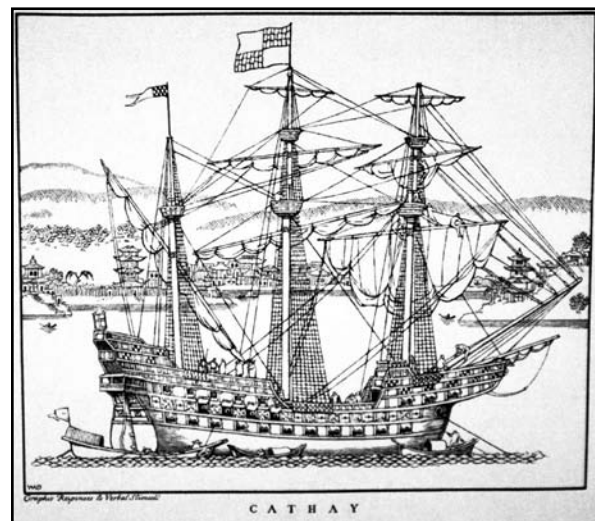
11. [DWIGGINS, W. A.]. Illustrated postcard. (Hingham, MA), 1948. One-cent postcard addressed to Dorothy Abbe at the Berwick Hotel in Cambridge, Ohio. With a two-color printed return label showing Dwiggins's Leavitt Street address and a small illustration of Hermes in three colors pasted to the lower left corner. Dwiggins appears to have also added "Via Air Mail" in precise blue watercolor. On the reverse side is a pen-and-ink drawing of a cat in side-profile, beneath which Dwiggins wrote: "Juniper says now maybe you'll stay home more of an evening, now that transportation has gone west." From 1947 until Mabel Dwiggins's death in 1968, Dorothy Abbe lived at the Dwiggins home and collaborated with Dwiggins in the press they called Püterschein-Hingham. This postcard was evidently written during one of Abbe's trips to the Midwest and betrays a subtle sense of longing on the part of Dwiggins. Faint spotting to reverse, uniform browning. Rare: personal correspondence between Dwiggins and Abbe almost never appears on the market. \$1,250

12. [DWIGGINS, W. A.]. Original photograph. N.P., n.d. Black & white photograph measuring 4 1/2 by 6 1/2 inches. A posed portrait showing a younger William Addison Dwiggins, likely in his early 40s, standing in front of a garden holding a hoe. The photographer is credited on the verso as C. H. Marble. Very fine. \$250

13. [DWIGGINS, W. A.]. Woodcut from *Petrouchka*. (Hingham, MA, Püterschein-Hingham, 1952). One of 100 copies. A woodcut in four colors cut by W. A. Dwiggins in 1921 and printed for the first time by Dorothy Abbe in 1952 from the original blocks. The lovely woodcut, in blue, yellow, orange, and black, illustrates Stravinsky's ballet *Petrouchka*, which tells the story of a Russian puppet that longs to be human. In Dwiggins's illustration, the puppet sits in front of a wall covered in blue and yellow jacquard wallpaper holding a book and looking wistful. Originally mounted on a single sheet folded to make four pages, on the inside of which was printed the musical theme from Stravinsky's ballet. The woodcut is now matted separately. The print measures 9 1/2 by 6 1/2 inches. Very fine. See color illustration on the front cover. \$1,250

## UNCORKING CREATIVITY

14. [DWIGGINS, W. A.]. Zinc plate for "Cathay. Graphic Response to Verbal Stimuli." (Hingham, MA), (c. 1920s). A large zinc plate of a line engraving by W. A. Dwiggins depicting a tall ship anchored off the coast of China, rendered in precise detail. Houses and pagodas are visible along the shoreline, set against a backdrop of mountains. Smaller Chinese vessels are docked alongside the ship. Members of the crew are visible in the larger ship's rigging, pulling up the sails and keeping watch in the crow's nest. Dwiggins created several works on the theme of a "Graphic Response to Verbal Stimulus." A creative exercise along the lines of free association, Dwiggins would choose a word and then create art inspired by the word's connotations. Explaining his work methods with his characteristic sense of humor, Dwiggins wrote, "You take a cork out of the top of your head, and you drop in a word like La Paz, or Congo, or Sinbad. One word at a time. If it's the name of a place, it need not be a place you know... Then put in a couple of cocktails and some black coffee, and put the cork back in tight, and jump up and down for two or three days and then the word will come out of your fingers onto the paper. Then you give the result -- picture or pattern, or whatever it is -- a high-sounding caption like



'Graphic Response to Verbal Stimulus: La Paz.' That's all there is to it. It doesn't mean a thing but it's a lot of fun." The plate for Cathay is a perfect illustration of this artistic exercise. It does not appear that this illustration was ever published, although at least one loose print was made. Some areas show light electrolysis, otherwise fine. See color illustration on page 11. \$1,500

## ONE OF TEN COPIES

15. [EICHENBERG, FRITZ]. Poe, Edgar Allan. *Schatten*. Bayreuth, Germany, The Bear Press, 1987. Quarto. 66pp. From an edition of 150, this is one of ten copies with five extra wood engravings, two of which do not appear in the book and are signed by the illustrator, Fritz Eichenberg. The text is a German translation of three short stories by Poe: "Shadow - A Parable," "Silence - A Fable," and "Domain of Arnheim." The stories are illustrated with three rather atmospheric engravings that go well with Poe's text, showing deep shadows and grotesque faces. Of the five extra illustrations, the two that are not also



appeared in Eichenberg's 1944 edition of *The Tales of Edgar Allan Poe*, published by Random House, and show the frontispiece for Part VI, which depicts a gathering of characters from "The Black Cat," "The Pit and the Pendulum," and several other stories, and an illustration for the story "A Descent into the Maelstrom." Apart from the slightest tanning to spine, the book is fine in a deluxe binding of full forest green morocco stamped with an artistic rendering of the title in blind. Housed in a paste-paper-covered slipcase, trimmed in morocco, that shows light wear to edges. Extra engravings in a separate paper portfolio. \$3,500

## "ENGLISH AS SHE IS SPOKE"

16. FONSECA, JOSÉ DA. *O Novo Guia da Conversação em Portuguez e Inglez*. Paris, J-P Aillaud, Monlon, 1855. Square duodecimo. (viii), 182pp. First edition. Ostensibly published as an English phrase book for Portuguese speakers, this work became one of the classic sources of unintentional humor under its better-known English-language title, *English as She Is Spoke*. The American edition of this work bore an Introduc-

tion by Mark Twain, who surmised that part of the problem with this book is that the authors did not know any English. A quick survey of the various entries confirms that the compiler of the phrases was likely using a dictionary, resulting in such tortured sentences as "there is it two years what my father is dead." Originally issued in wrappers, this copy has been bound in contemporary full calf with a simple double-fillet border on both covers and decorative tooling on the turn-ins; spine gilt in five compartments and with a black morocco lettering piece. A.e.g. Binding shows few minor nicks along outer front hinge. Occasional light internal spotting throughout, else a near fine copy. \$1,850

## FANTASTIC FAZAKERLEY

17. (Fore-edge Painting). [FAZAKERLEY, THOMAS & JOHN]. *Romola*. London, Smith, Elder & Co, 1880. Two royal octavo volumes. (xii), 306, (ii); (xii), (404)pp. One of 1,000 numbered copies comprising a deluxe edition. Illustrated with twenty-four engraved plates by Sir Frederick Leighton and numerous smaller vignettes. Each volume features three fore-edge paintings in the typical Fazakerley style: in each, a larger central painting is flanked by two smaller, atmospheric paintings, all of which are directly related to Eliot's novel. The large painting depicts the title character assisting her blind father in his study, and the smaller paintings show the front of a Florentine villa and a bridge scene; the second volume's large painting has Romola kneeling before the monk Savonarola to receive his blessing, and this is surrounded by an archway above and a sea cliff below. These paintings, which characteristically do not require fanning to view, are further heightened by Fazakerley's trademark gauffered strapwork, which essentially frames each painting, giving it further emphasis. This strapwork carries across the three edges of the text block.

The set is bound by Fazakerley in brown crushed levant in a near-Jansenist style: save for a set of elaborate gilt monograms on the upper covers, the exterior is plain. The doublures feature a Greek urn with two tendrils rising in a delicate swirling pattern, with a variety of buds and flowers emanating from them and filling the panel. This motif is framed by a triple gilt rule, with beveled corners and a scalloped fillet border. Thomas Fazakerley served an apprenticeship with John Sutton in 1813 before establishing his own bindery in 1835. His son, John, succeeded him in 1860 and continued the business until the outbreak of World War I. The Fazakerley bindery was noted for the high quality of their work, especially on their full crushed Levant "reliures de luxe," which featured triptych fore-edge paintings, such as the present example. Calligraphic gift inscriptions to front blank leaves of each volume. Internally fine, save for foxing to the plates from the tissue guards. The bindings show faint uniform fading to spines and a few minor

scratches, otherwise fine. (Weber FZ3, p. 141). *See color illustration on page 12.* \$16,000

#### FROST RECURSIVE FORE-EDGE PAINTING

18. (Fore-edge Painting). [FROST, MARTIN]. *Annotated Dictionary of Fore-edge Painting Artists and Binders, with a Catalogue Raisonné of Miss C. B. Currie*, by Jeff Weber. Los Angeles, Jeff Weber Rare Books, 2010. Small quarto. 421pp. From an edition of 1,000 copies, this is one of twenty specially bound and signed by the author and by the binder, Richard Smart. This copy also bears a recursive fore-edge painting by Martin Frost, which shows the artist painting fore-edge paintings of himself going on into infinity. Illustrated throughout with color photographs. Weber is the grandson of Carl Weber, who was one of the pioneers in the identification of fore-edge painters and scholarship into the history of this practice. The younger Weber has produced an essential reference resource on the art of fore-edge painting, with an extensive dictionary of artists and binders. The first part provides an introduction to the issues surrounding fore-edge painting, the second part is the guide to artists and binders, with annotated bibliographic descriptions of known works by each artist. The third part describes the history and art of the miniature painter Miss C. B. Currie, one of the leading fore-edge artists of the twentieth century. Very fine in red morocco, with gilt title and decorations to spine, and housed in a slipcase. Inscription card from the author laid in. *See color illustration on page 12.* \$2,350

19. (Fore-edge Painting). [FROST, MARTIN]. *The Bible in Miniature, for Children*. Boston, Lee & Shepard, (c. 1865). 192pp. A sparkling copy of a miniature book with twenty-five wood engravings, including a frontispiece of the Garden of Eden at the dawn of creation. Stereotyped version of the Dorr, Howland edition, published in Worcester in 1835. This copy features a fine vertical fore-edge painting by Martin Frost showing a child reading a book. Very fine in green cloth boards, elaborately stamped with intricate gilt decoration on both covers and spine. A.e.g. (Adomeit A133, Welsh 1141). (2 3/8 by 2; 60x50mm). *See color illustration on page 13.* \$1,150

20. (Fore-edge Painting). GOLDSMITH, OLIVER & THOMAS PARNELL. *Poems by Goldsmith and Parnell*; together with *The Chase. A Poem*. By William Somerville. London, W. Bulmer, 1795; 1796. Quarto. Two books bound together in one volume: xx, 76; xv, vii, 126pp. First editions thus. With a fore-edge painting by the "double-line" painter depicting the pastoral village of Lissoy where Oliver Goldsmith spent his youth, standing in for the pseudonymous town of Auburn in Goldsmith's poem, "The Deserted Village." The artist has written the title, "Lissoy ('Auburn' of 'The Deserted Village')," on the flyleaf in pen. The first book in the volume, *Poems by*

*Goldsmith and Parnell*, is illustrated with five full-page, wood-engraved plates and eight wood-engraved vignettes drawn by Robert Johnson or John Bewick, and engraved by Thomas Bewick. The second book, *The Chase* by William Somerville, has thirteen wood-engraved vignettes, including title pages, engraved by Thomas Bewick after designs by John Bewick. The Bewick brothers were the leaders of the development of the art of wood engraving at the end of the eighteenth century. In particular, Thomas Bewick extended the range of the art by creating "a new conception of the black and white picture." These books were splendidly printed by Bulmer at his Shakespeare Printing Office. In *The Bewick Collector*, Thomas Hugo describes *Poems by Goldsmith and Parnell* as "A magnificent result of the efforts of the wood engraver, type-founder, papermaker, and printer" and writes that *The Chase* "contains the best specimens of John Bewick's abilities as a designer."

Bound in contemporary red straight-grain morocco with double-fillet border and a wide double-fillet frame with semi-circle insertions. This special presentation of the two books was done for Baronet Sir John James Smith, whose gilt armorial coat-of-arms is stamped in the center of the covers. With marbled endpapers and gilt dentelles to the inside edges of the covers. Housed in a matching chemise and slipcase. Binding shows some light rubbing and wear, slight bump to bottom edge of front cover, else a fine copy with a bright fore-edge painting. The bookplate of Sir John James Smith has been covered over by the armorial bookplate of Frederick S. Deck. (Weber, pp. 95-96; Hugo 78 & 94; Ray, England, 50, [Goldsmith only]). *See color illustration on page 12.* \$3,500

#### INSCRIBED BY THE FRASCONI FAMILY

21. [FRASCONI, ANTONIO]. *Against the Grain: The Woodcuts of Antonio Frasconi*. NY & London, Macmillan, (1974). Quarto. 159pp. From an edition of 140 copies signed by the artist, with an original signed woodcut tipped in, this is one of fifteen lettered presentation copies. This copy is inscribed by Frasconi and his family to noted children's book publisher Margaret McElderry, "with all our love." The inscription is written in inks of many colors and decorated with a heart and stars drawn around the names. Illustrated throughout with examples of Frasconi's woodcuts in black, white, and red and several full-color plates, this is an invaluable guide to the artist's work. In addition to Frasconi's own description of his life and work, the text contains a bibliography, an Introduction by Nat Hentoff, and an Appreciation by Charles Parkhurst. Bound in green and tan cloth with a design of a flock of birds stretching across the covers. Faintest spot of soiling to front cover and lacking the slipcase, else very fine. *See color illustration on page 9.* \$1,250

Dear Mr. Cutler:  
 There can't be much  
 lecturing or reading for me this  
 winter. I am being sent south  
 for my health and am not  
 expected back before April. The  
 health is no very serious matter  
 but serious enough for caution.  
 I am sorry I am so unavailable.  
 Thank you for your kindness in  
 thinking of me.  
 Sincerely yours  
 Robert Frost  
 Amherst November 14 1934

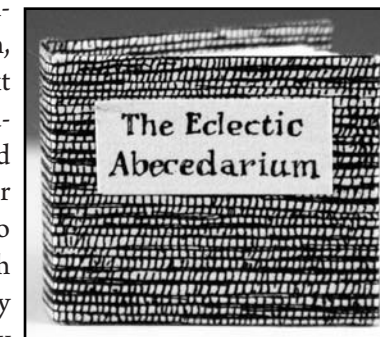
22. FROST, ROBERT. Autograph letter, signed. Amherst, 1934. Single sheet measuring 6 1/8 by 8 inches. Addressed to Mr. Cutler, who was the principal of Athol High School in Massachusetts. Dated November 14, 1934, Frost appears to be responding to Cutler's request for a lecture, which he declines due to "being sent south for my health," though he adds that "(t)he health is no very serious matter but serious enough for caution." Although overtly a standard reply, there is a great deal of biographical subtext at play in this letter. A month or so after this letter, Elinor Frost wrote to her friend Edith Fobes, noting that "(w)e are here in the South on Robert's account. He is hoping to avoid one of those grippe and rheumatic infections that he has suffered from the last two winters." Ironically, though, it was Elinor who was suffering the most during this time, as 1934 also marked the year in which the Frosts' youngest daughter, Marjorie, died from complications during the birth of her first child. In the same letter to Fobes, Elinor wrote that she had suffered "a severe attack of angina," which, she reported, "is added to the other heart complications." These would eventually lead to her death from a heart attack in March, 1938. A fine letter, with the original holograph envelope. \$2,250

23. FROST, ROBERT. "Locked Out" in *The Forge*, No. 2. Philadelphia, Colonial Press, February, 1917. Square octavo. 52, (2)pp. Contains the first appearance of "Locked Out," which had only previously seen print in *The Bouquet*, a magazine compiled by Frost's children in 1914. This poem was not included in the first edition of *Mountain Interval* but was added to its contents for the 1930 *Collected Poems* (see Crane, A14). Little is known about *The Forge*; based on the "Editorial Flourish" that introduces this number, its editor presents a rather unusual take on its mission: *The Forge*, he says, "has no purpose

and is beyond price," adding later that it is also "not dependent on subscribers or contributors." Given this particular stance, however potentially ironic, it would suggest that this magazine did not enjoy a long life. In 1950, Frost sent a copy of this issue to librarian and editor Edward Connery Lathem at Dartmouth with the suggestion that it be added to the collection of Frost that Lathem was building there. Frost closes a letter that he enclosed with that copy by noting "It's a rarity (sic) I think. One of the editors sent it to me lately." This is a very fine copy, likely untouched by the mail or a subscriber's hands. (Crane A14). *See color illustration on page 9.* \$1,250

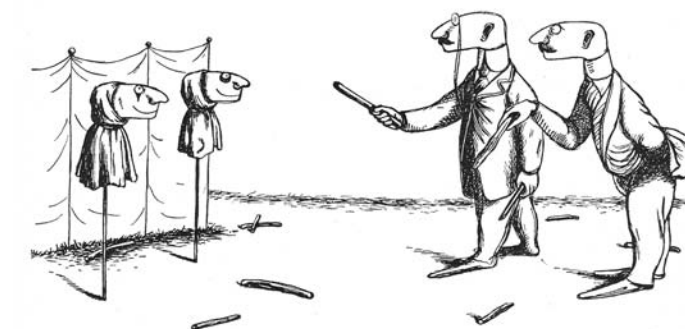
#### "FORBEAR TO TASTE LIBRARY PASTE"

24. [GOREY, EDWARD]. *The Eclectic Abecedarium*. Boston, Anne & David Bromer, 1983. (61)pp. First edition of Gorey's first miniature book. From an edition of 400, this is one of 300 copies comprising the regular edition, signed by Gorey. The text is an alphabet of short humorous couplets patterned after early moral primers for children, as in "Find tasks to do While in a Queue." Each couplet is accompanied by a full-page illustration. Very fine in printed paper-covered boards with paper label to spine, both designed by Gorey. Long out of print. (Bromer/Edison, p. 131; Bradbury, p. 38). (1 1/8 by 1 5/16; 28x33mm). \$650



#### GOREY'S FIRST PUBLISHED ILLUSTRATION

25. [GOREY, EDWARD]. *The Harvard Advocate*. Cambridge, MA, Advocate House, 1950. Quarto. 24pp. Volume 134, number one. This is identified as the "Registration Issue" on the front cover, published September, 1950. Features a cover illustration by Edward Gorey showing two Mr. Earbrass-style characters throwing sticks at two hooded heads on pikes. This constitutes Gorey's first published appearance as an illustrator. Gorey's work on the endpapers for Merrill Moore's *Illegitimate Sonnets* also appeared in 1950, but it may have been published in October to coincide with the third printing of



*Clinical Sonnets*, which also featured Gorey's endpaper design. This issue is also remarkable for the appearance of three pieces by Gorey's Harvard roommate, Frank O'Hara: two poems and a short prose work entitled "Late Adventure." This is O'Hara's third print appearance, and it predates his landmark first book, *A City Winter*, by two years. This issue also contains the text of a lecture delivered by Stephen Spender in mid-August of 1950 on poetry and science. Small chips to extremities of front cover, some edge toning and faint spotting, otherwise a near fine copy of a scarce Gorey item. (Toledano, p. 137). \$1,150



26. [GREENAWAY, KATE]. *Six Proofs for Fors Clavigera*. N.P., 1884. Quarto. 6ff. A collection of illustrations by Kate Greenaway for John Ruskin's *Fors Clavigera*, Vol. IV. These are brilliant proof impressions, printed on India paper and mounted on heavier stock. All but one are black & white; the other is printed in sanguine. Although the illustrations depict Greenaway's characteristic young women and children dressed in Regency fashions, *Fors Clavigera* represents a departure from children's literature: the text is a collection of letters to British laborers and workmen during the 1870s first published as pamphlets. Ruskin hoped to inspire social change with these messages, which address everything from aesthetics to moral issues and education. Greenaway's illustrations appear in Ruskin's later letters, as headpieces, a tailpiece, and a frontispiece. Ruskin was long a patron of Greenaway, and she, in turn, was quite in love with him. Bound in light blue paper-covered boards. Some light toning to margins of boards, corners slightly rubbed, else fine. \$1,750

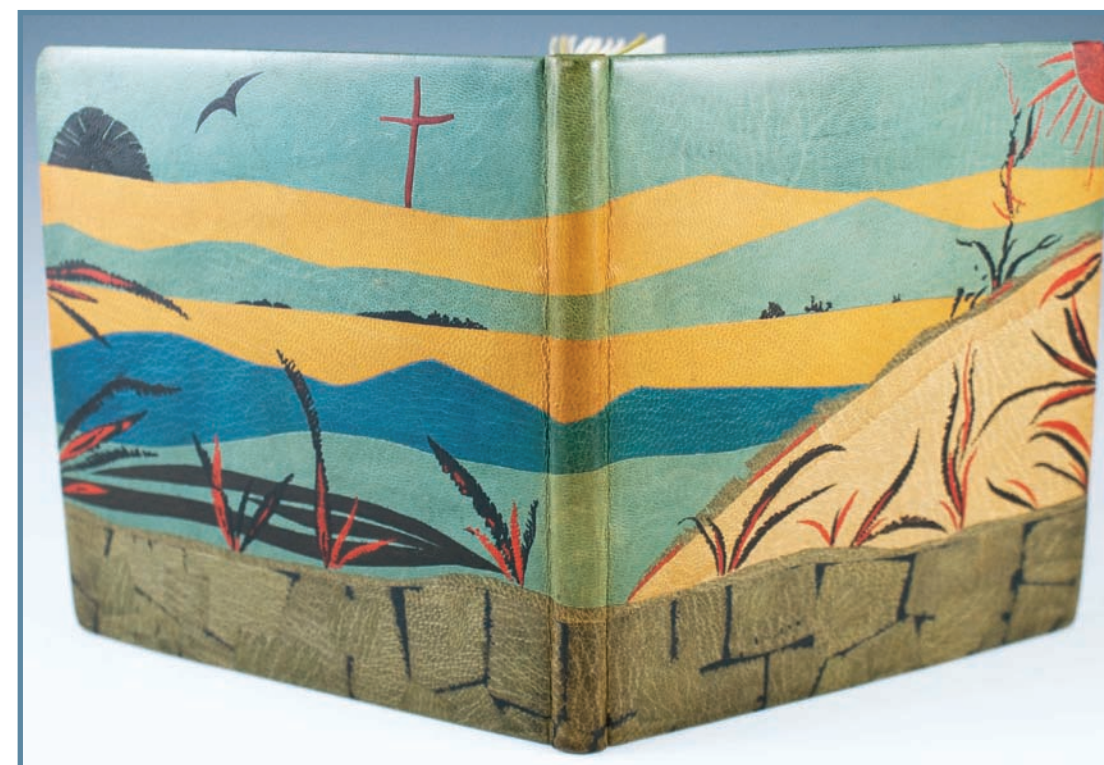
ASSOCIATION COPY OF HAMMER'S GRAND OPUS

27. [HAMMER, VICTOR]. Hölderlin, Johann Christian Friedrich. *Gedichte, Entwürfe zu Gedichten und Bruchstücke aus*

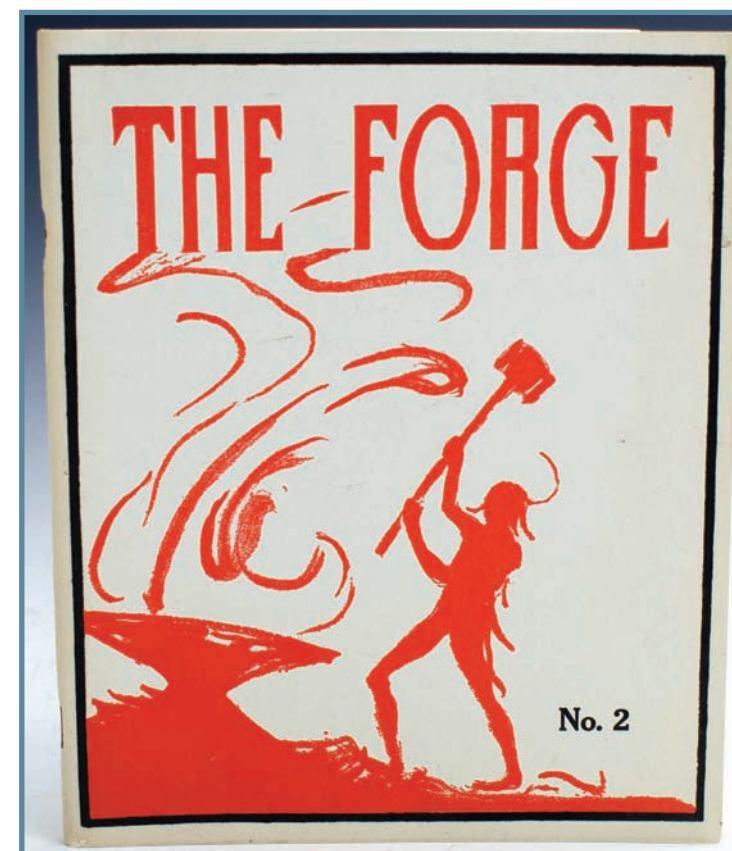
*den Jahren MDCCXCVI-MDCCCIV*. Aurora, NY, and Lexington, KY, Stamperia del Santuccio, 1949. Large quarto. 254pp. One of 51 copies. Victor Hammer greatly admired Hölderlin's lyrical poetry. This volume represents a near complete collection of the poet's work between the years 1796 and 1804, printed in the original German as Hammer believed was the proper way to do the poems full justice. Illustrated with a single brass-plate engraving by Hammer showing the poet in the pose of the Seer, a likeness of Hölderlin taken from a 1792 pastel drawing of him by F. C. Hiemer. Known as Hammer's "American masterpiece," Hölderlin's *Gedichte* is number XI in the printer's "Opus" series of major works and the first book he issued under his old Stamperia del Santuccio imprint after emigrating to the United States from Europe. Being the first major book printed in American Uncial, it is described by Joseph Blumenthal as "a vigorous, full-bodied, sophisticated letter, with an archaic sense of history and culture." Hammer himself said he hoped with Uncial to "fuse Roman and black letter, those two national letter forms, into a new unity."

The book is printed on handmade Italian Magnani paper, which came from the same mill that Hammer used when he was in Europe. Initially, he printed fifty copies of the title-page on domestic machine-made paper, but he promptly deemed that paper inferior and went back to what he knew and trusted. The result is a masterfully printed book on sumptuous paper that is a pleasure to behold and to handle; its beauty, as Blumenthal notes, is based on "the rare and subtle elegance of typographic design and proportion, of type on paper, and the perfection of its presswork." Bound in plain, gray boards with a paper label to the spine. Slight soiling to boards, and just a hint of rubbing to spine ends, else a fine copy of one of the most important press books of the twentieth century. With the bookplate of renowned Princeton Germanist, Victor Lang. Prospectus laid in. Together with: Hammer, Victor. *A Dialogue on the Uncial*. Aurora, NY, 1946. One of 350 copies. Inscribed by Hammer to the noted literary scholar, Erich Kahler. All housed in a cloth folding case. (Blumenthal 115-16; Holbrook, pp. 14-15; *Victor Hammer: Artist and Printer*, pp. 57, 111, 146). \$9,500

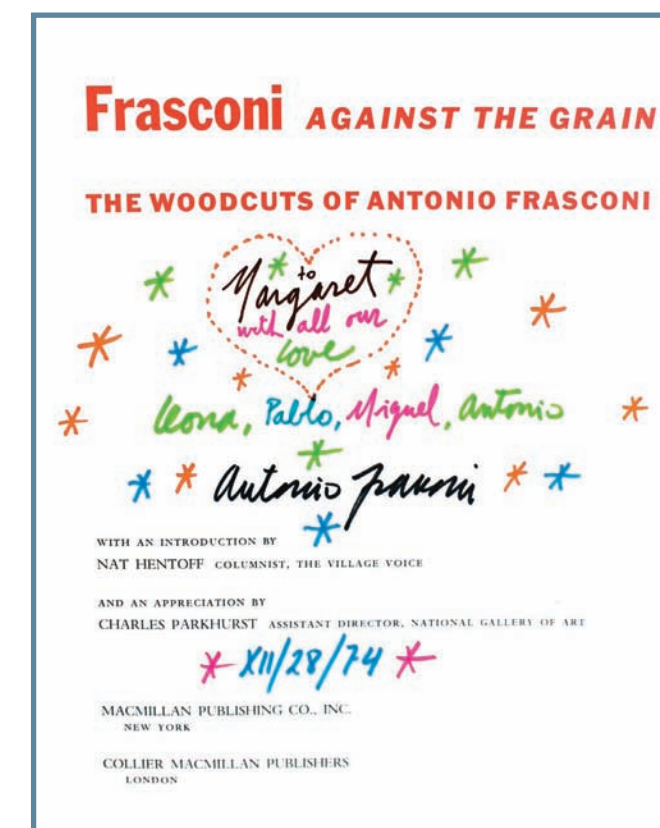
28. HEANEY, SEAMUS. *Death of a Naturalist*. NY, Oxford University Press, 1966. Octavo. First American edition. One of 1,000 copies comprised of sheets from the first edition with a new title page. This is Heaney's first commercially produced verse collection, preceded by *Eleven Poems*, a pamphlet published by Queen's University in Belfast. The future Nobel Laureate's richly cadenced lyricism is firmly established in this auspicious debut, from the famous opening lines of "Digging" onward. This is a fine copy in green gilt-stamped cloth, in a dust wrapper that shows very little of the customary fading to the photo-sensitive colors on the spine and just a couple of tiny nicks to extremities. (Brandes & Durkan A2.b). \$1,000



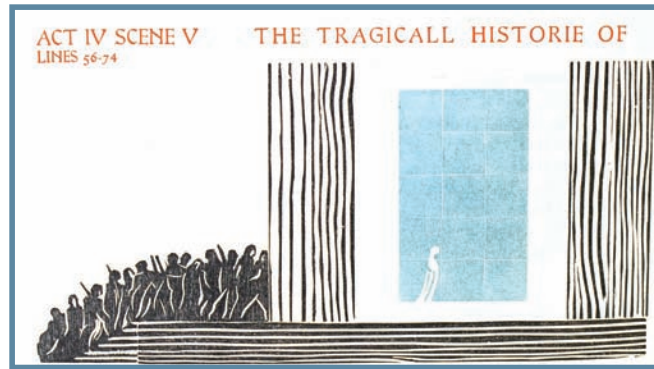
Item 7



Item 23



Item 21



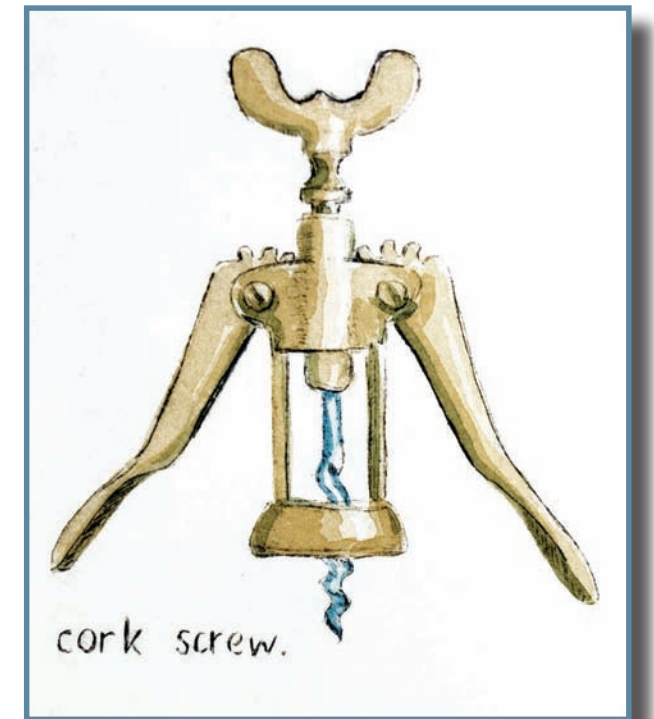
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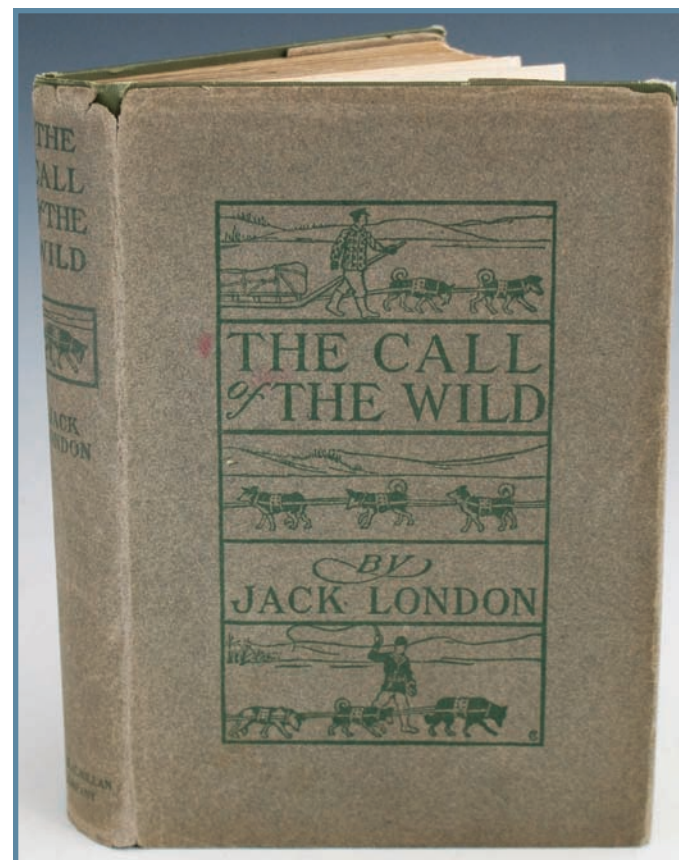
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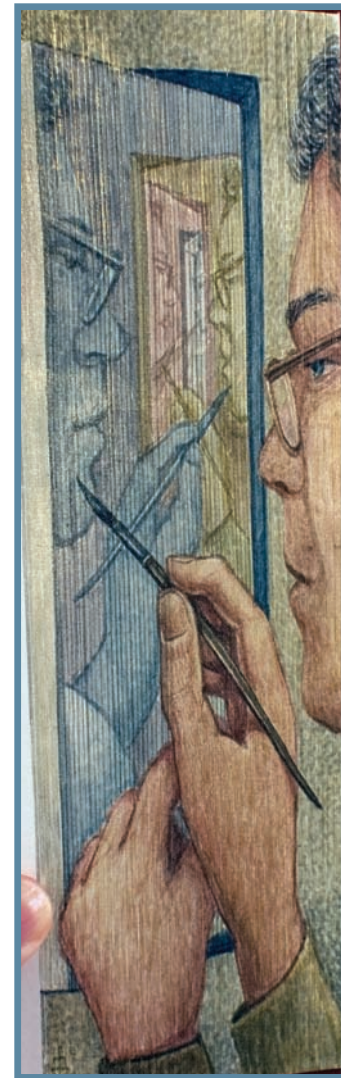
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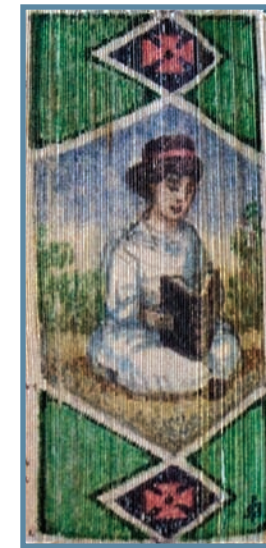
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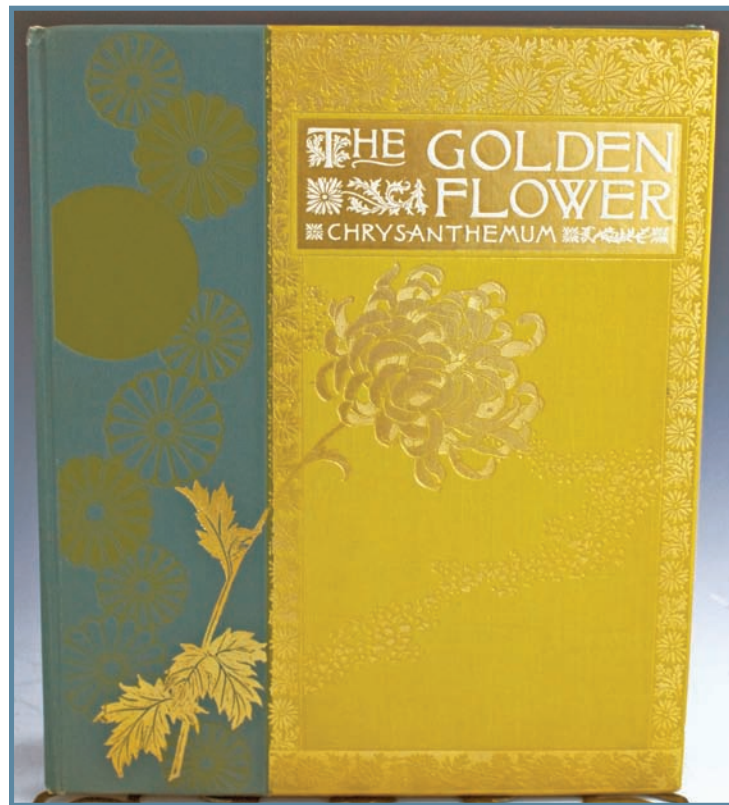
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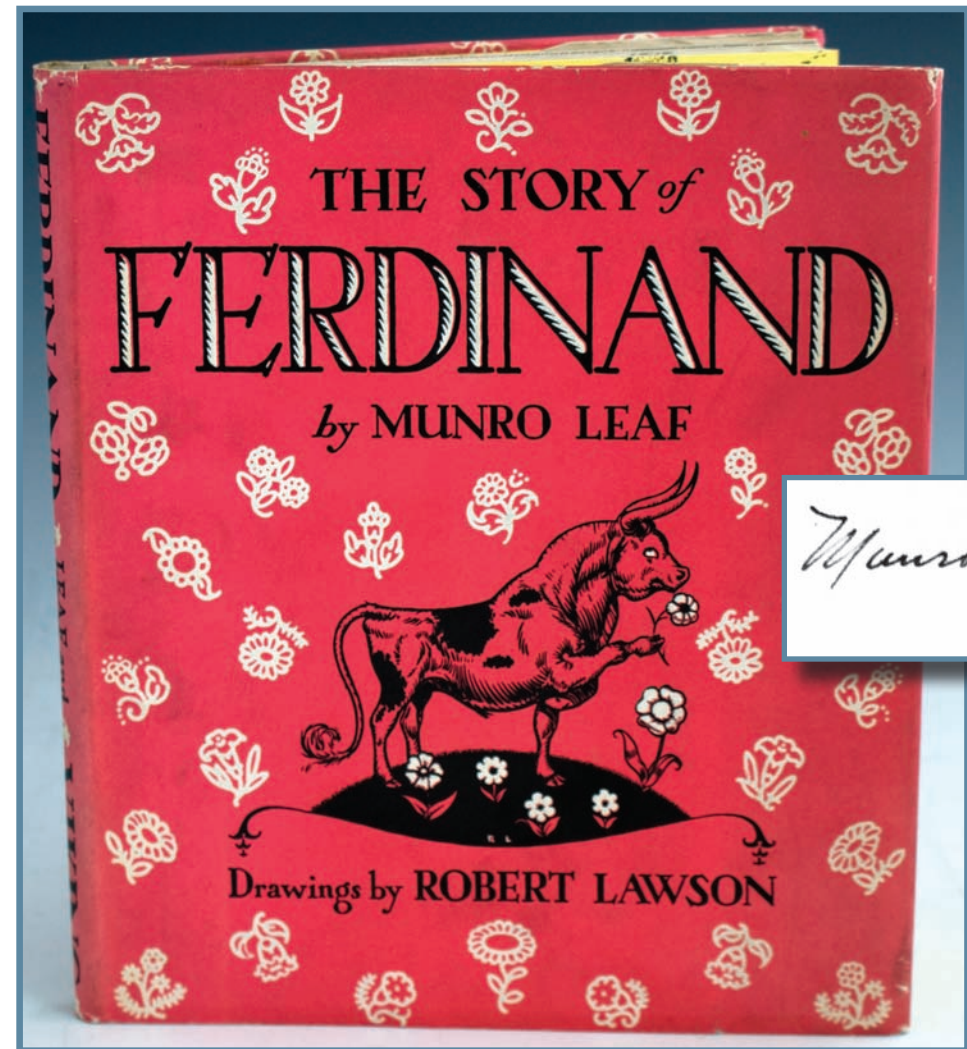
Item 20



Item 34



Item 46



*Munro Leaf*

Item 35



Item 32

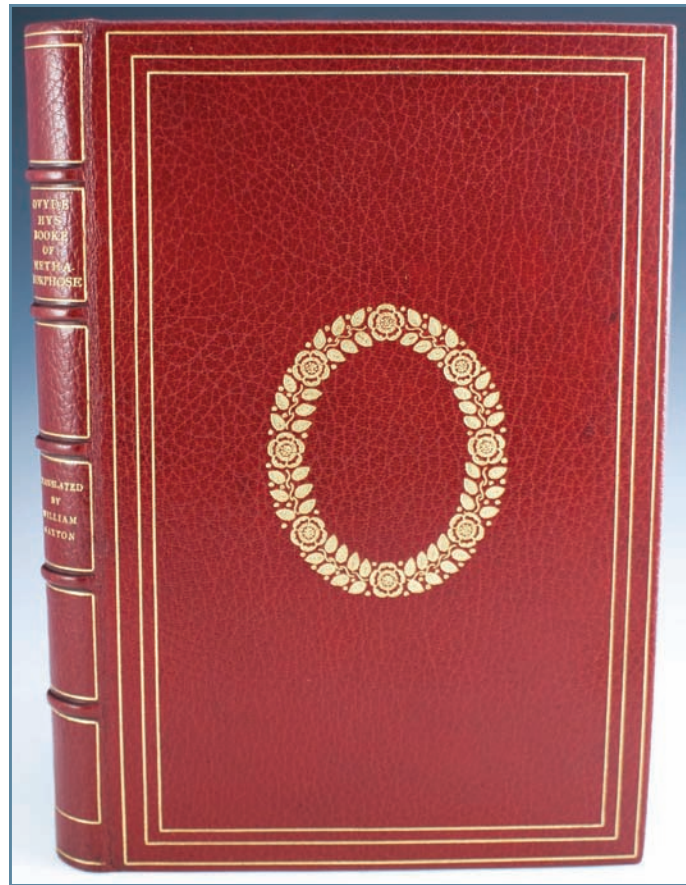


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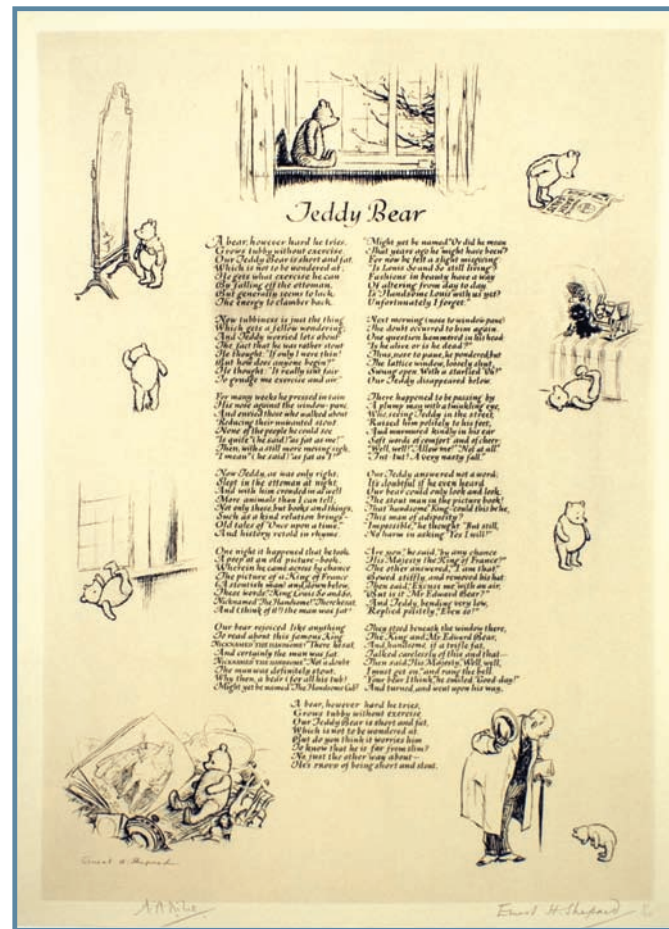


Item 33





Item 50



Item 51



Item 54

BRAVE NEW WORLD AS MUSICAL COMEDY

29. HUXLEY, ALDOUS. Letters from Aldous Huxley to Goddard Lieberson. Los Angeles, 1952-1963. An exchange of letters between Aldous Huxley and Goddard Lieberson, President of Columbia Records from 1956 to 1971. Thirteen of the letters are either typed or autograph letters, signed, from Huxley, and the last two are autograph letters from Huxley's second wife, Laura. Sixteen carbon copies of Lieberson's typed letters to Huxley are also included, providing both sides of the correspondence. The letters span a significant portion of the end of Huxley's life, from January 11, 1952 to December 11, 1963. Lieberson initially wrote to Huxley asking if he would like to be part of a series of recordings of authors reading their works, which already included Truman Capote and Edith Sitwell. Huxley invited Lieberson to his house, in order to listen to some previous recordings, and the two began a friendship. They decided to record excerpts from *Brave New World* for the album: "one side being the Preface to *Brave New World*, the other the chapter on the death of the Savage's mother." In addition to correspondence about the recording contract and other possible recording projects, discussion turned to literature, travel, and music, especially Indian music.

In July, 1956, Huxley wrote to Lieberson, asking him, as a favor, to "glance through this script of *Brave New World* in musical comedy form, which I have just completed." Huxley also asked for suggestions for whom to approach about producing the play and writing the music: "Would Leonard Bernstein be a good man to send it to? Or who else?" Lieberson responded with interest, writing that he would prefer to find a lyricist first and that he would like to send it on to Alan Jay Lerner, who wrote *My Fair Lady*. Huxley wrote back, saying to hold off on sharing the script, since he wanted to share it with his friend, film producer David Selznik, and had received several letters from a group of people interested in obtaining the rights for a *Brave New World* musical, unaware that Huxley himself had been working on the script. It does not appear that Huxley's script was ever produced. Another letter from Lieberson, dated June, 1959, was written on behalf of his friend, Thelma Schnee, who was writing a book on the therapeutic use of lysergic acid and wanted to speak with Huxley on the subject; Schnee's book, *Myself and I*, about her experiences taking LSD as part of treatment for persistent psychological problems, was published in 1962.

In the final letters, dated 1961-1963, while Huxley was suffering from cancer, Lieberson offered to send Huxley records of his favorite classical music. Huxley wrote back with a long, enthusiastic list of Bach, Mozart, Verdi, and others, closing by saying, "But I could go on indefinitely and one mustn't be greedy." The last two letters from Laura were written as Huxley's health was

failing, thanking Lieberson for sending him music to listen to. In the final letter, dated after Huxley's death, Laura wrote, "You know how Aldous enjoyed music -- it was one of his greatest pleasures and you provided him with it, beautifully -- and both of us are gratefull [sic]." All letters are in fine condition, housed in Mylar sleeves within a binder. \$7,500

30. HUXLEY, ALDOUS. Signed Typescript of "The Cicadas," with Corrections. (c. 1928). 2ff. sheets measuring 8 1/2 by 11 inches. Signed typescript of Huxley's poem "The Cicadas." The poem made its first appearance in *The Spectator* in November, 1928, and was then published in 1929 in Huxley's book of poems *Arabia Infelix*. The poem also gave its title to a later collection of poetry, in 1931. The typescript has six major holograph corrections, revealing Huxley's contemplation of word choice. He has also crossed out the entire final stanza in pen. Huxley's signature appears just below the omitted stanza. Sheets are creased from being folded down the middle, probably by the author, and faintest toning to crease and edges, otherwise these fragile sheets of typing paper are in fine condition. \$1,500

31. (Juvenile). [CRANE, WALTER]. *A Floral Fantasy in an Old English Garden*. London, Harper & Brothers, 1899. Quarto. 46pp., frenchfold. Verses for children are incorporated into forty-four full-color plates of flowers personified printed on heavy stock. Walter Crane was very much a member of the Arts and Crafts movement, and the influence of Medieval and Renaissance art, as well that of as Japanese printmakers, shows through in these magnificent illustrations. The entire book, from the color illustrated endpapers to the cover design and the ornaments on the colophon page, was designed by Crane in collaboration with Edmund Evans, the printer. Bound in taupe cloth printed in red, brown, and shades of green with the design of a woman standing at a garden gate carrying a basket of flowers. In the original, seldom-seen pale green pictorial dust wrapper and pink paper-covered box, which has been skillfully restored. A couple of unobtrusive repairs to gutters of pages, dust wrapper has one small chip to upper corner of front panel and slightest wrinkling to the top of the spine, covers show some light spotting. A fine copy overall. \$1,500

32. (Juvenile). GELSTED, OTTO. *Kai og Anne i den Store By* [Kai and Anne in the Big City]. Copenhagen, Levin & Munksgaards, 1933. Folio. (18)pp. First edition. Illustrated with pencil drawings in black and white by Karen Lis-Jacobsen, which accompany rhymes by the Danish poet Otto Gelsted about Kai and Anne's adventures in the city, and eight full-page plates in bold colors on the facing pages. The color illustrations, from cut-paper collages, use simplified shapes to create characters and scenery and are reminiscent of constructivist art. Traveling on their own, the two children visit a factory and

admire the giant gears and wheels, take an airplane ride, and go to the circus, among other activities. Bound in cloth-backed boards with a pictorial design on the front cover. Slightest sunning to top margin of front cover, fore-edge lightly bumped, else fine. *See color illustration on page 14.* \$1,250

## SECESSIONIST-STYLE CHILDREN'S BOOK

33. (Juvenile). [HAAS, ERNA]. *Hanselima*. Bern & Biel, Switzerland, Ernst Kuhn, 1920. Square 16mo. (45)ff., printed on rectos only. First issue. A striking picture book in the Swiss dialect, illustrated with forty-two brightly colored full-page woodcuts by Erna Haas in the style of the Wiener Werkstätte. The scenes depicted in the woodcuts are charming and folkloric, showing domestic tasks and children at play. Each page is surrounded by a delicate decorative border. The text is comprised of thirteen nursery rhymes, which are fully integrated into the illustrations. This was Haas's only book; little is known about the illustrator. Printed by the Graphic Arts Institute Säuberlin & Pfeiffer. Endpapers decorated in blue with figures from the woodcuts. Bound in tan patterned paper boards with a pictorial label. Some light marginal spotting to a few pages, not affecting illustrations, else a fine copy. (Kaiser, *Swiss Picture Books*, p. 25). *See color illustration on page 15.* \$2,000

## WRITING SHEET AS DECORATIVE ART

34. (Juvenile). HARLEQUIN AND MOTHER GOOSE: OR THE GOLDEN EGG. London, Laurie & Whittle, 1807. 1ff. Framed engraved writing sheet with a mirror over the blank area in the center usually reserved for examples of penmanship. The mirror is near-contemporary to the writing sheet, and together they create an attractive piece that perhaps could have served as decoration in a child's room. The ten hand-colored illustrations bordering the mirror depict the pantomime of *Harlequin and Mother Goose or, the Golden Egg*, featuring the characters of the Harlequinade. This popular and very successful comic pantomime by Thomas John Dibdin debuted in London in December, 1806, with famed comic actor Joseph Grimaldi in the role of the clown. The writing sheet is entirely intact and unmarked: the silvering of the mirror was painted onto the inside of the frame glass and is not adhered to the paper. The date printed at the bottom of the sheet is March 25, 1807, and the print is numbered 88 in the lower left corner. These ornamented writing sheets also known as writing blanks, "school pieces," or "Christmas pieces," were used to encourage good penmanship in children. The blank space was filled in with a sampler of a child's best penmanship, and the completed page was often given as a gift from children to their parents. Laurie & Whittle were best known as London publishers of maps and atlases, but the firm also published prints and some juvenile items. Slight toning to the paper, else fine. This writing sheet is

a remarkable survival and an unusual, creative presentation of a piece of juvenile ephemera. In a black and gold frame, which shows some rubbing to the corners. Writing sheet measures 16 by 14 inches, in a 20 by 18-inch frame. *See color illustration on page 13.* \$1,500

## A FINE, UNFADED COPY

35. (Juvenile). LEAF, MUNRO. *The Story of Ferdinand*. New York, The Viking Press, 1936. Octavo. (71)pp. First edition, signed by the author on the title page. With full-page black & white drawings by Robert Lawson on each recto page illustrating text on the opposite page. The story of Ferdinand the bull, who would rather sit under his favorite cork tree and smell flowers than battle a matador in the bull fighting ring, was an immensely popular children's book in the 1930s, inspiring a hit song, seven subsequent editions, and even a balloon in the Macy's Thanksgiving Day Parade, all within just over one year of its initial publication. Shortly thereafter, the book was made into a popular Disney movie, the first original story that Disney ever purchased to use as the basis for a film, according to Barbara Bader, author of *American Picturebooks from Noah's Ark to The Beast Within*.

Because the peaceful demeanor of its main character, *The Story of Ferdinand* inspired considerable controversy when it first appeared. Published in the same year as the onset of the Spanish Civil War, the book was banned in Spain when conservative supporters of Generalissimo Franco denounced the story as leftist propaganda promoting a pacifist ideology. Hitler also condemned the book as propaganda, and it was banned in Nazi Germany, although in Soviet-occupied Poland, it was promoted. Leaf himself responded angrily to the controversy surrounding his book, reports Bader, stating that the gentle Ferdinand was "just a superior soul, a philosopher, [whose] refusal to fight in the bull ring at Madrid when there was a lovely bouquet to smell was a proof of good taste, and strength of character as well."

Despite the political turmoil it caused, *Ferdinand* remained a hit. Its simple message made a strong impression on young readers, as did Robert Lawson's evocative, stylized drawings, which skillfully use distance and perspective to support the emotional tone of the text. Lawson's career got a tremendous boost as a result of *Ferdinand*, and he would go on to write and illustrate successful children's books of his own.

*The Story of Ferdinand* remains a popular picture book to this day, a classic of children's literature. Unsophisticated first editions have become scarce, as the book is prone to rough treatment at the hands of young readers, as well as sun damage to the bright red dust jacket. The jacket on this copy retains its

brightness, with virtually none of the usual fading to which it is prone. The book is bound in quarter cloth and decorated paper boards and has illustrated yellow endleaves. A few tiny nicks along jacket extremities, else a very fine copy. (Bader, pp. 145-146; Mahoney, Latimer, Folmsbee, pp. 238, 240). *See color illustration on page 15.* \$20,000

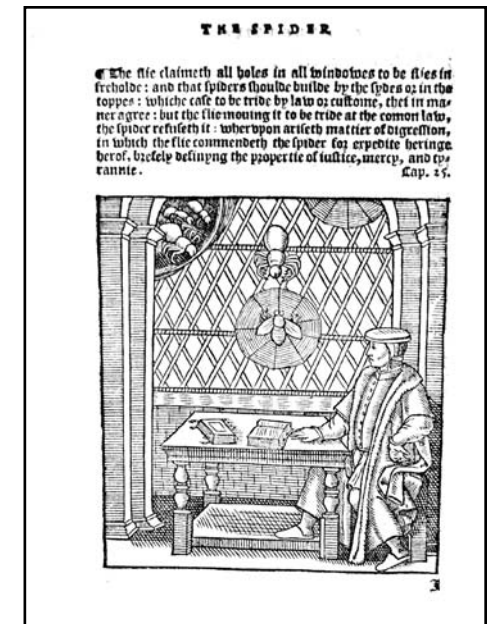
## RARE ILLUSTRATED PERRAULT

36. (Juvenile). [LEROY, SÉBASTIEN]. *Contes des Fées*. Paris, Chez le Fuel, (1825). Oblong 12mo. (258)pp. Frontispiece, title page vignette, and twelve stipple-colored plates engraved by J. E. Noël after paintings by Sébastien Leroy. Contains ten fairy tales in prose by Perrault, including "Le Petit Chaperon Rouge," "La Belle au Bois Dormant," "Le Chat Botée," and "Cendrillon." This is followed by several fables in verse, which the publisher notes in a brief Preface "été encore long-temps oubliés." These consist of "Griselidis," "Peau d'ane," and "Les Souhais Ridicules." Quite rare: there is only one other recorded institutional copy of this edition. Occasional spotting to a few leaves, else a fine copy in what appears to be the publisher's binding of gilt-decorated pink paper boards. A.e.g. (Gumuchian 4425). *See color illustration on page 13.* \$3,250

## STRIKING NATURALISTIC BINDING

37. (Kelliegram Binding). KINGSLEY, CHARLES. *The Water Babies*. London, Macmillan, 1886. Tall octavo. (viii), (372)pp. New edition, with numerous full-page illustrations and text vignettes from engravings by Linley Sambourne. This copy of Kingsley's popular and enduring story of young chimney-sweeps features a Kelliegram binding of full blue crushed levant with an Art-Nouveau-style cover decoration depicting an underwater scene rendered in colored onlays. Central to the panel is a large fish threading several stalks of reeds, while below, a water-baby swims away through a small patch of flora. Four gulls form the corners, each surrounded by a circular gilt rule. The rules descend into the water, giving the sense of a swirling current. Small gilt fish decorate the corners of the turn-ins, completing the aquatic motif. A.e.g. A visual treat in the classic Kelliegram style. Extremely fine, in fleece-lined folding case. *See color illustration on the back cover.* \$4,250

38. (Leaf Book). HEYWOOD, JOHN. *The Spider and the Flie, with an original leaf from the edition of 1556*. San Francisco, (Grabhorn Press), 1939. 12mo. (9)pp. One of fifty-five copies. Tipped in after the title page, the leaf features a large woodcut of John Heywood at his desk. On the window behind him, several spiders observe a fly trapped in a web. On the verso of the page are three verses above a woodcut ornament. This leaf book was printed as a Christmas keepsake for David Magee, who provided context for the leaf in the accompanying



text. Magee described the woodcut scene of Heywood at his desk as "a refreshing picture of peace and leisure to be regarded with envy in these troubled days of 1939." First published in 1556, Heywood's long, involved allegory of religious controversy in sixteenth-century England, written in verse, used flies to represent Catholics and the spiders Protestants. Stab-bound in marbled paper wrappers. Occasional light soiling, else fine. (de Hamel, 81; *Book Club of California Newsletter* v. XXVI, no. 4, 39). \$2,000

39. (Leaf Book). JOHNSON, KENNETH M. *Champagne and Shoes. An Essay on John T. Little's Coloma Emporium with an Original Double Leaf from Its Journal: 1850-1851*. San Francisco, Peregrine Press, 1962. Quarto. 20pp. One of 76 copies printed and illustrated by Henry Evans at the Peregrine Press for the Porpoise Bookshop. With illustrations throughout in pale terracotta. This leaf book explores the contents of a journal recording the business of a Gold Rush-era shop owned by John T. Little. The original double leaf from the journal is dated June 1851 on the first three pages, and July 1851 on the last page. The leaf records purchases, including hats and gloves, clay pipes, wine, brandy, and all kinds of comestibles. The accompanying text by Kenneth M. Johnson describes the history of Coloma, California, where the store was located, and the emporium itself, which, as the title suggests, sold everything from champagne to shoes. Spine faintly sunned, else fine in blue boards and housed in the original blue slipcase. (Chalmers 125). \$1,750

## PRINTED ON VELLUM

40. (Leaf Book). [RICCARDI PRESS]. *The Revival of Printing. A Bibliographical Catalogue of Works Issued By the Chief Modern English Presses. With an Introduction by Robert Steele*. London, (1912). Octavo. xxxiv, 92pp., with (17)ff. of

type facsimiles bound in. From an edition of 350 copies, this is one of twelve copies on vellum. Contains bibliographies of presses, such as the Kelmscott, Vale, Ashendene, Doves, and Merrymount Press, accompanied by facsimiles of type used by each press. Nine of the facsimiles are letterpress on vellum, and eight are colotype on paper. Printed by Charles Jacobi in the Riccardi font designed by Herbert Horne, with title in blue. An important reference, and a beautiful book about beautiful books. Very fine in gilt-titled limp vellum, with green ribbon ties. Bookplate. \$6,000

## UNRESTORED DUST JACKET

41. LONDON, JACK. *The Call of the Wild*. London, Macmillan, 1903. Octavo. 231pp., + (1)ff. of ads. First edition, first printing. Illustrated with ten color plates by Philip R. Goodwin and Charles Livingston Bull, including a frontispiece, smaller color illustrations throughout the text, and engravings printed in blue-green at the beginning of each chapter. Slightest bumping to corners and spine, small separations starting between pages 78-79 and 132-133, else fine in pictorial green cloth. With the scarce original dust wrapper, unrestored, which has a few chips to the corners and spine and two of the faintest spots of soiling. A pleasing copy of London's best-known work. T.e.g. (Woodbridge, 19). See color illustration on page 10. \$12,500

## HAND-COLORED

42. [MERRILL, FRANK T.]. Wither, George. *A Christmas Carol*. NY & London, G. P. Putnam's Sons, (1907). Small quarto. 103pp. One of 100 copies on Japanese vellum. This is a special copy, perhaps unique, in which all of the illustrations have been hand-colored with great skill. A Christmas roundelay written by the British poet George Wither, beautifully illustrated throughout with lettering, plates, and vignettes by Frank T. Merrill. The frontispiece illustration, with a lettered tissue guard, is printed in color; the rest of the illustrations have been delicately colored by hand. The illustrated presentation is followed by a brief biography of Wither and the text of the poem printed in its more common stanzaic format. In a deluxe publisher's binding of green morocco, gilt-tooled with a design of flowers and leaves. Red moiré silk doublures, gilt dentelles, and a red morocco onlay inside the covers. Some rubbing to extremities, spine toned, and some toning to margins of the covers, else a very nice deluxe presentation. A.e.g. With the bookplate of Gustavia A. Senff. \$1,250

43. [OFFICINA BODONI]. *Casa Rossa*. Verona, 1927. Folio. 56pp. One of 220 copies. Illustrated with seven black & white plates, which reproduce a painting by the Swiss artist Niklaus Stoecklin and six of its details. Stoecklin was influenced by Late Gothic art, as well as by his contemporaries,

the Expressionists and Futurists. The text accompanying the images is a fantasy tale written by Ernst Grosse, the noted German ethnologist, inspired by elements of the painting. Privately printed by the press's proprietor, Hans Mardersteig, for his close friend, the art collector Georg Reinhart. Reinhart purchased the painting from Stoecklin and, in turn, helped launch the artist's career. In a binding of full vellum with gilt title and rules. Fine in slipcase. T.e.g. (Mardersteig 24). \$2,000

44. [OFFICINA BODONI]. Feliciano, Felice. *La Gallica Historia di Drusillo Intitulata Justa Victoria*. Verona, (1943). Octavo. 75pp. One of 130 copies. The text of this novella, in Italian, was sourced from the original manuscript written in 1474 by Felice Feliciano of Verona, a skilled calligrapher, poet, alchemist, and printer. With two color illustrations also reproduced from Feliciano's manuscript: one of the view from Verona towards Monte Baldo, with a dove in flight carrying the author's monogram, and the other of the goddess Fortuna turning the Wheel of Fortune. The title page and headings are printed in a mix of black, red, blue, and green. The text is followed by a note by the publisher and printer, Hans Mardersteig, in which he explains that he encountered the original manuscript in the Biblioteca Ricardina in Florence. Bound in tan calf with a border of five rules and scattered stars around the author's monogram. Housed in original slipcase covered with paste paper. A couple of light scuffs and some light rubbing to spine, else a very fine copy of a beautifully balanced Officina Bodoni book. (Mardersteig 60). See color illustration on page 15. \$1,850

## A.I.G.A. AWARD WINNER

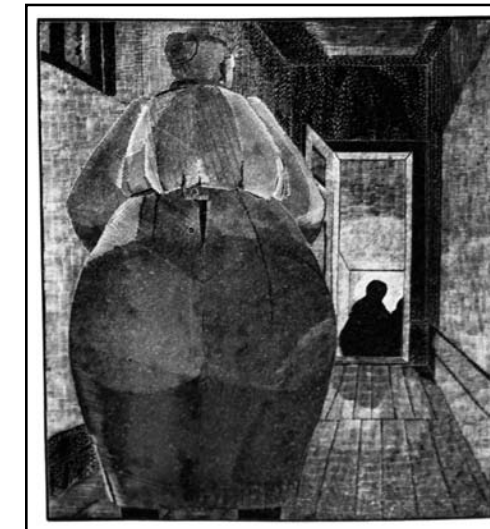
45. [OVERBROOK PRESS]. Stevenson, Robert Louis. *The Inland Voyage*. Along the Escaut River, the Willebroek, the Sambre and the Oise. Stamford, 1938. Quarto. 138pp. One of 150 copies. Jean Hugo's brilliantly colored gouaches, which begin each chapter, are here reproduced by pochoir by Jean Saude in Paris. *The Inland Voyage* was considered by Frank Altschul, the printer, to be one of the most ambitious projects of his Press. Among the finest of American pochoir books, it was selected by the American Institute of Graphic Arts as one of the Fifty Books of the Year. A very fine, bright copy in a leather-backed turquoise cloth binding, showing just a trace of toning to the spine. Housed in publisher's cloth-covered slipcase with leather lettering piece. See color illustration on page 10. \$1,500

## CHROMOLITHOGRAPHED CHRYSANTHEMUMS

46. [PRANG, L., & CO.]. Mathews, F. Schuyler. *The Golden Flower: Chrysanthemum*. Boston, 1890. Quarto. First edition. Inscribed by F. Schuyler Mathews on a yellow label affixed at

the end of his Introduction. Illustrated with sixteen full-page chromolithographs in brilliant color printed by Louis Prang, depicting different varieties of chrysanthemums, as well as a frontispiece illustration of the chrysanthemum personified in Art Nouveau splendor as "Princess Golden Flower." The chromolithographs reproduce studies from nature in watercolor by James and Sidney Callowhill, Alois Lunzer, and by Mathews himself, who was a naturalist as well as the author and illustrator of field guides to flora and fauna. Eighteen verses in tribute to the chrysanthemum by Edith M. Thomas, Robert Browning, Oliver Wendell Holmes, and many other poets were collected, arranged, and embellished with original designs by Mathews. Many of the designs ornamenting the verses have a Japanese theme, alluding to the chrysanthemum's status as the national flower of Japan and its imperial symbolism. The publisher, Louis Prang, was a pioneer of chromolithography who brought color printing to the masses, selling prints, cards, books, and more. This deluxe book showcases the quality of work that made Prang one of the most influential and popular color printers of his time. With the original green cloth dust wrapper, printed with the title. Bound in blue and yellow cloth, elaborately stamped in yellow, white, and gilt with a design of both naturalistic and stylized chrysanthemums. Spine ends and corners of book and dust wrapper slightly rubbed, a short closed tear to one page of the Introduction, else fine. A.e.g. See color illustrations on page 14. \$1,350

47. [RAAMIN-PRESSE]. Beckett, Samuel. *Der Ausgestossene*. Hamburg, 1976. Quarto. (40)pp. From an edition of 170, this is one of twenty copies with an additional two plates signed and numbered by the printer and illustrator, Roswitha



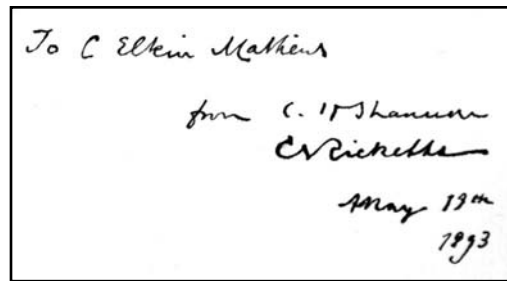
Quadflieg. Translated into German from the original French by Elmar Topfoven, the short story "L'Expulsé" ("The Expelled") first appeared in *Fontaine* in 1946 and was reprinted in the collection *Nouvelles et Textes pour rien* in 1955. The text is accompanied by eleven woodcuts by Quadflieg, which illustrate elements from the story, including the stairs down which the narrator is expelled, his hat, and the rather large old woman upon whom he falls. Bound by Christian Zwang in grayish-brown Fabriano paper blind-stamped on the spine and boards. Fine. (Quadflieg 7). \$2,250

48. [RAAMIN-PRESSE]. Thomas, Dylan. *The Followers*. (Hamburg), 1977. Quarto. 24pp. From an edition of 120 numbered copies signed by the artist/printer, Roswitha Quadflieg, this is one of forty copies printed in English, and from those forty, this is also one of ten with an extra signed etching. The text is from *Adventures in the Skin Trade* and is accompanied by twenty-seven etchings in all: ten large illustrations printed in dark purple, and seventeen small marginal illustrations printed in sage green. The smaller etchings are printed from plates that measure no more than 1 3/4 inches high. Impeccably printed, with a binding of marbled paper incorporating the colors of the illustrations by Christian Zwang. Fine, in slipcase. (Quadflieg 8). \$3,000

## THE BEST COPY IN THE WORLD



49. [RICKETTS, CHARLES & CHARLES SHANNON]. *Daphnis and Chloe, A Most Sweet and Pleasant Pastoral Romance for Young Ladies*. (London, Vale Press, 1893). Quarto. 107pp. One of 210 copies. Artists' presentation copy inscribed by Vale Press founders/artists Charles Shannon and Charles Ricketts to C. Elkin Mathews, one of the book's publishers, dated May 19, 1893. Also signed on the dedication page by the dedicatee, T. Sturge Moore. The text, translated by George Thornley, is illustrated with thirty-six woodcuts by Ricketts and Shannon, ornamental initials, and a large tailpiece. Together with a set of twenty-seven proof impressions of the woodcuts on twenty-six sheets. Each is signed by the artist in pencil: fourteen by Ricketts, ten by Shannon, and two sheets printed in monochrome signed by both.



*Daphnis and Chloe* was the first of three books designed by Shannon and Ricketts following their magazine, *The Dial*, and preceding the official founding of the Vale Press in 1896. Although Ricketts and Shannon had already found some subscribers for the book, they decided to sell the entire edition to Elkin Mathews and John Lane at the Bodley Head, who had a passionate clientele demanding finely made limited editions. A collaboration between the two artists, this work took an entire year to complete. Watry notes that *Daphnis and Chloe* was "from the outset a collector's item," "appealing to booklovers, both as a text and as an object," and was sold out before publication (25). Ricketts drew inspiration for the book's design from early Venetian printing, especially the *Hypnerotomachia Poliphili*, printed by Aldus in 1499, as well as from William Morris's revival of traditional crafts and techniques, drawing on historical letter forms and placing emphasis on the harmony between text and illustrations (Watry, p. 23).

AFFECTIONATELY DEDICATED  
TO T.S.M.  
THE VALE APRIL MDCCCXCIII

T. Sturge Moore

A scholar's copy, the book has been extensively annotated with pencil notes to rear blank leaves that compare the proofs to the published illustrations. Referencing the signatures on the proofs, the previous owner has also unobtrusively penciled the artist's name next to each illustration in the book. Additional bookseller's note to front flyleaf. Bound in green cloth, gilt-titled to spine, which shows slight rubbing and wear to extremities. A few of the proofs show light foxing and some occasional offsetting, else a fine copy of this extraordinary glimpse into the artistic underpinnings of this publication. With the wood-engraved bookplate of noted collector Joseph Manuel Andreini by Lucien Pissarro to front paste-down, depicting a shepherdess and her flock. (Darracott, 45-46; Watry, A6, pp. 23-26). \$14,500

50. [SHAKESPEARE HEAD PRESS]. Ovid. *Ovyde hys Booke of Methamorphose, Books X-XV*. Boston & NY, Houghton Mifflin, 1924. Quarto. xl, 189pp. One of 375 copies. American issue. Printed at the Shakespeare Head Press in Stratford-upon-Avon on Batchelor's Kelmscott handmade paper. Trans-

lated by William Caxton and printed from the manuscript in the Pepysian Library at Magdalene College, Cambridge. In a handsome binding of crimson morocco, with a triple gilt-ruled border to covers, a central gilt oval wreath comprised of flowers and leaves to the front cover, and gray moiré silk doublures. Gilt-titled to spine, with gilt borders to six compartments. A couple of small, slightly darker spots to the covers, possibly variations in the leather, else very fine. See color illustration on page 16. \$1,350

#### COPY NUMBER ONE, SIGNED

51. [SHEPARD, E. H.]. Milne, A. A. *Six Drawings by E. H. Shepard Illustrating Poems from When We Were Very Young*. London, Methuen, (c. 1925). Folio. (6)ff. Copy number one of twenty copies signed and numbered by the author, A. A. Milne, and the illustrator, E. H. Shepard, in pencil. *When We Were Very Young* was Milne's first collaboration with Shepard, and the first of the four Christopher Robin books. Each of Milne's poems is printed in calligraphic script and surrounded by a border of several vignettes by Shepard. The six poems selected are "Teddy Bear," featuring the first appearance of Milne's most famous character, Winnie-the-Pooh, "Happiness," "Hoppity," "Vespers," "Lines and Squares," and "The Kings Breakfast." The broadsides are printed on Japan paper, mounted on mat board, and protected with tissue guards. On the reverse of each is a small label bearing the title and publisher's information. The poems are elegantly presented and intended for framing, and as a result, it is likely that many of these sets were broken up. The mounted broadsides range in size from 12 3/4 by 9 3/4 inches to 20 by 15 3/4 inches. Loose in a gray portfolio. Title labels for the set are mounted to the inside flap and inside back panel of the portfolio, and a slip with additional labels for each of the drawings, intended to be adhered to the back board of a picture frame, is also tipped in on the inside back panel. Short, closed tear to margin of one mat, not affecting the broadside, boards soiled, else a fine set of these rare broadsides. See color illustration on page 16. \$25,000

#### HIGHSPOT OF IRISH LITERARY RENAISSANCE

52. SYNGE, J(OHN) M(ILLINGTON). *The Playboy of the Western World*. Dublin, Maunsell, 1907. Octavo. First edition. One of twenty-five copies printed on handmade paper. Frontispiece portrait of Synge by Jack B. Yeats. In the Preface to this work, widely regarded as Synge's masterpiece, the author sets out the aesthetic underpinnings of this play: "in countries where the imagination of the people, and the language they use, is rich and living, it is possible for a writer to be rich and copious in his words, and at the same time to give the reality, which is the root of all poetry, in a comprehensive and natural form." Unfortunately, those who attended the opening of the

play at the Abbey Theater on the 26th of January, 1907 did not see the lyricism in Synge's use of the vernacular; rather, they reacted to elements of the plot, which involved the protagonist's apparent murder of his own father, setting off what has come to be known as the "Playboy Riots." Bound in publisher's gilt-stamped white cloth, which shows just a few faint spots of soiling, else a brilliant copy that is crisp and unopened internally. (Connolly, *The Modern Movement*, 18). \$27,500

#### SELDOM-SEEN SET

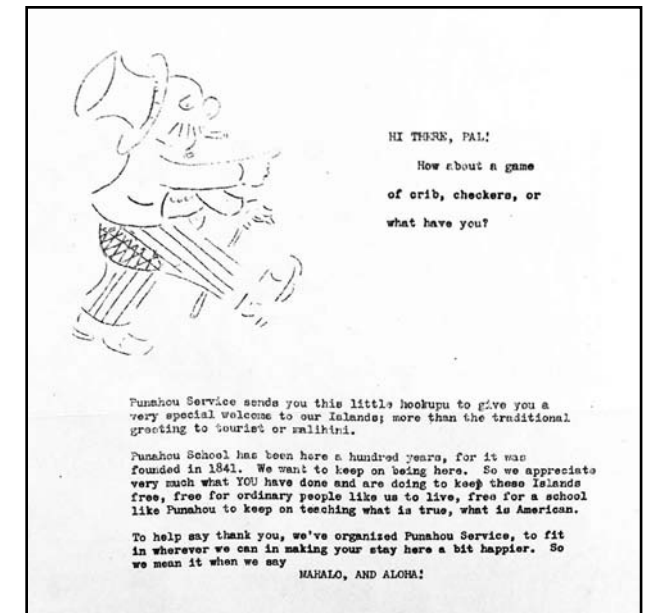
53. [WARD, LYND]. *Gods' Man*. Together with *Madman's Drum*. NY, Jonathan Cape and Harrison Smith, (1929); (1930). Two octavo volumes. Both are first editions of Ward's first two novels, with the story told exclusively via woodcut il-



ustrations. Through this dramatic and expressive non-verbal style, Ward communicated situations and emotions using nothing more than the woodcut's stark contrast of black and white. Issued as a set, both volumes are housed in a slipcase covered in the same patterned paper as the covers of *Madman's Drum*, suggesting that the publisher packaged them as a gift edition. Both volumes are fine and bright, save for slight rubbing to lower extremities from the slipcase. A rare presentation. Accompanying this set is Ward's signed wood engraved self-portrait, which was issued by the publisher to promote *Gods' Man*. It is one of 100 proofs pulled from the block, and it includes a mat and the publisher's printed statement. \$2,250

#### HANDICRAFT FROM OBAMA'S ALMA MATER

54. (World War II). CHECKERBOARD. Honolulu, Punahou Service, 1942. Folding tapa-covered boards containing a hand-cut checkerboard with two small manila envelopes pasted on opposite sides. The envelopes contain thirteen red and yellow plastic disks, and one of these envelopes is printed with the stamp of the Hawaii Chapter of the American Junior Red Cross. Small label with the logo for Punahou Service is affixed to the lower left side. In June, 1941, Punahou School



-- the largest independent college preparatory school in the United States and alma mater of President Barack Obama -- celebrated its Centennial. By the end of that year, the school grounds were occupied by the Army Corps of Engineers immediately following the attack on Pearl Harbor. Once conditions stabilized on the island, the school continued to operate from the University of Hawaii's Teacher's College, but many regular programs had to be cut. To aid in the war effort, the acting Dean of Girls re-structured Punahou Service, an extant arts and crafts program, and enlisted the students to produce handmade items for soldiers. In her book, *Punahou: The War Years*, Charlotte Peabody Dodge notes that of the items produced by the girls in Punahou Service, "(t)he most popular ... was a cigar box 'pastime kit' containing a crossword puzzle, a file case, pad and pencil, a folder, a deck of cards, and small cribbage and checker boards." Although the rest of the kit is not present, this is a rare survival of a game produced by children for the use of soldiers during wartime, and is in very fine condition. See color illustration on page 16. \$950

#### Terms of Sale

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Design by Shannon Struble



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