

BROMER BOOKSELLERS

CATALOGUE 141

DANSK LITOGRAFLAUGS



1897 J U B I L Æ U M S 1937

UDSTILLING

KUNSTINDUSTRIMUSEET

7-21 NOVEMBER

Keywords

Alphabets: 1-7, 16, 39
 Bookmaking: 8, 10, 23, 74-78, 88, 91, 108
 Bookplates: 21, 34, 46
 Chapbooks: 1, 4, 11-19, 50
 Christmas: 40, 42, 86
 Ephemera: 34, 36, 93, 101, 104, 111
 Fairy Tales/Folklore: 82, 83, 89
 Fine Press: 3, 5-6, 8, 10, 20, 24-26, 28, 31, 34-38, 46-53, 55, 67-68, 70, 73-74, 78-, 84, 90-92, 99-100, 102, 109-110, 113
 Juvenile: 1, 3-4, 6-7, 11-19, 26, 41, 44, 48-50, 57-67, 79-81, 83, 85-86
 Letters/Manuscripts: 54, 56, 93-97
 Original Art & Prints: 22, 45, 49, 69, 71, 104, 108, 114
 Transportation: 85, 104-107
 World War II: 111, 113

Bromer Booksellers
 607 Boylston Street, at Copley Square
 Boston, MA 02116

P: 617-247-2818, F: 617-247-2975
 E: books@bromer.com

Visit our website at www.bromer.com

1. (Alphabet). *AN ALPHABET OF ANIMALS*. London, Simpkin, Marshall and Son, (c. 1865). 32mo. 30pp. Illustrated throughout with detailed wood engravings depicting creatures for each letter of the alphabet, from the Welsh goat and hare to the yellow-hammer bird and zebra, as well as a frontispiece of a spaniel and a decorative tailpiece. Each animal is described below in verse. The alphabet is followed by a poem reminding young readers to always respect animals and treat them well. Remarkably fine in crisp, bright yellow printed wrappers. \$275

RARE LITHOGRAPHED ALPHABET

2. (Alphabet). *ALPHABET PITTORESQUE, OU LA LECTURE ENSEIGNÉE PAR DES IMAGES*. Paris, Au Grand Magasin de Nouveautés lithographiques d'Aubert, 1835. Octavo. (15)ff. An alphabet book illustrated with twelve lithographed plates, each with two images, depicting women from around the world in their traditional national costumes. Listed from A to Z, the nationalities represented include a Turkish Odalisque, women from Peru, Mexico, China, and Japan, and many European cities and states. The plates are preceded by six pages of alphabets, numerals, and a syllabary. Original printed blue wrappers and title page bound in. Very fine in modern brown half-morocco and marbled boards, gilt-titled and decorated to spine. A scarce and attractive alphabet book: only one institutional copy recorded, not listed in Cotsen or Gumuchian. \$1,500



3. (Alphabet). DEFOREST, CATHY. *Boys: An Alphabet Book Inspired by Sons*. Ashland, OR, Jubilation Press, (2010). Square octavo. (15)ff., frenchfold. One of 100 copies. This brightly-colored abecedarium is a celebration of the creative, youthful spirits of boys. Each letter is illustrated and surrounded by phrases and words beginning with that letter: the letter "I" shows a child ice skating with his teddy bear, and the text describes boys as being "imaginative, inquisitive imps." Bound by Sabina Nies using DeForest's collection of children's blue jeans long outgrown. A pocket is positioned on the front cover with a toy race car inside. Extremely fine. See color illustration on back cover. \$400

4. (Alphabet). *THE INFANT SCHOOL ALPHABET*. Concord, NH, John F. Brown, 1838. 32mo. 8pp. This New England chapbook is illustrated with woodcuts of animals throughout, including an illustration of a spouting whale on the last page, with the text "Whales

in the sea, God's voice obey." Other woodcuts depict a cat catching a rat, a fox and owl together, and a zebra. The chapbook contains alphabets, numbers, roman numerals, and syllabaries. Rhyming lines along the bottom of the pages remind the reader that "A dog will bite / A thief at night" and "Time cuts down all / Both great and small." Bound in hand-stitched unprinted wrappers of textured handmade paper. Fine. \$250

ONE OF FOURTEEN HAND-COLORED COPIES

5. (Alphabet). [INKY PARROT PRESS]. *An Avian Alphabet*. Witney, Oxford, 1996. Small quarto. (52)pp. One of fourteen hand-colored copies, signed by the artist and author. A humorous abecedarium devoted to various species of birds, illustrated with bold, stylized linocuts by Elizabeth Rashley. Each is hand-colored in bright hues and is accompanied by "alliterative allegations" by Nyr Indicator. For example, the Dodo is a "Dear Departed Dodderer" who "Died out in Disgrace," and the Kiwi is described as a "Kissable Kittenish Kewpie / Kindred of Maori Kings." In a nod to a classic of British humor, the letter X is represented by the "eX-Parrot / Only eXisting eXample eXpired." Bound in orange paper-covered boards printed with birds, and housed in a slipcase with different avian linocuts pasted on each side. Very fine. SOLD



6. (Alphabet). *JACK WHIRLER'S ALPHABET; OR, THE ST. PAUL'S PRIMER*. Adorned with Cuts by the Newberys. Princeton, Cotsen Children's Library, 2014. Octavo. 63pp. One of 200 copies. A celebration of the engaging eighteenth-century children's books produced by three generations of the Newbery firm, of which the Cotsen Children's Library at Princeton University has the largest collection in the world. This handsome book showcasing the collection was published in honor of the library's benefactor and namesake, Lloyd E. Cotsen, on the occasion of his 85th birthday. "Jack Whirler's Alphabet" comes from Samuel Johnson's nickname for John Newbery, the founder of the firm and the man who became known as the Father of Children's Literature. This amusing alphabet book features fifty-four of the Newbery woodcuts used to illustrate their works for children, and the diversity of subject matter is readily apparent, from "Chimera" to "Up-and-Down." Text on

facing pages explains the source of each woodcut and provides witty and informative commentary. Designed by Mark Argetsinger, *Jack Whirler's Alphabet* was printed letterpress in black and red and hand-bound in decoratively printed wrappers with French flaps at the Press of Robert LoMascolo. As new. \$85

UNRECORDED WOODEN ALPHABET

7. (Alphabet). *MON PREMIER ALPHABET*. N.p., c. 1950s. Six wooden boards bound with leather cord. Printed in color throughout. Contains simple sentences for all twenty-six letters of the alphabet, accompanied by an illustration of the action described in the text. Each letter not only represents a noun, but also refers to the name of the child involved with the object being described: hence, "David souffre des dents" (David has a toothache), and "Kate court comme un kangourou" (Kate jumps like a kangaroo). The artist is identified on the front cover as Lauranne, though not much information is known about him or her, nor does this book appear in any collection worldwide. Few faint waterspots on front board, which has a spot of discoloration toward top edge, else about fine. See color illustration on back cover. \$550

8. [ASHENDENE PRESS]. *Specimen Pages of Two Type-Faces Cut for the Ashendene Press*. (Chelsea), 1930. Small quarto. (4)pp. This insert, printed in black and red for a German typographical periodical, shows specimen pages of the Subiaco and Ptolemy types. The two typefaces, modeled on fifteenth-century scripts, were specially designed and cut for the Press. Slight yellowing due to acid transfer from publisher's device, and minor edgewear. (Ashendene Bibliography, Ephemera 4). SOLD

SCARCE BLAKE FACSIMILE

9. BLAKE, WILLIAM. *The Songs of Experience*. London, Bernard Quaritch Ltd., 1927. 27ff., printed rectos only. One of fifty copies, signed on the inside front cover and last page by William Muir. Issued for the Blake Centenary in 1927, this facsimile was the second of this title executed by Muir. A companion edition of Blake's *Songs of Innocence* was issued concurrently, and each contained twenty-seven hand-colored plates. The illustrations were primarily duplicated from the Beaconsfield copy at the British Museum (Copy A), while four additional plates were derived from Copy T, also at the British Museum. A final plate, "A Divine Image," only found in Copy BB of the *Songs*, was left uncolored, as the coloring of the original was never completed by Blake.

Muir published twelve Blake facsimiles in the late 1880s and '90s, including an edition of the *Songs*, for which Quaritch served as his



distributor. Just like the earlier edition, the outlines and designs of this Quaritch-published version were printed via lithography and then colored by hand by assistants, emulating Blake's method. A 1909 Quaritch catalogue explains, "[Mr. Muir] works by methods as like those of Blake himself as the need of faithfully following Blake's own results will permit." As a result, the color is as bright and clear as the originals. Bound in publisher's blue printed wrappers, reinforced with buff paper tape. Yapp edges show some wear and discoloration; light offsetting from plates, else a near fine copy of this scarce item. (Quaritch catalogue 273, 405; Bentley 144). SOLD

INSCRIBED TO PROMINENT PIANO COMPOSER

10. BODONI, GIAMBATTISTA. *G. B. Bodoni's Preface to the Manuale Tipografico of 1818*. London, Elkin Mathews Ltd., 1925. Octavo. (xii), 57pp. One of twenty-five copies printed on Japanese vellum and signed by the translator, H.V. Marrot, who was the director of Elkin Matthews Ltd. This copy bears a lengthy inscription by Marrot to the English piano composer, Kaikhosru Sorabji. Dated 16 December, 1925, Marrot writes of his pleasure in finding this book on Sorabji's shelf and praises him as an "exceptional auditor...for any writer on printing whose treatment of his subject is aesthetic rather than technical." Indeed, such a distinction appears to have been the guiding principle behind this, the first translation of Bodoni's preface into English. Marrot alludes to this in the Translator's Preface. He also acknowledges the assistance of Stanley Morison in this endeavor. Faint edgewear, slight bowing to covers, else fine in original decorated paper-covered boards. \$950

11. (Chapbook). *THE ADVENTURES OF ROBINSON CRUSOE*. Newark, NJ, Benjamin Olds, 1836. 32mo. 16pp. Illustrated with eight woodcuts, including front-cover and title-page decorations. A full-page illustration shows the titular character sitting on a rock next to the ocean as he starts what will become 27 years marooned on an island. Benjamin Olds was an early Newark printer, who began publishing around 1818; the firm later became Olds & Son. Foxing throughout, wrappers show some staining and edgewear, with a one-inch split at the spine; else very good in original printed yellow wrappers. A scarce chapbook with only four institutional copies recorded. \$225

12. (Chapbook). *CHILD'S BOOK OF POETRY, WITH ENGRAVINGS*. Worcester, MA, J. Grout, Jr., (c. 1840). 32mo. 24pp. Illustrated with a frontispiece, title-page vignette, four woodcuts, and a tailpiece. Bound in green printed wrappers illustrated with a small vignette to the front cover, and a larger woodcut of a man herding cattle to the rear cover. Corners of covers slightly bumped, else about fine. \$225

13. (Chapbook). *THE DIVERTING HISTORY OF JUMPING JOAN, AND HER DOG AND CAT*. Otley, W. Walker, (c. 1850). 16pp., including covers. Illustrated with wood engravings

throughout. A rhyming story about Joan, who "had a parrot / Could chatter and bawl, / But Joan could talk faster, / And longer withal," Joan's cat "drest out / Like a lady so gay," and her dog "with gun, / Sword, and gorget so smart, / He's going to France, / To fight Buonaparte [sic]." Eventually, the cat and dog get frightened out in the world and return to Joan, where "They fell on their knees, / Her pardon to crave, / And promis'd in future / They'd better behave." First and last leaves pasted to inside of covers, as usual. Binding unsewn and minor edgewear; else a fine copy of a scarce chapbook, of which only five copies are listed in OCLC. SOLD

14. (Chapbook). *THE GOOD FARMER: OR THE ENTERTAINING HISTORY OF THOMAS WISE-MAN*. Banbury, UK, J. G. Rusher, (c. 1835). 32mo. (8)ff. Illustrated with wood engravings on each page, and additional illustrations on the wrappers. The first page features a woodcut depicting J. G. Rusher's printing shop, accompanied by an advertisement for the publisher in verse. A penny chapbook teaching the rewards of virtue and industry. Spine ends slightly chipped, else fine in blue printed wrappers bearing publisher's advertisements inside the covers. Housed in an envelope with book label from the Iona & Peter Opie Collection. \$325

15. (Chapbook). *THE HOUSE THAT JACK BUILT; To Which is Added, Some Account of Jack Jingle*. York, J. Kendrew, (c. 1823). 24pp., including covers. Illustrated with fifteen woodcuts. One of the 24-page penny books published by Kendrew, which were stitched in a single gathering and then pasted into printed covers later. Often the covers were illustrated with wood engravings and verses that were not relevant to the text inside, as is the case here. A page of alphabets and numbers appears on the verso of the title page. *The House That Jack Built* was the only 24-page title that was not published by Kendrew in other formats. Small stain to rear cover, else fine in green wrappers. (Davis 34, pp. 31-38). \$175



THE TAME LINNET.

16. (Chapbook). *HOWE'S PRIMER; OR, THE CHILD'S FIRST BOOK*. Derby, William Bemrose and Co., (c. 1840). 24mo. 34pp. Illustrated with a frontispiece and twenty woodcut illustrations, as well as vignettes to the title page and front cover. The primer opens with alphabets and syllabaries, and contains short illustrated stories and descriptions of animals. On the rear cover is a poem, "The Vain Goose," illustrated with a large woodcut depicting a goose. Fine in light blue printed wrappers. \$350

17. (Chapbook). *THE MOTHER'S GIFT. BY A LADY*. York, J. Kendrew, (c. 1820). 48mo. A collection of verses for children, illustrated throughout with woodcut vignettes on nearly every page, and a large cut of a preacher at his pulpit to the rear cover. Slight split starting to spine, else near fine in white printed wrappers. (Davis 42; Gumuchian 1577-1579). \$125

FINE COPY FROM OPIE COLLECTION

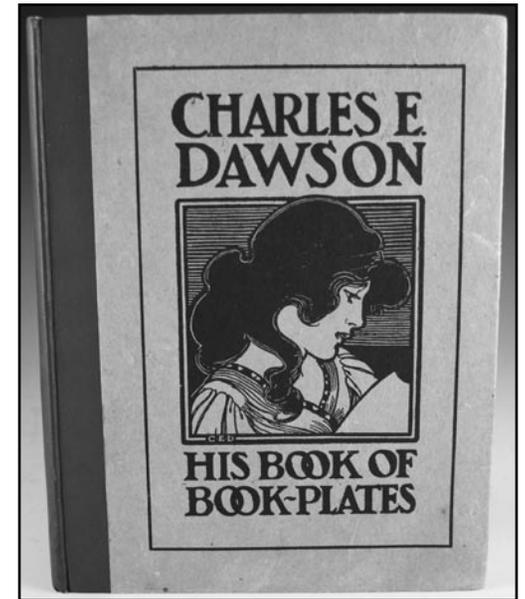
18. (Chapbook). *SHORT STORIES, OR TREASURES OF TRUTH, SELECTED FOR YOUTHFUL MINDS*. Banbury, J. G. Rusher, (c. 1835). 32mo. 16pp. Illustrated throughout with wood engravings on nearly every page. This penny chapbook opens with a poem inviting the book's young readers to enjoy the short stories within and "learn day by day / for books are much better than toys." Very fine in tan printed wrappers with wood-engraved vignettes on both covers and publisher's advertisements inside covers. Housed in an envelope with catalogue annotations. From the Iona & Peter Opie Collection, with their book label to the envelope. \$325

19. (Chapbook). *TOM THUMB*. Philadelphia, Willard Johnson, 1832. 16pp., including covers. Miniature chapbook illustrated with fifteen woodcuts, including title page, frontispiece, and covers. One of a set of four toy books published by Johnson in 1832. The story begins, "Tom Thumb was born in the reign of King Arthur. He was thus called because he never grew any taller than his father's thumb, which was not a very big thumb either." Poor Tom endures many trials from this point on, and the book ends with an illustration of Tom's coffin. Text in prose, with a printed alphabet and numbers at the start and a verse "Epitaph on Tom Thumb" at the end. First and last leaves mounted to inside of covers, as usual. Two leaves still partially uncut, first leaf creased at bottom edge, foxing throughout, else near fine in orange printed wrappers. (2 9/16 by 2 3/16 inches; 65x55mm). (Rosenbach 778). \$375

FAITH, LOVE, AND LIFE

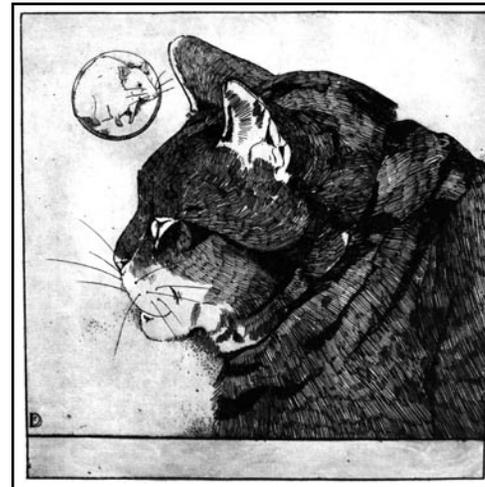
20. [CORITA, SISTER MARY]. *Words of Ugo Betti*. Los Angeles, Immaculate Heart College Press, 1965. Folio. 15, (4)pp., + (8)ff. One of 275 copies. Sister Marie Fleurette's dissertation, "Innocence & the Process of Justification in the Late Plays of Ugo Betti," is followed by quotations from the famed Italian judge, poet, and playwright. These quotations, which reflect on faith, love, and life, are illustrated in an accompanying suite of eight original serigraphs by Sister Mary Corita. Betti's words are set against backgrounds of bright tones, wide brushstrokes, geometric shapes, and typographic elements. One of the leading artists working in that medium, Sister Corita is known for her bold use of color and messages promoting peace. Bound in terra-cotta cloth with enclosure attached to rear board for the prints. Slight fading and few faint marks to cover, else fine. SOLD

21. [DAWSON, CHARLES E.]. *Charles E. Dawson: His Book of Book-Plates, Consisting of 24 Original Designs*. Edinburgh, Otto Schulze, 1907. Small quarto. One of twenty-five copies on Japanese vellum, signed by the author. Tipped in as the frontispiece is the illustrated bookplate of Dora Tomalin, printed in green and gold metallic ink. A collection of twenty-four Art Nouveau bookplates designed by Charles E. Dawson, each printed in black & white on individual leaves. With an Introduction about Dawson and his designs by Esther Wood. Very fine in pictorial tan paper-covered boards backed in brown cloth. \$550



EARLY DETMOLD ETCHING

22. [DETMOLD, EDWARD JULIUS]. "Cat's Head in Profile to Left." 1899. Etching showing the head of a dozing cat in profile. Above him, a dream floats: a small mouse, enclosed



in a circle partially formed by its own tail. Full of character, from the mouse's slightly frightened eyes to the cat's regal but lazy bearing, and executed with exquisite detail. Tinted in a gray wash, with the mouse highlighted in pink. Monogrammed in the lower left. Cream matting. A very fine example of an early Detmold etching, of which few impressions were ever printed. (Etching measures 5 3/8 by 5 3/8 inches). (Dodgson, *Print Collector's Quarterly*, Vol. 9, p. 398, #47). \$850

23. [DWIGGINS, WILLIAM ADDISON]. *Postscripts on Dwiggins*. NY, Typophiles, 1960. Two 12mo. volumes. xiii, 271pp. One of 1,050 copies. Published as Typophile Chap Books

nos. 35 and 36. These volumes contain a collection of essays edited by Paul A. Bennett, contributed by Dorothy Abbe, Mabel Dwiggin, Rudolph Ruzicka, and others, with a selective checklist compiled by Dorothy Abbe and Rollo Silver. Illustrated with black and white photographs of Dwiggin, and color reproductions of a cross-section of his graphic arts work. Bound in paper-covered boards decorated with a design comprised of typographic ornaments by Dwiggin, backed in blue cloth and gilt-titled to spines. An extremely fine set, with the original glassine dust wrappers and slipcase. \$400



Mr. Howard Koch
in memory of a pleasant
evening
with the best wishes of
O. S. U. Rosenbach
Oct 20, 1921

24. [ELZEVIR PRESS]. *Publii Terentii Comoediae Sex. Ex Recensione Heinsiana*. Leiden, 1635. 12mo. (xlviii), 304, (viii)pp. Inscribed by Dr. A. S. W. Rosenbach, the famed American collector, scholar, and dealer of rare books and manuscripts, "In memory of a pleasant evening," and dated October 20, 1921. Engraved title by Cornelius Claes Duysend, and woodcut author portrait and tailpiece. Title and cast of characters of each play printed in red and black. This is the first of five issues of the 1635 edition, with "Laches" in red on p. 51 and the catchword "Danie--" to the recto of the eighth leaf. One of the most attractive Elzevir publications. Slight rubbing to extremities, else a fine copy in eighteenth-century crimson morocco, with gilt titling and floral decoration to spine in six compartments and gilt rules to covers. (Willems 433). \$650

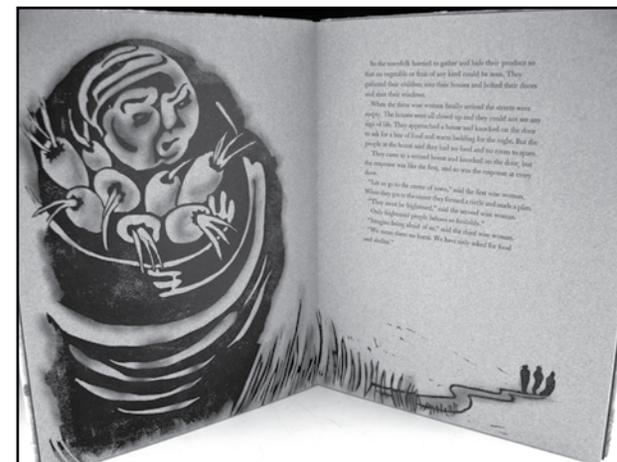
25. [ESSEX HOUSE PRESS]. Ashbee, C. R. *The Last Records of a Cotswold Community: Being the Weston Subedge Field Account Book for the Final Twenty-six Years of the Famous Cotswold Games, Hitherto Unpublished, and Now Edited with a Study on the Old Time Sports of Campden and the Village Community of Weston*. Chipping Campden, 1904. Small quarto. lvi, 59pp. One of 75 copies. Illustrated with several full-page engravings of Dover's Hill and Campden landmarks by Edmund H. New, as well as a double-page map of Weston Subedge parish. Printed on Essex House paper and printed at the Press by the

Guild of Handicraft. The Cotswold Games are an annual sporting event held during the week of May Day. The games began around 1612 and, in spite of the title of the book, continue to this day. Although the games were inspired by the ancient Greek Olympics, the competitions include sledgehammer throwing, sword fighting, horsemanship, and other activities suited to the rural English countryside. Bound in white buckram, gilt-titled to spine. Slight spine toning, small spot to upper cover, else fine. \$800



UNCOMMON MILLS COLLEGE IMPRINT

26. [EUCALYPTUS PRESS]. Butterfield, Jean. *Stone Soup*. (Oakland, 1989). Folio. (6)ff. One of seventeen copies. Illustrated throughout with linoleum block prints altered so that the images in each book are slightly different. One two-page spread depicts the foolish villagers peeking over the edge of the soup pot with surprised expressions on their faces. Printed, illustrated, and written by Jean Butterfield. The tale was adapted from the children's book *Stone Soup* by Marcia Brown, and in the colophon Butterfield notes that "This story is about a basic lesson most of us learn in childhood from the wise women who are our mothers." The Eucalyptus Press was founded in 1930 by Rosalind A. Keep, who was Editor of Publications and a professor of printing and English at Mills College. The Press operates today as part of the college's book arts program. Fine in gray speckled handmade paper-covered boards and a linoleum-cut title label. \$550



27. FITZGERALD, F. SCOTT. *Turkey Remains and How to Inter Them with Numerous Scarce Recipes*. (Nutley, N.J.), Gianettino & Meredith, Inc., 1977. 12mo. (24)pp. From an edition of 275, this is one of fifty lettered copies in a cloth binding, signed by the artist, Jill Karla Schwarz. This humorous holiday list of thirteen "recipes" for turkey was appropriately filed by the author under the heading "Nonsense and Stray Phrases" in his writing notebook. One such recipe is for "Turkey Mousse: Seed a large prone turkey, being careful to remove the bones, flesh, fins, gravy, etc. Blow up with a bicycle pump. Mount in becoming style and hang in the front hall." Features four full-page illustrations of the finished "meals." Bound in gilt-titled brown buckram. Corners slightly rubbed, else fine. \$250



28. [FLEECE PRESS]. *Leon Underwood: His Wood Engravings*. (Wakefield, Yorkshire), (1986). Large quarto. (10)pp., + (19)ff. One of 200 copies printed from the original blocks on handmade paper. Illustrated with twenty wood engravings by Underwood that were cut in the 1920s and 1930s. Underwood's Brook Green School produced a great many accomplished wood engravers, among them Blair Hughes-Stanton, Nora Unwin, and Henry Moore. With an introduction by George Tute. Extremely fine in green morocco-backed paste-paper boards with cloth dropback box. (Rogerson 12). \$575

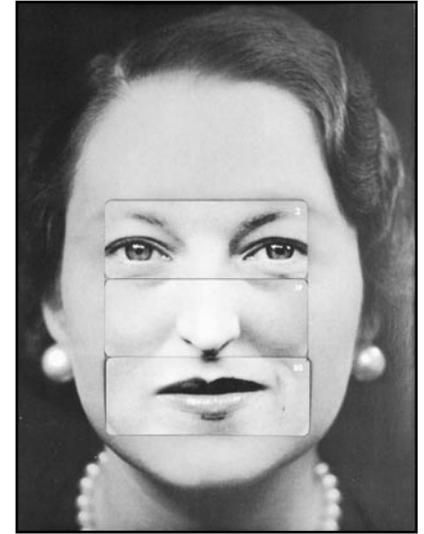
29. FROST, ROBERT. *A Further Range*. NY, Holt, (1936). First edition. One of 4,000 copies printed. For this collection, Frost received the Pulitzer

Prize, the third of four that he would receive in his lifetime. A fine copy in cloth, gilt on cover and spine fine and unoxidized; with a remarkably fine, bright dust wrapper that has only a couple of negligible nicks. Not commonly encountered thus. (Crane A21.1). \$300

WHAT'S YOUR TYPE?

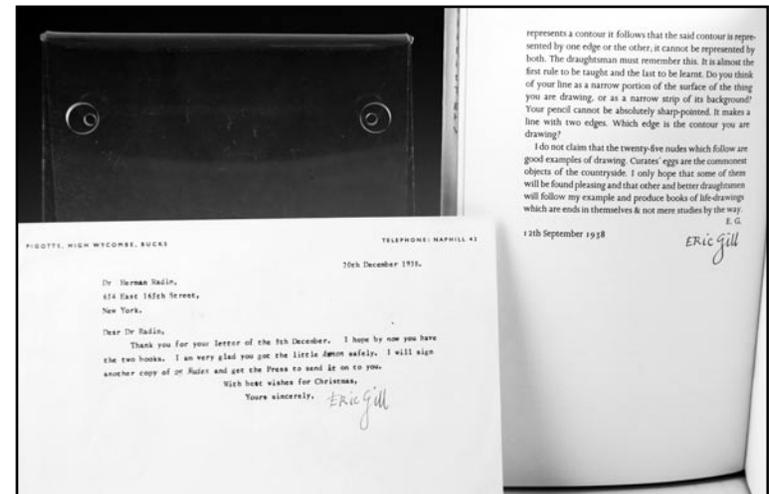
30. (Game). PENRY, JACQUES. *Physogs. The Novel Card Game*. London, Waddy Productions, (c. 1939). Combination card/parlor game consisting of four "frame" cards—two male faces and two female faces from which a center square is cut. There are also 13 cards each for eyes, noses, and mouths, as well as 13 type cards, which match facial characteristics with personality types, or character. The appearance of this game coincided with interest in psychology and phrenology. During gameplay, players piece together facial features in order to arrive at that face's character type. Playing this game, we learn, for instance, that a determined person has narrow eyes with lids close together, a full,

well-shaped nose, and medium-full lips that are compressed, firm, and down-turned. Two booklets are included: one with the rules and objectives of the game, and one showing the keys to matching character to the constructed faces. All of these elements are fitted into the original box. A reproduction of an advertisement notes that this game was invented by Jacques Penry, a psychologist who wrote several works on the subject of determining character from facial features. Apart from fading to extremities of upper lid of box, the game is in fine condition. \$650



31. [GEHENNA PRESS]. *A House to Be Born In*. (Northampton, MA), 1958. Small quarto. (12)pp. One of 100 copies. Signed by George Lockwood, who contributed the wood-

engraved frontispiece. Leyda's poem about Emily Dickinson's Amherst, Massachusetts home is interspersed with the words from the deed, which are printed in red. An uncommon Gehenna title, this copy shows some toning and faint spotting to the extremities of the blue wrappers, few light marginal creases. A near fine copy. (Brook 16). \$450



SIGNED, WITH TLS

32. GILL, ERIC. *25 Nudes*. London, J.M. Dent for Hague & Gill, (1938). Tall octavo. (viii), (i)pp., + 26 plates. First edition. Illustrated with twenty-six line engravings on wood, printed in white line on black background. With a brief Introduction by Gill. This copy

has been signed by Gill at the end of his Introduction, and has a typed letter on Pigotts stationery laid in from Gill to prominent New York physician and print collector Herman T. Radin. The first edition of this work has become surprising difficult to encounter, and even more so in a dust wrapper. This is a fine, fresh copy in dust wrapper that shows very minimal toning and one small chip to upper back panel. (Gill 38). \$1,500

33. A fine copy of the above title in a fine dust wrapper. \$850



34. [GILL, ERIC]. Bookplate for Petra Gill. (1922). Bookplate engraved and printed letterpress by Eric Gill for his daughter, Petra Helen Gill. The illustration depicts a haloed St. Helen, the patron saint of Constantinople and the mother of Constantine the Great. She is seated on a throne lettered "O.P.N.," or "Ora pro nobis"--Pray for us--and she bears a scepter topped with a cross, representing the True Cross of Jesus's crucifixion that she is said to have discovered on a pilgrimage. Below the engraving is printed "E Libris Petrae Helenae Gill," and the whole is enclosed with a single border. The block was later used in *Engravings by Eric Gill*, published by Douglas Cleverdon in 1929. Bookplate measures 4 5/16 by 2 3/8 inches (109x60mm). Ink of St. Helen's halo smudged, dampstain to lower left corner, and some spotting, otherwise very good. (Physick 204; Skelton P204). \$375

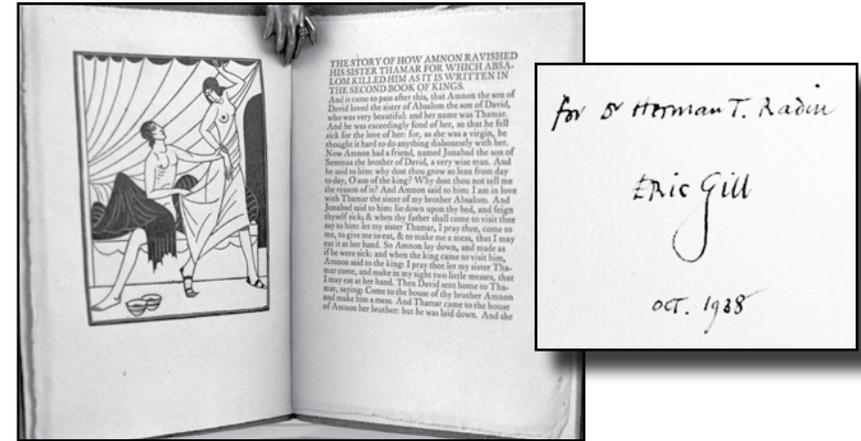
35. (Gill, Eric). BROWNING, ROBERT. *Bishop Blougram's Apology*. (London), Sheed & Ward, 1931. 16mo. (23)ff. One of 200 copies. Printed by Eric Gill and René Hague for the publishers Sheed and Ward, and illustrated with a copper engraving by Denis Tegetmeier. "David Jones's copy" is written in pencil to the front paste-down, although possibly not in Jones's hand. Bound in yellow linen-covered boards and the original yellow printed dust wrapper. Slight soiling to dust wrapper, else a fine copy. \$150

36. [GILL, ERIC]. *Concerning Dragons*. (Ditchling, St Dominic's Press, 1929). 32mo. (5)pp. With a cover illustration, dragon headpiece, and four square vignettes by Eric Gill, depicting a child's encounter with night-time fears. In this poem by Press founder Hilary Pepler, a boy asks his nurse if dragons, ghosts, and goblins exist as he is tucked into bed. A fine copy of this ephemeral pamphlet, bound in printed cream wrappers. \$250

GILL'S COPY OF RARE HAGUE & GILL TITLE

37. (Gill, Eric). GRAY, JOHN. *Park*. London, Sheed & Ward, 1932. Octavo. First edition. One of 250 copies printed by Hague & Gill. With a full-page copperplate engraving by Denis

Tegetmeier. The only novel by the noted author of *Silverpoints*, it is a self-proclaimed "fantastic story" in which the famous African explorer and cleric Mungo Park awakens in a future London inhabited by black Catholics. One of the rarest and most sought-after Hague & Gill titles. This is Eric Gill's own copy, with his Third Order of St. Dominic bookplate on the front paste-down. Publisher's cloth-backed boards show some toning and faint wear to extremities, else about fine in the exceedingly rare printed dust wrapper, which shows heavy soiling and some chips to extremities. \$1,500



NONE FOR SALE

38. [GILL, ERIC]. *The Story of How Amnon Ravished His Sister Tamar for Which Absalom Killed Him as it is Written in the Second Book of Kings*. (Pigotts, René Hague & Eric Gill, 1930). 24mo. (8)pp. One of 225 copies. The first piece of letterpress printing produced by René Hague and Eric Gill, copies of this booklet were distributed privately. This copy is inscribed from Gill to Herman T. Radin, a prominent New York physician and active print collector, who had commissioned work from Gill in the past. The inscription is dated October 1938. The tale of Amnon's rape of his half-sister Tamar actually appeared in the Second Book of Samuel in the Old Testament rather than the Second Book of Kings, as the title suggests. Gill's frontispiece wood engraving depicts the scene as Tamar realizes Amnon is not sick and in need of tending as she had been led to believe, and Amnon's unwillingness to release Tamar's arm and clothing in the illustration hints at the events to come. The text is printed on handmade paper made especially for Hague and Gill by J. Batchelor & Sons and watermarked with the backwards "E" and "R" monogram designed by Gill. Bound in original blue paper wrappers, which show light wear and fading along edges. A fine example of a scarce Gill item. (Gill 283; Physick 709; Davis, p. 9). \$1,150

39. GOREY, EDWARD. *The Glorious Nosebleed. Fifth Alphabet*. NY, Dodd, Mead, (1974). First edition. Oblong octavo. (58)pp. One of 250 copies, signed by Gorey. A delightful

alphabet of adverbs. Fine in orange pictorial boards with matching dust wrapper, which shows slightest rubbing to spine. Housed in a red slipcase. (Toledano A59b). \$600

40. GOREY, EDWARD. *The Haunted Tea-Cosy A Dispirited and Distasteful Diversion for Christmas*. NY, Harcourt Brace, (1997). Square octavo. (66)pp. First edition. One of twenty-six hors commerce copies signed by the author/artist. In this yuletide tale, Edmund Gravel, the hermit of Lower Spigot, is visited by the Bahhum Bug, an admonitory insect who brings a number of Christmas ghosts in his train. Extremely fine in pictorial boards and dust wrapper, which is price-clipped, as issued, and the slipcase, which only accompanies the limited issue. \$650

41. [GOREY, EDWARD]. Neumeyer, Peter. *Why We Have Day and Night*. NY, Young Scott Books, 1970. Oblong octavo. (40)pp. First edition. Signed by Gorey on the title page. An imaginative exploration of why the night is dark, printed in orange, black & white. The text was written in collaboration with Peter Neumeyer. Dust jacket shows the slightest chipping to spine ends and few dents to the rear panel, else fine. (Toledano A37a). \$150

42. [GOREY, EDWARD]. Updike, John. *The Twelve Terrors of Christmas*. NY, Gotham Book Mart, 1993. 24mo. (32)pp. First edition. One of twenty-six lettered copies, signed by the author and artist. Gorey perfectly illustrates each of Updike's darkly humorous holiday fears, ranging from the unsettling character of "Santa: The Man" to the threat of "Tiny Reindeer" laden with disease-bearing ticks. Very fine in illustrated tan boards. (Toledano B80a). \$1,500



43. GOREY, EDWARD. *The Vinegar Works: Three Volumes of Moral Instruction*. NY, Simon and Schuster, 1963. Three oblong octavo volumes. (34); (58); (66)pp. First edition. A complete set of three books, intended to "instruct, appall and amuse." It includes *The Insect God* and *The West Wing*, as well as the first appearance of *The Gashleycrumb Tinies*, one of Gorey's most beloved works. A particularly fine set, rarely seen as such, with only very faint rubbing to spines of the three books. Housed in publisher's slipcase, as issued, which shows some light rubbing and wear to corners. (Toledano A13). SOLD

44. [GOREY, EDWARD]. Wilson, Edmund. *The Rats of Rutland Grange*. NY, Gotham Book Mart, 1974. Large oblong octavo. (9)pp. First illustrated edition. One of 1,000 copies, signed by Gorey on the title page. Illustrated throughout in black & white. Corner of one page slightly creased, else a fine copy in tan wrappers. (Toledano B59c). \$250

TWENTY HAND-COLORED COPIES

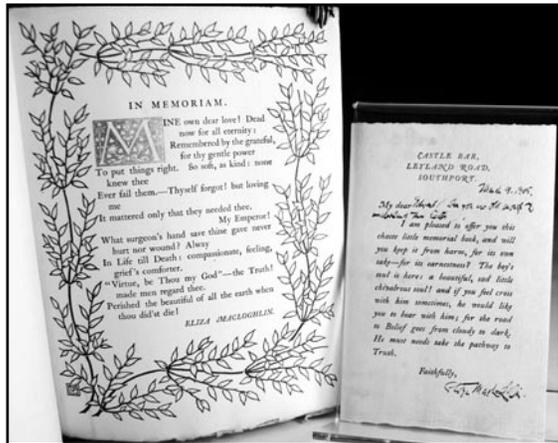
45. [GOULD, ROBERT]. Kimball, Eric. "Sword of Roses." Two Man Horse, 1976. From an edition of 500, this is one of twenty hand-colored copies. Inscribed with the title and limitation and dated "1/80" on the frame backing by the illustrator, Robert Gould. Drawing from the Scottish legend of Tam Lin, the text weaves a dark picture of secrets, betrayal, and death. Gould's illustrations, depicting the "sword in Carterhaugh, / Bound about by dark roses whose petals unfold / and bleed when traitor winter walks among the seasons," gracefully reflect the atmospheric prose. The sword and sheath are barely visible through the thicket of blood-red roses, which also surround banners naming the author and illustrator. Hand-painted vines twist and twine around the text, a feature only found in the hand-colored copies of the edition. Gould and Kimball formed Two Man Horse around 1974 and published works inspired by their love of Pre-Raphaelite art and philosophy. Together with Barry Windsor-Smith and Jeffrey Jones, they founded the New Romantic Brotherhood, which promoted New Romanticism, an art philosophy that blended Medieval, Pre-Raphaelite, and Symbolist art and philosophies with modern sensibilities. The New Romantic aesthetic can readily be seen in the gloomy atmosphere of the prose, pierced by the red beauty of the roses, which clearly echo works such as Dante Gabriel Rossetti's "Proserpine" and John William Waterhouse's "The Soul of the Rose." Fine, in a frame measuring 21 inches by 17 7/8 inches and a custom mat painted with a monogram in gold. Image later reproduced as a limited-edition print by Black Lotus. (imaginosis.com/about.html). See color illustration on back cover. \$750



46. [GUTHRIE, JAMES]. *Last Bookplates, Being a Collection of Designs by James Guthrie*. Flansham, Pear Tree Press, 1929. Small octavo. iv, (31)ff. One of 90 copies, signed by James Guthrie. An original bookplate is tipped-in as a frontispiece. Thirty-three bookplates are presented here in their original colors, printed one per leaf with the exception of three small booklabels. The group includes designs for Dard Hunter, Walter De La Mare, the Bognor Guild of Handcraft, and several for Pickford Waller. Most are done in intaglio and incorporate ornate and detailed illustrations, characteristic of Guthrie's style.

Preceded by an Introduction reflecting on the art and evolution of bookplate design. One corner slightly bumped, else fine in black paper-covered boards backed in tan buckram. With an intaglio label printed in green to the front cover. \$1,250

47. [GUTHRIE, JAMES]. MacLoughlin, Edward Percy Plantagenet. *Poetry*. (Harting, Petersfield, Hampshire), Pear Tree Press, (1905). Small quarto. 61pp. Pen inscription from



the author, Edward Percy Plantagenet MacLoghlin's widow, Eliza, to her nephew Edward, dated March 9, 1905. This collection of poetry was written during the author's childhood, beginning in 1868 at age 11, and published in memoriam by his widow after his death. Eliza also contributed the Introduction. James Guthrie, proprietor of the Pear Tree Press, designed and illustrated the volume. Additional printed matter laid in: typed letter, addressed and signed by hand to her nephew Edward, "when you are old enough to understand this letter"; and two additional sets of poetry by Eliza MacLoghlin, printed in black and green with similar leaf designs to the main text. The first, "In Memoriam," is decorated with a gilt initial. Bound in beige cloth with gilt title and stamped rose design. Endpapers printed with rose and leaf designs and the monogram "EPPM" in green and red. Covers soiled and bowed, text and laid-in items tanned, prospectus foxed. About fine. SOLD

48. GUTHRIE, JAMES. *The Wild Garden. Verses for Children*. (Flansham, Pear Tree Press, 1924). Quarto. (20)ff. Limited to 100 copies signed by James Guthrie, who wrote, decorated, and printed the book. The verses were calligraphed by Edith C. Goodwin, etched, and printed in a variety of colors. The Pear Tree Press was not originally intended for "fine printing," but rather to add "printing to painting as another medium of a man who speaks always in terms of art." According to Will Ransom, Guthrie "is a typographer of vision and performance, but more especially an etcher in his own inimitable manner, wherein text and decorative illustration are drawn in harmony upon one plate." A lovely presentation, and a superb example of one of Guthrie's noted "plate" books. Block printed wrappers feature the title design impressed in gold on the upper wrapper, with the Pear Tree Press device printed in blind on the lower. Fine, with minor edge wear and notch on back cover from tight binding thread. (Ransom 30). \$1,350

49. [GUTHRIE, JAMES & JOHN]. *Song for Little School-Children*. Flansham, Pear Tree Press, n.d. Broadside, measuring 20 by 8 inches. Engraving by John Guthrie, son of

James Guthrie, in metallic gold and rose ink, showing four people marching along a grassy hill. A small child holding a pinwheel and dragging a wooden horse toy leads the parade; a woman holding a branch, a man with a staff, and a young man bearing a sword follow behind him. The image complements the text of the poem below, composed by W. J. Ibbett, in which the children are "marching along to be women and men, to laugh on the babes who are sure to be then." The whole was designed by James Guthrie, founder of the Pear Tree Press. Folded in half, light foxing, and very minor edgewear at bottom; otherwise a fine copy. \$250

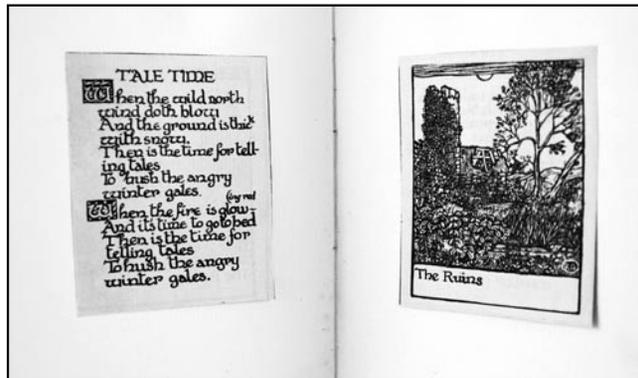
50. GUTHRIE, STUART. *A Chapbook for Little Chaps*. (Flansham), Pear Tree Press, (1920). Octavo. 25pp. This collection of short children's poems is heavily illustrated with wood engravings by Stuart Guthrie, son of Pear Tree Press founder James Guthrie. The six full-page illustrations and fourteen smaller images used as head- and tailpieces are printed in four colors: blue, green, lilac, and rust. In his Introduction, Stuart Guthrie writes: "The setting and printing, as well as the illustrations, were an awful fag, and I had continually to remind myself that it was undertaken in the spirit of fun." It is clear that a great deal of time and love went into the creation of this colorful piece. Fine copy in variant binding of paper wrappers, printed with a light purple floral design. Wrappers detached, with some darkening and edgewear; interior is bright, with occasional offsetting. \$550

PRINTED BY GUTHRIE'S CHILDREN

51. [GUTHRIE, STUART, ROBIN, & JOHN]. *The Greenleaf Portfolio*. Flansham, Greenleaf Press, 1917. (9)ff. Small quarto. A portfolio of eight wood engravings in black & white, with the title page printed in copper ink. The publication and illustrations were done by Stuart, Robin, and John Guthrie, the sons of James Guthrie of the Pear Tree Press. The Greenleaf Press was established in 1915 by Guthrie for his sons while they were still children. Although it is an amateur publication, it serves as evidence that the passion for printing was shared by the whole Guthrie family. In blue wrappers with printed paper label on upper cover; one engraving is tipped in, and the last two are bound out of order, as issued. This extremely rare item is in near fine condition, with wrappers sunned, label foxed, and one corner bumped. This is the sole published issue of *The Greenleaf Portfolio*, and only one other copy is known. \$750



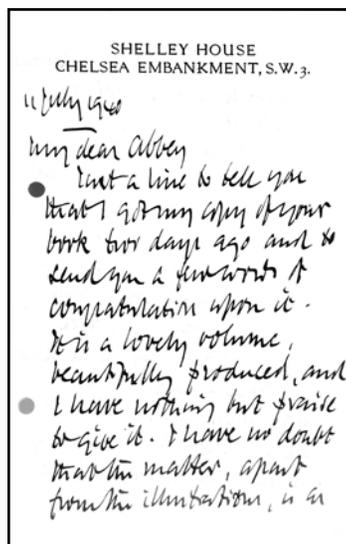
52. [GUTHRIE, STUART, ROBIN, & JOHN]. *A Nosegay of Verses*. Flansham, Greenleaf Press, (1915). 16mo. (16)pp. Inscribed, "With best wishes from the folk at Flansham. Xmas 1915," this book is illustrated with nine tipped-in engravings. The publication and illustrations were done by Stuart, Robin, and John Guthrie, the sons of James Guthrie



of the Pear Tree Press. This is the first book from The Greenleaf Press, which was established in 1915 by Guthrie for his sons while they were still children. About fine in original blue wrappers, with paper label printed in green on upper cover. Soiling, wear, and chipping to wrappers, and glue remnants on title page, probably from a misplaced tip-in during printing. \$255

53. [HARBOR PRESS]. *Nursery Rhymes of New York City [With Additions]*. NY, 1931. Small quarto. 80pp. First Harbor Press edition. Includes twenty charming multicolor wood-block illustrations by Ilse Bischoff and twenty-nine new poems not in the 1919 edition published by Alfred A. Knopf. Introduction by Zoe Akins. Quarter-bound in red cloth and printed paper boards, with gilt titling to spine. Fine, with some tanning and wear to covers. \$175

“SENILITE, SERVILLE, FUTILITE”



54. HORNBY, C. H. ST. JOHN. Autograph Letter, Signed, to Major John Roland Abbey. 1940. 3pp. on two sheets measuring 5 by 8 inches, two-hole punched and folded in thirds. One sheet bears the letterhead “Shelley House / Chelsea Embankment, S. W. 3.” and the other has an uncut edge, as though it was torn to size. Written by C. H. St. John Hornby, founder of the Ashendene Press, to Major John Roland Abbey, who was a British book collector, specializing in the works of private presses including Ashendene. In this letter, dated 11 July 1940, Hornby acknowledges receipt of a book, then inquires after Abbey’s family. He closes with remarks on the events in France—most likely referencing the June 22 armistice allowing the occu-

pation of France, and the subsequent end of diplomatic relations between Vichy France and Britain on July 3. Hornby writes: “What a tragedy, this debacle of France - and the way their government have rounded on us since. But in spite of all I feel that in some ways we are stronger for being alone. A correspondent of mine sent me this morning rather a good new motto for France to replace the old ‘Liberte, etc., etc.’ Senilite, Servilite, Futilite.” Very fine. \$275

55. [HUGHES-STANTON, BLAIR]. Graves, Ida. *Epithalamion. A Poem*. (Higham), Gemini Press, (1934) but 1980. Tall quarto. (51)pp. From an edition of 330 copies, this is one of 280 on Basingwerk Parchment. Each of the twenty-three stanzas of the poem is illustrated with a full-page wood-engraving by Hughes-Stanton, who was typical of most of the English wood engravers of his day in that he preferred deep black prints from the blocks. He was among the most technically accomplished artists of his time, creating “engravings so fine that it is hard to believe they are wood.” He revived the use of the multiple tool which engraves several parallel lines simultaneously. This produces a variety of textures seldom achieved by others. The first of only two books printed under Hughes-Stanton’s own Gemini Press imprint, this is the Basilisk Press reissue of the unsold copies from the 1934 printing, of which more than half the edition remained in sheets. Hughes-Stanton signed the colophon page in graphite, and there is an additional booklet included in the slipcase that provides background into the establishment of the Gemini Press, the printing of this particular title, and a bibliography of Hughes-Stanton’s work. Verly fine in a binding by Paul Collet and David Sellars of brown morocco-trimmed boards and brown morocco lettering piece, housed in a board slipcase. (Bland, *A History of Book Illustration*, p. 370). \$950



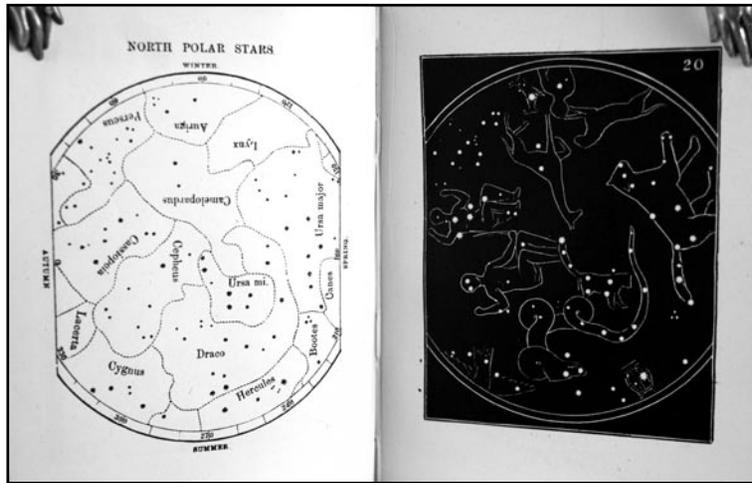
HUXLEY TO FARJEON

56. HUXLEY, ALDOUS. Autograph Letter, Signed. (1932). 1ff. Signed letter to the poet and children’s author Eleanor Farjeon, saying, “The publishers are, as far as I know, sending copies to all of the contributors: but they mislaid some addresses. I am writing to them today. So you ought to have the book very soon.” Huxley is most likely referring to *The Letters of D. H. Lawrence*, which was published on September 26, 1932. He edited and wrote an introduction for the book, while Farjeon contributed five letters Lawrence had written to her. With the original envelope, postmarked October 29, 1932. Fine. (Bromer B32). \$300

57. (Juvenile). *150 STORIES ABOUT INDIANS*. Concord, NH, Rufus Merrill, 1853. 48mo. 192pp. Illustrated with a frontispiece depicting a Native American warrior on horseback and four preliminary vignettes. A collection of anecdotes about encounters with Native Americans in various regions of North America, from Mississippi to Canada, and observations about their cultures and everyday lives. Gift inscription to front endpaper dated 1857, some light finger soiling to a few pages, extremities slightly bumped and worn, else near fine in dark green cloth, gilt-titled to spine. \$200

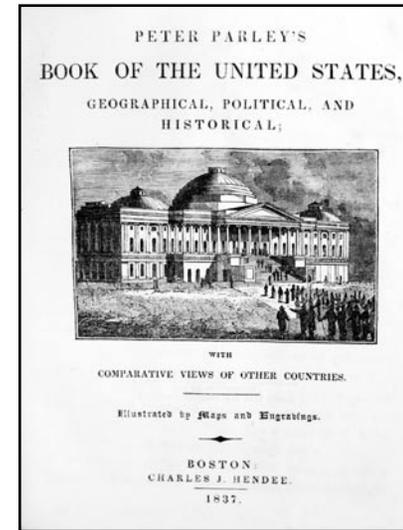
ELUSIVE CUT-FIGURE BOOK

58. (Juvenile). [CHOPPING, RICHARD]. *Heads Bodies & Legs*. (Harmondsworth, Middlesex), Penguin, (1946). Small octavo. Single page of text, followed by twelve leaves cut horizontally into three sections. First edition. Cut-figure book illustrated by Richard Chopping, who is perhaps best-known for designing the dust wrappers of Ian Fleming's James Bond novels. A brief narrative introduces the reason for these cut figures, which are the result of an apprentice magician's attempts to "unbewitch" a group of people and creatures that were affected by his absent master's magic. It all went awry, and this book offers one the chance to put things right, or make them even worse. This book was reprinted in 1951 and 1955; the 1946 first printing is a bit more elusive. This is a fine copy in color illustrated wrappers. *See color illustration on back cover.* \$550



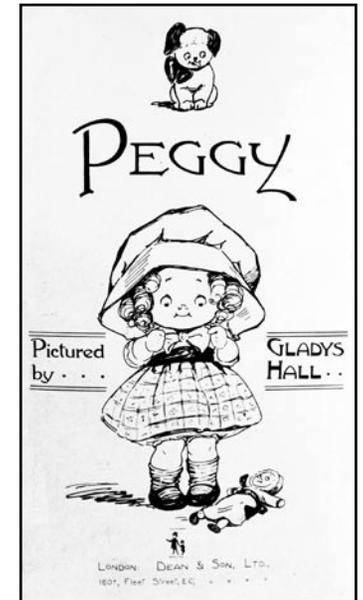
59. (Juvenile). *EASY GUIDE TO THE CONSTELLATIONS, With a Miniature Atlas of the Stars and Key Maps*. Edinburgh & London, Call and Inglis, (c. 1870). 24mo. 15, (50)pp. An astronomical guide for children, illustrated with diagrams of constellations, including Orion, Taurus, and Virgo. Each is accompanied by a description explaining the origins of its name and position in the sky. Atlas pages at the end of the book depict the quarters of the sky during the four seasons and show the relative locations of the constellations.

Bound in brown cloth with pictorial gilt decoration, depicting children observing the stars through a telescope. Slight rubbing and fading to spine, some light adhesive offsetting to endpapers, else fine. \$200



60. (Juvenile). GOODRICH, SAMUEL B. *Peter Parley's Book of the United States*. Boston, Charles J. Hendee, 1837. Octavo. (iv), 208pp., + 6 maps. First edition. Frontispiece, engraved title page, title-page vignette, and numerous text figures from engravings. Contains sixty brief chapters that cover all essential information about the United States for school children. Roughly half the book is devoted to the physical characteristics, while the remainder touches upon the social makeup and historical development of the country since independence. With an index of questions and six engraved maps at the end. In the original binding of calf-backed illustrated boards. Boards are quite rubbed and chipped, upper portion of front hinge cracked, but holding, and first few signatures re sewn. A nice copy of a surprisingly uncommon Peter Parley title. \$1,100

61. (Juvenile). [HALL, GLADYS]. *Peggy and Teddy*. London, Dean & Son, (c. 1910). Tall quarto. 12ff. First edition. Illustrated throughout in color and black & white by Gladys Hall and Eugenie Richards. A series of poems that follow the activities of the cherubic Peggy and Teddy. The artwork by Hall and Richards is dramatically similar to that of Grace Drayton, who created the Campbell's Soup kids. Hall worked primarily for Dean, and not much is known about her or Richards. Either because of its size or construction, this book is quite rare, with no copies known to be held at any institution. In publisher's pictorial blue cloth over beveled boards, which show some faint edgewear. Archival repairs to wrinkles and tears along margins, text block likely recased. Overall, a very good copy. \$650



62. (Juvenile). *HUMPTY DUMPTY*. New York, Saalfield Publishing Co., 1910. Small quarto. (8)pp. Full-color children's book about Humpty Dumpty, a clown. Inside the covers are two images of Humpty Dumpty with different expressions. Each page shows a different clown costume with a hole where the head should be, allowing the reader to see through to the face on the cover. Printed on heavy card, die-cut in the shape of a clown. Rarely seen, this copy is near fine. Some soiling and wear, minor chipping at edges; hinge repaired with green tape. \$375

63. (Juvenile). *HUMPTY DUMPTY AND HIS WONDERFUL ADVENTURES*. Cincinnati, Peter G. Thomson, (1881). Small quarto. 8pp., plus six full-page, full-color lithographs by J. B. Geysler. The dramatically illustrated cover depicts the four major players of this verse tale for children—lovers Tom Tucker and Goody Two-Shoes, her father One-Two Buckle-My-Shoe, and the clown Humpty Dumpty himself. Bound in printed card wrappers. Near fine, with small crease and some soiling to covers and minor spotting to interior; hinge fragile, with slits to head and tail. Very scarce, with only four institutional copies. \$450

UNRECORDED

64. (Juvenile). *LOOK AT ME! A SEE-YOURSELF BOOK FOR GIRLS*. (London), Raphael Tuck & Sons Ltd., (c. 1952). 12mo. (14)pp. Full-color illustrations throughout. A book for a young girl to picture herself as "everything she'd like to be when she grows up!" Oval windows in every page expose an aluminum mirror taped inside the back cover, allowing the child to see her own face on the bodies of six women: a nurse, cook, teacher, milkmaid, ice skater, and mother. While the *See-Yourself Book for Boys* has a single institutional copy and occasionally comes up for sale, this version for girls has no listings online or in OCLC. Bound in color pictorial card wraps. Very fine, with only minor offsetting from adhesive holding aluminum mirror in place. \$225

65. (Juvenile). [PARAIN, NATHALIE]. *Je Découpe*. Paris, Flammarion, 1931. Small quarto. (24)pp., + (10)ff. First edition. Features eleven full-page illustrations showing natural and household scenes as sample collage compositions, along with glossy decoupage paper in five colors for children to create the scenes for themselves. This activity book for children was one of two published by artist Nathalie Parain in 1931, revolutionizing visual art in children's publishing. Parain's work encouraged children to use their imaginations by experimenting with shapes and colors to create their own art, and eventually sparked the popular children's series Albums de Père Castor. Bound in colored pictorial wrappers; original decoupage papers intact. Very fine copy of this scarce work, with some tanning and the slightest edgewear. Together with: Parain, Nathalie. *My Cut-Out Pictures*. London, Tate Publishing, 2014. Small quarto. This newly published English version is in very fine condition. *See color illustration on back cover.* \$1,650

66. (Juvenile). STONE, RAYMOND. *Donald Dare, the Champion Boy Pitcher, or The Baseball Boys of Fair Haven*. NY, Charles E. Graham & Co., (1914). Small quarto. (32)pp. Number one of the Donald Dare Series. This juvenile sports book, illustrated with five full-page line drawings, recounts the story of Donald Dare leading his Ashland School team to victory in the championships. A short retelling of *Sleeping Beauty*, entitled "Rosebud," follows the baseball story and includes two additional vignettes and one full-page illustration. Stiff card covers with color illustration of a baseman readying to catch the ball as the opposing team's player slides into base. Uncommonly fine copy of this seldom-seen text, with only minor rubbing to boards and miniscule closed tear to two leaves. \$375

DELUXE EDITION, PRINTED AT CURWEN PRESS



67. (Juvenile). [WINSER, JOSEPHINE]. *Nursery Rhymes Set to New Tunes*. Chelsea, (Southernwood Press, c. 1915). Small quarto. (23)ff. One of thirty copies printed on handmade paper. Illustrated throughout by Josephine Winsor. The drawings illustrate popular nursery rhymes, including Humpty Dumpty, Baa Baa Black Sheep, Jack & Jill, and Sing a Song of Sixpence. Children take center stage in these depictions, whether presenting the blackbird-filled pie to the king or herding sheep into the pasture. The images appear on the versos of the pages, opposite the music and lyrics for each nursery rhyme. Winsor's illustrations

show elements of Art Nouveau style, with decorative pictorial borders framing each scene, and are reminiscent of the work of Walter Crane. Although not noted in the book, this title was printed by the Curwen Press for the Southernwood Press. Of exceptional scarcity, and perhaps one of the earliest deluxe books combining music and illustrations to come from the Curwen Press. Light offsetting to endpapers, else fine in original vellum-backed grey boards with title in gilt on upper cover. (Tomkinson, p. 231). \$850

68. [KAT RAN PRESS]. Chermayeff, Ivan. *Why Stamps?* Cambridge, MA, 2014. Octavo. (16)pp. One of forty-five copies of the deluxe edition, bound by Sarah Creighton in red and orange paste paper-covered boards, and including two mint stamps designed by the author. Contains fourteen full-color reproductions of collages by Chermayeff—faces with features crafted from envelopes and stamps. This title is one of the Kat Ran Essays in Philatelics and is in new condition. \$475

69. [KLEBANOW, HY]. Box Assemblage. (Mt. Vernon, NY), 1979. A mixed-media sculpture, signed and dated by the artist. Inside a black-painted cigar box is a group of stubby pencils, sharpened to different heights and painted black. The face of a clock, moon-like, is pasted above the pencils. Klebanow was born in Boston in 1915 and attended the Boston Museum School and the Massachusetts College of Art before pursuing a career in advertising and fine art. His first solo show was held at the Heller Gallery in New York City in 1981. According to Douglas Heller in the exhibition catalogue, "Hy Klebanow's long time response and pleasure in the examination and collection of familiar objects, leftovers, parts of things, the discards of our world, are what his collages are about... Each piece is a statement of the past and a prologue to the future." Eyelet screws in the back of the box allow it to be hung on the wall. Very fine. \$250



WITH TWO KELMSCOTT CHAUCER LEAVES



70. (Leaf Book). ROLLINS, CARL PURINGTON. *A Leaf from the Kelmscott Chaucer*. NY, Philip C. Duschne, 1941. Folio. (8) pp., + 2ff. One of 150 numbered copies accompanied by an original leaf from an incomplete copy of the Kelmscott Chaucer. This copy also contains a second leaf not noted on the colophon. The first original leaf is from "The Nuyghtes Tale" and bears five 3-line initials, plus a 10-line initial and a 6-line initial. The second leaf is from "Boethius de Consolacione Philosophie, Book III" and includes three 10-line and three 6-line initials. Carl Purington Rollins offers a brief essay on the birth of the famed publication of 1896, the entirety of which is bound by red-printed borders inspired by one designed by William Morris. Loose, as issued, in a tan linen portfolio with paper label and ties. Minor foxing to leaves, the second of which also has a one-inch open tear to fore-edge, not affecting text; else fine. (BCC #68; Chalmers 89). SOLD

CELEBRATING LITHOGRAPHY

71. (Lithography). "DANSK LITOGRAFLAUGS 1897-1937. JUBILAEUMS UDSILLING." (København), Kunstindustrimuseet, 1937. Framed lithographic poster measuring 40 3/4 inches by 31 1/8 inches. Published by the Museum of Decorative Art in Copenhagen, Denmark to mark the 60th anniversary of the Danish Lithographer's Guild. The image depicts a lithographer bringing life to paper as he lifts a printed sheet from the lithography stone and a brightly colored bird flies off the page. The illustrator is unknown, but the wonderfully multi-layered poster, showing the process of lithography in the form of a lithograph published in celebration of a lithographer's guild, is skillfully executed in the clean, angular style of contemporary labor posters. The figure appears in muted blues, grays, and blacks, which serve to emphasize the yellow, pink, purple, blue, and orange plumage of the bird as it proudly displays the vibrancy and vitality achieved through the lithographic process. At least one other poster was created for this exhibition and has since come up for auction, but there are no auction records for the present lithograph. Light fading to photosensitive red ink; else fine in handsome black frame and tan mat. See color illustration on front cover. \$1,250

72. MAGEE, DAVID. *A Course in Correct Cataloguing or Notes to the Neophyte*. San Francisco, Lawton Kennedy, 1958. Small quarto pamphlet. (6)ff. One of 175 copies. A tongue-in-cheek guide to the lexicon of the rare book trade. For example, the entry for "Fore-Edge Painting" states "These are always 'exquisitely executed' even when done by someone's Aunt Esmerelda on a wet Sunday afternoon." Fine in wrappers. \$175

UNKNOWN IN DUST WRAPPERS

73. [NONESUCH PRESS]. Blake, William. *The Writings of William Blake. Edited in Three Volumes by Geoffrey Keynes*. London, 1925. Three quarto volumes. xviii, 364; vii, 397; vii, 430pp. One of 1,500 copies printed on handmade paper. The complete text of Blake's known writings, along with the variant readings. With a photogravure frontispiece of Blake's death mask by Emery Walker and sixty collotype plates of Blake's drawings and paintings to illustrate the poems. In *A History of the Nonesuch Press*, John Dreyfus writes that Francis Meynell regarded this set "as one of the two 'most useful and generally creditable of Nonesuch publications' -- the other being the seven-volume Shakespeare which came later." Bound in quarter vellum and marbled paper, gilt-titled to spines. This copy has been protected in plain dust wrappers printed with "Blake" and the volume numerals to the spines. Corners slightly bumped, dust wrappers lightly toned to spines, and with a few spots to the front panel of the dust wrapper of volume one, else a fine set. A pencil note to the front endpaper inscribed by the legendary bookseller Herman Cohen of the Chiswick Book Shop indicates that this is the only dust wrapper he had ever seen on this set; no indication of dust wrappers is recorded in the Nonesuch bibliography. Below the

note, Cohen has written, "Bruce Rogers's best friend in England." The front paste-down of each volume bears the bookplate of A. T. Bartholomew, noted Cambridge University librarian and bibliographer, and close friend of both Geoffrey Keynes and Bruce Rogers. (Dreyfus 24, p. 30). \$1,500

"THEY ADMITTED IT WAS REAL CRAP.."

74. (Paper). [BIRD & BULL PRESS]. *The World's Worst Marbled Papers. Being a collection of ten contemporary San Seriffean marbled papers showing the lowest level of technique, the worst combinations of colors, and the most inferior execution known since the dawn of the art of marbling.* (North Hills, PA), 1978. (8)pp., + ten double-page samples. One of 400 copies, all stating Copy 1. Laid in is a letter from Henry Morris, dated July 28, 1978. 4pp. on Bird & Bull stationery. The thrust of this letter, written to Anne and David Bromer, concerns the true origins of the paper featured in this book. After outlining a quantity discount structure, he explains that he is holding off the publication "as I would like to wait a while until the guy in LA dumps the rest of his garbage marbled paper." He notes that there were still 1,800 sheets remaining with his supplier, and that "once they no longer sell it, they wouldn't be inclined to raise hell with me should they see the book." In a parenthetical aside, he admits that he "told them I sold my entire lot to a guy from Jamaica - then they admitted it was real crap and said how happy they would be to dump the rest." Also included is a small autograph note, signed with an initial, instructing the Bromers to make the check for payment to San Serriffe Publishing Co. This note closes by telling them to "visit me in the Danbury jail when the guy in LA catches up with me." An interesting archive that tells the nuts and bolts story behind this odd book. Wrappers lightly sunned, as usual, else fine. \$500

75. (Paper). (MORITA, KOSEI). *Tosa Washi* (Handmade Papers of Tosa, Kochi Prefecture). Kyoto, n.p., 1990. Two quarto volumes. xvi, 106, (8)pp.; 5pp., 150ff. One of 500 copies. The first volume is illustrated with eight pages of color photographs, with additional black & white photographs depicting the papermaking process throughout the text. The second volume contains 150 samples of Tosa handmade papers, elegantly mounted in mats. The paper samples are accompanied by descriptions in both Japanese and English, and although the text of the first volume is primarily in Japanese, an Introduction, an outline of the history of Tosa washi, and a description of the process of making Tosa paper, accompanied by a chart, are provided in English. Tosa is a province within Kochi Prefecture in Japan, and their handmade papers are known for their softness and strength. The wide, creative variety of handmade papers made in the prefecture is well documented in this book. Stab-bound in brown wrappers, and housed together in a blue paper-covered chemise and the original shipping carton. Faintest foxing to the printed paper labels on the front covers of the first volume and chemise, else fine. SOLD

76. (Paper). OIKAWA, ZENZO. *Wazome Washi*. Tokyo, Kogei, 1948. Small quarto. (93)ff. One of 250 copies, signed by the author to the front endpaper. Contains 92 tipped-in samples of dyed Japanese handmade papers in all colors, ranging from bright yellow and red to earthy shades of brown, green, and tan. One sample of pink paper has some spotting, covers slightly faded at the center, else a fine copy in brown cloth with a red and yellow label to the front cover, and with a plain paper dust wrapper. Housed in a brown cloth chemise with bone closures. SOLD

WITH MINIATURE BOOK OF SAMPLES

77. (Paper). *PAPIER EN VUUR / FIRE AND PAPER*. Rijswijk, Netherlands, Gentenaar & Torley, 1998. Oblong small quarto. 255pp. Together with a smaller "child" book containing seventeen artistic paper samples, measuring 2 3/4 inches square, nested within the center of the "parent" book. Published on the occasion of the second Holland Paper Biennial in the Rijswijk Museum in 1998, the text, presented in both Dutch and English, explores the history of papermaking as an art form and craft. The first part is a collection of statements by paper artists from Europe, North America, and Japan discussing their work, accompanied by striking illustrations. The second section focuses on the relationship between fire and paper. A fine copy in exposed boards embossed with a flame design, and backed in silver-stamped blue cloth. \$450

78. (Paper). THRIFT, TIM. *Modern Methods in Marbling Paper*. Winchester, MA, Lucky Dog Press, (1945). Small octavo. 38pp. First edition. One of 225 copies, signed by the author/printer on the colophon page. With seven samples of marbled paper tipped in. A practical guide to marbling, which includes a simple method using water as a base. Trained as a journalist, Timothy Burr Thrift was a member of the National Amateur Press Association and writes that he came to understand the need for a beginner's guide to marbling "as a correlative to bookbinding." Slight spotting to spine, else a fine copy in cloth-backed marbled paper-covered boards, with marbled endpapers in two different patterns and a paper title label on the front cover. \$300

79. (Paper Doll). *MARY AND HER LITTLE LAMB*. NY, J. Ottmann, (c. 1900). A sweet chromolithographed paper doll set consisting of Mary, an easel-back die-cut doll measuring 10 1/2 inches in height, a die-cut white lamb, five outfits, and two hats. In one outfit, Mary is dressed as a shepherdess in a floral dress, with a hat bedecked in roses and a shepherd's crook. In another ensemble, she wears a lace-trimmed pinafore over a pink dress and holds a kitten in her arms, and yet another shows her attired for school. A short, closed tear to the hem of the pink dress, some faint spotting to the doll, and the shepherd's crook is missing its hook, else a near fine set. Together with the top and bottom of the original chromolithographed box. \$400

INNOVATIVE PAPER DOLL SET

80. (Paper Doll). *SPEAR'S ORIGINAL CHARACTER DOLLS*. London, J. W. Spear & Sons, (1911). A bright paper doll set, more than complete with one doll body, six interchangeable heads, four dresses, four elaborate beribboned and plumed hats, and five accessory pieces, including a boa, drawstring handbag, and teddy bear. The chromolithographed pieces are die-cut and enhanced with embossing. Carl Spear of J. W. Spear & Sons, a Nuremberg company specializing in games, patented the design of this doll, emphasizing the originality of having interchangeable heads that fit onto the figure's neck. This allows one doll to become many different characters with a variety of expressions. In the original illustrated box, measuring 11 by 9 1/2 inches, which shows some light soiling and wear. A previous young owner has written the dolls' names in pencil on the backs of their heads and inside the box, and one dress is missing the tabs around the neck that secure it to the figure, else a near fine set. \$400

81. (Paper Doll). *SWEET ALICE, HER HATS AND HER GOWNS*. London, Raphael Tuck & Sons, (c. 1894). A lovely paper doll set, part of the "Dolls for all Seasons" series. The figure of Sweet Alice is accompanied by four hats and four dresses, one for each season. In summer, she holds a fan and wears a lacy yellow dress adorned with large blue ribbons. Spring's dress is white dotted-Swiss over blue, and she carries a doll in one hand. Her winter outfit is a fur-trimmed red wool cape and plumed hat, and for fall she wears a dress and hat adorned with violet, yellow, and green satin ribbons. Each piece is printed with the publisher's trademark and "Artistic Series" on the reverse. Small repair to ankle of the summer outfit and a faint spot of soiling to the fall dress, else a fine set. With the top and bottom panels of the original printed box. (Ferguson, p. 76). *See color illustration on back cover.* SOLD



82. (Papercutting). *MYTHS AND FOLKLORE*. China, (c. 1920s). Octavo. (15)ff. Book of Chinese folktales featuring nine illustrations cut in black paper and adhered to heavy cream paper, including the title-page text and decoration. Each illustration faces a short text in English, printed on translucent embossed paper. The stories range from fairy tales to moral fables, and the silhouette images of humans, beasts, and landscapes, both mundane and mythical, bring life and charm to the texts. Stab-sewn in tapestry cloth covers, depicting a Chinese seaside landscape with pagodas and ships in the wa-

ter. Poor-quality paste-downs are brittle and chipping, but text block is clean and sturdy. Fine. \$350

83. (Peepshow). [GARCIA, ADRIANA AND ELIZABETH BUILES]. *Caperucita Roja*. (Colombia, c. 2010s). A "siluetas de bolsillo" ("pocket silhouette"), or peepshow, of Little Red Riding Hood designed by Colombian artists Adriana Garcia and Elizabeth Builes. Four silhouette cards fit into a wooden base to create a three-dimensional birch forest. Red stands in the foreground with her back to the viewer, cape bright against the white of the cards. The wolf lurks in front of the cottage, locking eyes with her as he blocks her path. The wooden base has wood-burnt text "Caperucita Roja / Alemania - Hermanos Grimm - 1812." The whole is housed flat in a printed dun portfolio with red patterned interior. Two small tears at tab of box, otherwise very fine condition. (Box measures 6 3/4 by 5 inches). \$175



84. [PENNYROYAL PRESS]. *Goudy Greek*. (Easthampton, MA, 1976). Small octavo. (40)pp. One of 100 copies signed by Barry Moser. A brief history of the Greek typeface designed by Frederic Goudy, with specimens printed in a variety of sizes, and in several shades of gold and brown. Illustrated with a woodcut of Goudy by Moser. Bound by Gray Parrot in morocco-backed marbled boards, corners finished in morocco. Faint rubbing to covers near corners, else fine. \$450

85. (Pop-up). [KUBASTA, VOJTECH]. *Tip + Top Build a Motorcar*. London, Bancroft & Co., 1961. Square quarto. Six double-page, full-color, pop-up scenes by renowned Czech artist Vojtech Kubasta. Inspired by a car museum, friends Tip and Top decide to build their very own motorcar, "Lightning." The brightly colored and cleverly crafted scenes show the museum, the workshop, lunch at a petrol station, city streets, a racetrack, and the boys' eventual ride home on the back of a "breakdown lorry." Bound in original pictorial wrappers, with all pop-ups and moving parts fully functional; includes the removable car on the back of the lorry in the last scene. Repaired closed tear to front cover, small discoloration from adhesive to last diorama, and some soiling and edgewear to covers. Very good. *See color illustration on back cover.* \$550

BRILLIANTLY ENGINEERED CHRISTMAS PANORAMA

86. (Pop-up). [KUBASTA, VOJTECH]. *Vánoční Betlém* [Bethlehem Christmas]. (1968). An uncommon die-cut pop-up card depicting a nativity scene set in ancient Bethlehem, beneath palm trees and a starry night sky. Cattle, goats, sheep, and an elephant surround the manger, as the magi and others bring gifts. Presiding over the scene is an angel carrying a banner proclaiming "Gloria in Excelsis Deo." Kubasta's clever technique interlocks two brightly-colored accordion-fold illustrations to create a three-dimensional panorama. Two additional interlocking pieces with cherubs, lambs, and a Christmas tree are designed to be placed in front of the display. In a *New York Times* feature on Kubasta, paper engineer Robert Sabuda, who was inspired by Kubasta's books at an early age, described Kubasta's work as unusual in that he was able to create astonishingly complex, detailed scenes with a single sheet of paper. His pop-up books are also known for their bold, rich color and were printed in Czechoslovakia on special pre-war presses at the state-run publishing house Artia. Measures approximately six inches (15cm) tall. Angel's wings are slightly bent, else a fine example of Kubasta's creative work. (Grimes, William, "Wizard Who Made Art Jump Off the Page," *New York Times*, Jan. 31, 2014). \$550

87. (Pop-up). [UG (PHILIPPE HUGER)]. *Power Pop*. (France, CBO Editions, 2002). Folio. One of 100 copies. A very large movable book by the French artist and paper engineer Philippe Huger, who goes by the name "UG," with five enormous silkscreen-printed pop-up openings. The illustrations are done in the bold, pixilated style of the 8-bit video and arcade games of the 1980s, depicting surreal cityscapes and robots. In one scene, two people hurry toward a giant turkey sitting on a table with massive utensils, and in the final opening, a skull-shaped building is surrounded by skeletons and scattered bones. Sound effects are integrated into patterns in the background of many of the designs. Edges of two pop-up pieces slightly bent where they extend beyond the edges of the book, else very fine in boards illustrated with Tetris-inspired multicolor blocks. *See color illustration on back cover.* \$1,250

BOUND SET OF PRINTERS' JOURNAL

88. (Printing). *THE VALUE MARK*. FEBR. 1922 - JAN. 1923 (VOL. 1, NO. 1-12). NY, M & F Schlosser, 1922-1923. 16mo. Volume 1, with issue numbers 1-12 bound together. A presentation copy inscribed on the front flyleaf by Murray and Fred Schlosser, the journal's publishers and partners in the printing company M & F Schlosser, to Col. B. A. Franklin of the Strathmore Paper Company, "who helped in no small measure to make this volume of 'The Value Mark' interesting." Subtitled "A Little Journal for Printers," *The Value Mark* was the in-house publication of M & F Schlosser, intended to impart information about the company and its practices, as well as developments in the field of printing, to those involved with the printing trade. Subjects include customer service, pricing, pa-

per choice, and the importance of accurate estimates. Apropos of the journal's subject matter, each issue is beautifully printed, with covers on various paper stocks. Beginning with the sixth issue, the back cover features a detachable subscription post card. All issues are bound together in gilt-titled green textured suede. Covers rubbed, primarily to edges, else about fine. Laid-in is a pamphlet titled "The Dummy Sold the Order," which explains the importance of preparing beautiful mock-ups for customers and outlines the Strathmore papers available through M & F Schlosser. \$350

89. (PUSHKIN, ALEKSANDR SERGEEVICH). *Car Nikita. Pohádka* [Tsar Nikita. A Fairy Tale]. Prague, Kamilla Neumannová, 1928. Octavo. One of 100 hand-colored copies. Pushkin's bawdy and satirical fairy tale about Tsar Nikita and his forty daughters has been translated into Czech by Lala Gallová, and is illustrated throughout with bright hand-colored illustrations by R. Sirotský. The images are done in a bold folkloric, Egyptian-inspired style. Bound in white wrappers printed in red. Stitching is beginning to loosen slightly, else very fine. (Cotsen 9031). *See color illustration on back cover.* \$850

ONE OF TWENTY COPIES

90. [RAMPANT LIONS PRESS]. Carey, John. *Vegetable Gardening*. (Cambridge), 1989. Octavo. (18)ff. From an edition of 500 copies, this is one of twenty signed by the author. Illustrated with four charming three-color linocuts, plus a single-color vignette, by Clare Melinsky. This essay, at turns both humorous and earnest, meanders through the various pleasures and vexations of vegetable gardening, from the satisfaction of growing parsnips to deciphering descriptions in seed catalogs. Designed and printed by Sebastian Carter at the Rampant Lions Press. Includes an extra suite of five prints, each signed and dated by the artist. Very fine in pale green handmade paper-covered boards and gilt-stamped leather spine; housed in a green paper slipcase. *See color illustration on back cover.* \$500

91. [RAMPANT LIONS PRESS]. Franklin, Colin. *Printing and the Mind of Morris. Three Paths to the Kelmscott Press*. (Cambridge), 1986. Octavo. 58pp. From an edition of 505 copies, this is one of fifty copies on handmade paper. An exploration by Colin Franklin of the pre-Kelmscott inspirations for Morris and his fine book production thereafter. As new in quarter morocco and patterned paper boards. Spine labeled in gilt. Housed in a slipcase. \$225

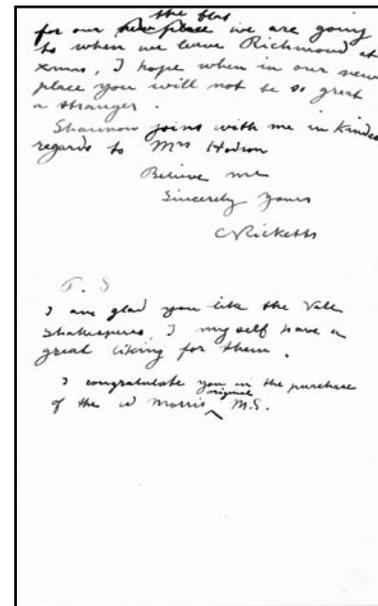
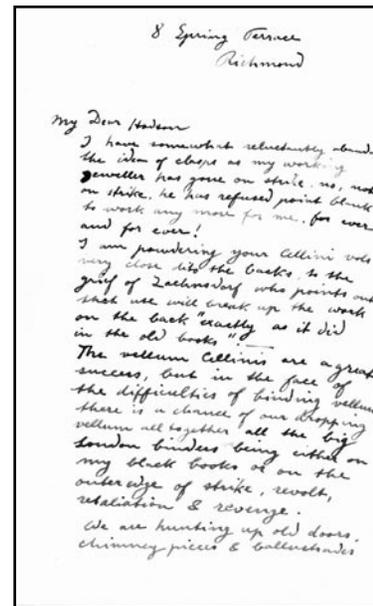
92. [RAMPANT LIONS PRESS]. Joglar Cacho, Manuel. *Por los Caminos del Día*. San Juan, Puerto Rico, 1969. Oblong folio. (i), 14, (1)pp. One of 250 copies, signed by the author, Manuel Joglar Cacho, and the illustrator, José Antonio Torres Martino. Cacho is a prolific Puerto Rican poet, recognized many times over for his contributions to Puerto Rican literature during his over 60-year career. Each poem in the collection is accompanied by a

screen printed illustration by fellow Puerto Rican artist J. A. Torres Martino. The abstract images in four colors—two shades of gray and two of gold—are simultaneously organic and geometric, angelic and metallic, and they work together with the text to create one cohesive design. Typography by Will Carter, founder of the Rampant Lions Press. Loose, as issued, in original paper portfolio; a gray and gold design, in the style of the interior illustrations, wraps around onto the back and flaps of the portfolio. Fine condition, showing only minor edgewear and faint soiling to portfolio; pages bright but for very minor soiling to edges of title page. *See color illustration on back cover.* \$650



93. (Rebus). TONGUE-IN-CHEEK MANUSCRIPT REBUS. Boston, 1888. (5)ff. Hand-written rebus with cut-out illustrations pasted on the letterhead of "Howard Gannett, Publisher and Bookseller." Provides humorous prescriptions for obtaining and retaining good health, which include "Sleep without boots near an open (window)" and "Rise before you wake up-- early before the (stars) have gone." The result, after two-years' time, is that "You will feel as bright as the (sun) and as hungry as our bridle (cow), ribs and all." A nonconformist "to this great Discovery" will end up with his legs in the stocks for shaming. Sheets measure 8 1/2 by 5 1/2 inches. Short, closed marginal tear to one leaf on the fold, else fine. \$375

94. RICKETTS, CHARLES. Autograph Letter, Signed, From Charles Ricketts to Laurence Hodson. London, 1897. 3ff. on a bifolium sheet, together with the original envelope. The letter, from Vale Press founder, illustrator, and designer Charles Ricketts to the private press collector and patron Laurence Hodson, concerns some drawings that Hodson had sent to Ricketts for framing. The pieces in question are by Hokusai and by Charles Shannon, Ricketts's life-long partner. Ricketts and Hodson shared a deep appreciation of the arts, and Ricketts was also a dedicated art collector. Ricketts and Shannon collected works by the old masters, Egyptian and Greek antiquities, Japanese prints, and Renaissance art. In the letter, Ricketts discusses the lucky acquisition of three Tanagra figurines from the late fourth century B.C., writing, "Being superstitious we know that we have been lucky beyond our deserts [sic] in the Tanagra affair. We own three of the five best... You & Mrs. Hodson will be allowed to see them before they are encased in repulsive magenta plush like the very finest collections." Letter creased from being folded to fit into the envelope, else very fine. \$1,250



"THERE IS A CHANCE OF OUR DROPPING VELLUM ALL TOGETHER..."

95. RICKETTS, CHARLES. Autograph Letter, Signed, From Charles Ricketts to Laurence Hodson. London, (1901). 2ff. on a bifolium sheet, together with original envelopes, dated August 23, 1901. The letter concerns the binding of several books in vellum. Ricketts notes, "I have somewhat reluctantly abandoned the idea of clasps as my working jeweler has gone on strike, no, not on strike, he has refused point blank to work any more for me, for ever and ever!" He mentions a set of Cellini volumes that he is having bound for Hodson and says that they have been a great success, but also writes that, given the difficulties of binding vellum, "there is a chance of our dropping vellum all together all the big London binders being either on my black books or on the outer edge of strike, revolt, retaliation & revenge." In this way, the letter highlights some of the difficulties that Ricketts encountered as a designer of bindings for his books. In the postscript, Ricketts mentions that he is glad Hodson likes the Vale Press Shakespeares and congratulates Hodson on the purchase of a William Morris manuscript. Letter creased from being folded to fit into the envelope, some light foxing to one envelope, else fine. \$1,250

96. RICKETTS, CHARLES. Autograph Letter, Signed, from Charles Ricketts to Laurence Hodson. (London, 1902). 1ff. letter, together with the original envelope postmarked December 20th, 1902. A brief note offering greetings for the holiday season. This letter was written after the Wolverhampton Art and Industrial Exhibition of 1902, of which Hodson had been Chairman. Ricketts reflects on the event: "Shannon & I have heard that the committee have been making pigs of themselves, I need not say how we regret that this

should be the case, or add, that the Exhibition is likely to be remembered with pleasure by those to whom art is a pleasure and to whom, it must have seemed inside its inevitable limitations an attempt to do the right thing." Letter is creased from being folded to fit into the envelope, else fine. \$850

CLOSING VALE PRESS

97. RICKETTS, CHARLES. Autograph Letter, Signed, from Charles Ricketts to Laurence Hodson. (London, 1904). 1ff. letter, together with the original envelope postmarked JU 13 04. This letter was written after the closure of the Vale Press in 1904. At that time, Ricketts destroyed all of the special types used at the Press. In the letter, Ricketts writes, "I am glad that you liked the vellums, I also like them sometimes," referring to the special vellum editions of the Vale Press books that Hodson had purchased. Ricketts continues on to say, "I feel with the extinction of the press that I have become a classic, that I have forsaken the world of youth and beauty for fame and repose." However, after closing the Vale Press, Ricketts certainly did not rest on his laurels: he continued to be involved with the Eragny Press, collected and wrote about art, became a member of the Royal Academy, and designed theatrical sets and costumes.

Ricketts's love for the visual arts, which he shared with Hodson, is also mentioned in this letter. He writes that he hopes Hodson has a copy of the book that Ricketts wrote about the Prado Museum and its masterpieces, published in 1903, saying, "it is a singular blend of common place necessitated by the conditions it fulfills, & astute criticism, it also covers a larger field than any English book written in the last 18 years." In closing the letter, Ricketts adds, "I trust Mrs Hodson is in perfect health, we feel hurt that she never comes to see us when in town." Ricketts often includes little comments about Mrs. Hodson in his correspondence with her husband; it seems as if Mrs. Hodson perhaps did not entirely approve of her husband's friends. Letter creased from being folded to fit into the envelope, else fine. \$1,250

98. (Robinsonade). FRAZAR, DOUGLAS. *Perseverance Island, or The Robinson Crusoe of the Nineteenth Century*. Boston, Lee & Shepard, 1885. Octavo. (xii), 373pp. Illustrated throughout with black & white plates. An adventure tale of a Vermont man's shipwreck and survival on a Pacific island. Bound in illustrated light brown cloth, gilt-decorated to spine. Spine slightly cocked and light edgewear, else near fine. \$250

99. [ROYCROFT PRESS]. Ruskin, John. *Sesame and Lilies*. Aurora, NY, 1897. Octavo. 142pp. One of 450 copies, signed by Elbert Hubbard. Illuminated throughout with initials and watercolor vignettes by Frances Kelly, many featuring floral motifs, and one a delicate seascape. Ruskin's statement on the roles of men and women in Victorian society is comprised of two lectures: "Of Kings' Treasures," directed toward men, and "Of Queens'

Gardens," which advises women on how to become the moral guides of men. Bound in quarter white cloth over gilt-titled tan boards. Some slight marginal rubbing to front cover, else a fine copy of an early Roycroft work. (McKenna 16). \$400



100. [SHAHN, BEN]. *Maximus of Tyre*. (Meriden, CT, Meriden Gravure Co., 1963). Ob-long octavo. 18ff. First edition. One of fifty copies, numbered and signed by the author, calligrapher, and illustrator, Ben Shahn, who produced this book as a Christmas gift for his friends. Two-page introduction set in Emerson type by Joseph Blumenthal at the Spiral Press. According to the prospectus for the trade edition, published by Pantheon the following year, this text came to the attention of an editor, who convinced Shahn "that it be shared with a wider audience." Original wrappers with titling in Shahn's hand on upper cover, and with his chop mark in red. Spine slightly toned, small, light spot above chop mark, faint offsetting to first text page; else a nearly fine copy of a rather uncommon Shahn title. \$975



101. (Theater). PLAYBILL. (London), Theatre Royal, 1829. Broadside playbill for Wednesday, Jan. 21, 1829 at the Theatre Royal, Covent Garden, advertising "a musical piece called The Sublime & Beautiful," followed by "The Farce of the Invincibles," and a "New Comic Pantomime" called "Harlequin and Little Red Riding Hood; or the Wizard and the Wolf." The playbill also advertises several upcoming productions and "Roberts' Moving Panorama of the Grand Russian Army's March to Turkey." Light soiling to top right corner, slight marginal creasing to lower left corner, else a fine piece of theatrical ephemera. \$250

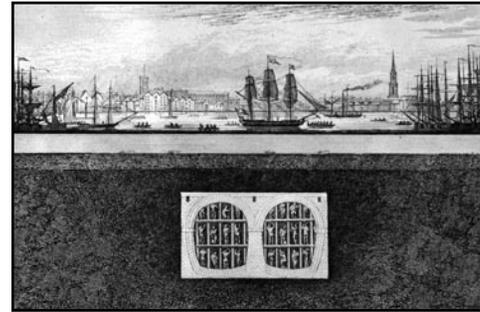
THE TAX MAN PRINTETH

102. THOREAU, HENRY DAVID. *Thoreau, from his Books and Reading*. Ysleta, TX, Edwin B. Hill, 1944. 16mo. (8)ff. One of thirty copies. A pamphlet of bibliophilic quotations from Thoreau, printed one-per-page in a Gothic-style type on laid paper. According to one of Thoreau's quotations, "A written word is the choicest of relics." Edwin B. Hill was the first Texas printer to be recognized for his fine typography, and he printed around 200 items during his career. His works often centered on literary passages by English and American authors of the nineteenth and twentieth centuries. Few people at the time knew about Hill's passion for printing: in his public life, he worked as a tax collector and assessor. Bound in white printed wrappers. A few small, faint spots to front cover, else a very fine copy of this rare imprint. SOLD

103. THOREAU, HENRY DAVID. *Yankee in Canada, with Anti-Slavery and Reform Papers*. Boston, Ticknor and Fields, 1866. Octavo. (iv), 286pp. First edition, first printing. One of 1,500 copies. In addition to accounts of Canadian travel, this book contains the first appearance of Thoreau's most famous, even inflammatory, writings: "Civil Disobedience" and "A Plea for Captain John Brown." A handsome copy specially bound by Stern & Dess in full blue crushed levant with gilt fillets to the edges of the covers, turn-ins decorated with a gilt floral roll, and gilt-titled to spine. Original cloth bound in following the text. Housed in cloth-covered slipcase. Spine very slightly toned, else fine. T.e.g. (BAL 20117; Borst A7.1.a). \$1,500

104. (Transportation). ADVERTISING POSTER FOR MATHIS CARS. (Strasbourg, Mathis, 1933). (1)ff., folded into sixths. Printed in bright color on both sides, the poster depicts a variety of four- and six-cylinder cars available from the French automaker Mathis for the 1934 model year. These include the EMY4 and EMY6, available in the convertible St. Moritz, Deauville coupe, and four-door Dynamic. The text touts new "Quadruflex" independent suspension for safety and comfort. On the covers, when the poster is folded, are two bold, stylish Art Deco illustrations: a red convertible filled with five passengers touring a country road, and a sleek yellow sedan speeding along a coastal highway. Laid in is a sheet with the technical specifications for each model. The company, founded by Émile Mathis, produced automobiles in Strasbourg, Alsace between 1910 and 1950. After the first World War, Mathis was the number four automaker in France, competing directly with Citroën. A remarkably fine piece of ephemeral automobilia. *See color illustration on back cover.* \$550

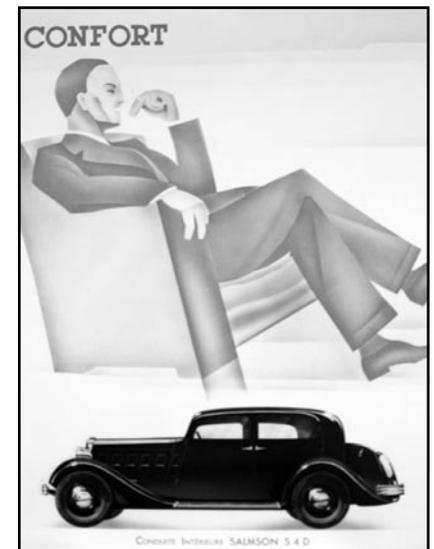
105. (Transportation). *AN EXPLANATION OF THE WORKS OF THE TUNNEL UNDER THE THAMES FROM ROTHERHITHE TO WAPPING*. London, W. Warrington, 1836. Oblong 24mo. 24pp. Illustrated with nine leaves of engraved plates, three of which fold out, and one which has an overlay showing workers within the tunnel. An account of the construc-



tion of the Thames tunnel, the first known tunnel to have successfully been built underneath a river. The illustrations include architectural plans and engineering diagrams for the project, as well as a frontispiece showing a completed section of tunnel lit with gas lamps. Diagrams also demonstrate exactly how workers were able to remove earth and lay

bricks, and illustrate the endeavor's progress relative to landmarks above ground. Construction on the tunnel began in 1825 and was finally completed in 1843. At the time that this booklet was published, crews had completed 640 of the planned 1,300 feet of the tunnel's length, and it is likely that this was an effort to increase public interest and enthusiasm for the project at its midpoint. More guides such as this were produced as the construction on the tunnel progressed. Some pencil marks and an ownership inscription to covers, light scattered foxing throughout, else about fine in tan wrappers with a pink printed label to the front cover. A clear and concise educational guide to this historic engineering project. \$550

106. (Transportation). *RENAULT PRÉSENTE LES "STELLA."* Paris, Draeger, (c. 1933). Quarto. (20)pp. Trade catalogue for seven cars in the "Stella" line by Renault. Illustrated throughout in color and black & white, including aerial and interior views of the factory and photographs of Renault drivers on sophisticated country outings, playing golf, or watching a polo match. Also with a superb chromolithographed fold-out plate depicting the "Coach" chassis in two-tone red. The models in the Stella line represented Renault's luxury class, with the Reinastella being the Francophone equivalent of the Rolls-Royce. Spiral bound in embossed silver foil boards with blue and red titling. A bold star design, the same as appears on the radiator grille above the Renault logo, traverses the covers. Very slight wrinkling along edges, minor rubbing to lower corners, else fine. \$950



107. (Transportation). *SALMSON S4D*. (Paris, Société des Moteurs Salmson, 1934). Quarto. (8)ff. Catalogue promoting the Salmson S4D, from French automaker

Société des Moteurs Salmson, illustrated throughout with black & white photographs depicting the interior, exterior, motor, and chassis of the vehicle. At the center of the booklet are five loose color posters with illustrations in a bold Art Deco style. The posters proclaim the merits of each body style of the S4D: for example, the "Précision" of the Cabriolet roadster, which is depicted alongside a jet engine, and the "Élégance" of the Demi-Berline sedan. Bound in bright violet printed wrappers bearing the name "Salmson S4D" in tall letters and a depiction of the sleek "Faux-Cabriolet." Advertising postcard and price list bearing dealership stamp laid in. Founded as a manufacturer of heavy-duty components for the military and railway, Salmson did not enter into automobile production until after World War I. Technically innovative, the models promoted in this brochure boasted independent front suspensions and an electro-mechanical gearbox. A few slight spots of rubbing to covers, else fine. \$1,250

108. WARDE, BEATRICE. Broadside "This is a Printing Office." Surrey, Monotype Corporation, (c. 1978). This poster presents Warde's powerful statement, in which she describes the printing office as an "Armory of fearless truth against whispering rumor," in Latin and sixteen other Western languages, from English and Icelandic to Turkish and Croatian. The original broadside was done in 1932 in order to showcase Eric Gill's Perpetua type, and was adopted as a manifesto by printers across the globe. Measures approximately 24 3/4 by 19 3/4 inches. One corner creased, a couple of faint spots to the reverse, else fine. \$100

109. WEISSENBORN, HELLMUTH. *Hellmuth Weissenborn: Engraver*. Gloucestershire, UK, Whittington Press & Acorn Press, (1983). Folio. xvi, 68pp. One of 200 copies. Illustrated with a large photographic frontispiece depicting the artist at work, and with an autobiographical introduction. The book consists primarily of examples of Weissenborn's engravings, followed by a catalogue. Bound in tan buckram with an engraving to the front cover, and housed in a slipcase. Very fine. \$275



STURM UND DRANG

110. [WOLF, GUSTAV]. *Das Sind Documenta Spirit-Human*. (Jena, Eugen Diederichs), 1925. Octavo. 28ff. From an edition of 800 copies, this is one of 100 signed by the illustrator. With twenty-five full-page illustrations from drawings by Wolf depicting a wide and disturbing array of monsters. Wolf, who studied under Hans Thoma, fled Germany in 1938, settling in the U.S., where he continued his work as an illustrator. One of

his more noteworthy contributions was the set of thirty-two woodcuts he produced for *The Book of Job*, published by the Cumington Press in 1944. The frontispiece of that work bears a compositional similarity to an image in this earlier work. Here, we see a bearded man gazing skyward with a look of exquisite agony, while in *Job*, the frontispiece depicts the moment in which the beset patriarch screams out from all the injustices that have befallen him. Through the emotions of his characters, one can see Wolf's work as an artistic reaction to the cultural turmoil he experienced in Weimar Germany. Publisher's green cloth-backed printed boards show a small tear to spine head, otherwise a nearly fine copy of a rather scarce book. \$750

HUMOROUS GUIDE TO TOXIC GAS AVOIDANCE

111. (World War II). *TACTICAL TRAINING AID. NUMBER 14*. Fort Knox, KY, Office of the Commanding General, 1942. Single sheet measuring 16 1/2 by 19 1/2 inches, folded into sixths. With color illustrations in five of the six panels, the final one bearing the printed signature of "Pvt Peach/B-14." Issued by Armored Force HQ in Fort Knox, and dated December 7, 1942, this is a Tactical Training Aid showing soldiers how to identify various gasses that might be used against them in combat. A short, humorous verse explains how to identify the smells of particular toxic gasses used in warfare. For example: "Never take a chance, my friend, / If some garlic's in the wind. / Don't think Mussolini's passed -- / Man -- you're being mustard-gassed!" The sixth panel contains an overview of this TTA, with the names of the military commanders involved in its production. Apart from a tire tread on the verso of one panel, this is a fine example of an ephemeral piece of militariana. See color illustration on back cover. \$650

112. *THE YOUNG LADY'S BOOK OF ELEGANT PROSE; Comprising Selections from the Works of British and American Authors*. Philadelphia, Key & Biddle, 1836. 24mo. 320pp. Illustrated frontispiece depicts a young woman reading. The tome is intended to "furnish specimens of a large number of the classical writers of the language," including fables, essays on history and notable figures, and selections by Sir Walter Scott and Oliver Goldsmith, "as useful models of fine writing." Some light, scattered foxing and edgewear to covers, else about fine in gilt-titled light brown leather. Scarce. \$175



OPPOSING TYRANNY THROUGH SATIRE

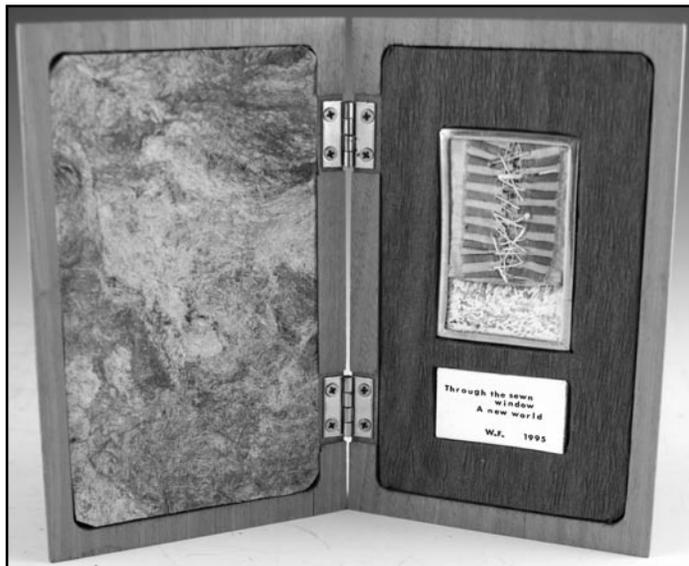
113. *ZEHN KLEINE MECKERLEIN*. (Haarlem, Carlinapers, 1974). Tall, narrow octavo. (20)pp. One of forty copies. A reprint of the original 1943 edition, which was also pub-

lished in a limited edition of forty copies. In this poignant satirical variation on the “Ten Little Indians” nursery rhyme, originating from a German concentration camp during the Holocaust, the “Meckerlein” or “nuisances” are those who oppose the Nazis. They disappear one by one, only to be reunited in the end inside the Oranienburg concentration camp. The pages are printed with bold typography that is oriented vertically across the page spread. Offsetting from printed text, else fine in stiff green wrappers with a tonal pattern and printed paper label. (Bohlman & Holzapfel, *The Folk Songs of Ashkenaz*, pp. 34-36). *See color illustration on back cover.* \$550

114. [ZIGGURAT PRESS]. Feldman, Walter. *Hinged Assemblage*. Providence, RI, 1995. Limitation unknown. This piece of artwork consists of two beveled pieces of wood, hinged like a book. A cameo of a woman has been applied to the front “cover,” and inside are two panels covered with highly-textured handmade paper. On the right side is a window with pieces of gray and tan striped fabric inside that have been stitched together with many frenetic overlapping threads. Below is a line of poetry by Feldman: “Through the sewn/ window / A new world.” A veteran, artist, and scholar, Feldman is the John Hay Professor Emeritus of Bibliography and Professor Emeritus of Visual Art at Brown University. The Ziggurat Press was formed in collaboration with Brown University’s John Hay Library, as part of its book arts curriculum taught by Feldman. In 1962 he spent a year painting in Mexico on a fellowship, and the handmade papers used in this piece evoke traditional Mexican amate bark papers. Feldman was awarded a Purple Heart while serving in World War II, and his artwork and the books produced by the Ziggurat Press often address themes of war and healing. His artist’s books can be found in over 150 public collections, including the Museum of Modern Art. Very fine. SOLD

Items pictured on the back cover:

65	111	85	
3	104		45
89		113	7
	90	81	87
58			92

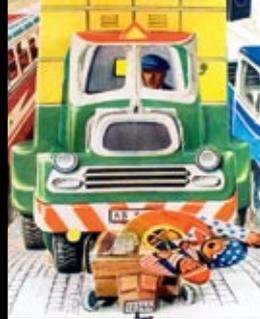


Terms of Sale

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, Discover, and American Express.

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



Bromer Booksellers
607 Boylston Street
Boston, MA 02116
P: 617-247-2818
F: 617-247-2975
E: books@bromer.com
www.bromer.com

