

[ARION PRESS]. Melville, Herman. Moby Dick; or, the Whale. San Francisco, 1979. Folio. xvi, 577pp. One of 265 copies. Hand-set in Goudy Modern, with initial letters printed in blue at the start of each of 135 chapters in Leviathan Capitals, a special alphabet designed for the purpose. Printed on Barcham Green's handmade paper, which has a bluish cast and is unusually soft to the hand. Barry Moser's carefully researched wood engravings were intended to provide "informative depictions of subjects mentioned by Melville: places, creatures, objects or tools, and processes used in the whaling industry," thus leaving "the Pequod, Ahab, and Moby-Dick described only by Melville's words." The book went into production more than ten years after Robert Grabhorn and Andrew Hoyem began planning it, and more than five years after the first experimental pages were printed. Bound in full blue morocco with silver titling on the spine. Housed in a blue linen slipcase, which is remarkably unfaded. Scratch to rear cover, else a fine copy. SOLD

IN FULL LEATHER TRIAL BINDING

[BIRD & BULL PRESS]. Morris, Henry. Omnibus. (North Hills), 1967. Octavo. 121pp. From an edition of 500 copies, this is an out-of-series copy in a 1968 trial binding by Jean Millard. According to a penciled note on the front endpaper, there were two copies bound thus, and the note mentioned that "L. Schlosser has the other." This copy is also inscribed by Morris on the colophon page to Herb Frankel, dated 1/7/73. The text is a compilation of instructions for amateur papermakers with observations on private presses, book printing, and some of the people involved. Printed on a variety of handmade papers, with sample colored and watermarked papers bound in. Three engraved sheets laid in with text in Dutch, two showing an engraver ("Plaatsnyder") and one showing a papermaker ("De Papiermaaker"). Two small scuffs to spine and browning to paper edges, else fine in full buff morocco with raised spine bands and gilt spine lettering and turn-ins. \$1.250

3. [CHELONIIDAE PRESS]. Poe, Edgar Allan. *The Raven*. (Easthampton, MA, 1980). Folio. (13)ff. One of 125 copies signed by the artist. The haunted tone of Poe's poetry is echoed in the five full-page etchings of the raven by Alan James Robinson, who has titled and signed each one in pencil. This is Robinson's first interpretation of *The Raven*, and it has remained one of his finest and most sought after publications. In addition, the wood-engraved vignettes that appear on the title page and colophon are printed on Japanese paper, signed and numbered by Robinson, and are laid into this copy. Bound in somber-colored marbled paper. A very fine copy in the publisher's morocco-backed folding case. Signed copy of the prospectus laid in. \$2,000



FINE PRESS PUNCH & JUDY MOVABLE

[CIRCLE PRESS]. The Left-Handed Punch. Guildford, 1986. Small folio. (36)pp., french-fold. From an edition of 80 copies, this is one of 65 comprising the regular edition. Signed by the illustrator, Ronald King, and the poet, Roy Fisher. Color illustrated with numerous photo-collage vignettes, seven tableaux from drawings, and twelve movable puppet designs by King. The puppets alone, according to the prospectus, required 120 printings. This is the fifth collaboration between King and Fisher, and it stands as one of the highspots of the Press. The text of the original Punch and Judy play, taken from an 1860 Routledge edition, appears as footnotes. To this, Fisher has added a Prologue and an Epilogue, as well as on-stage and off-stage commentaries. King's movable puppets, themselves a surreal combination of whimsy and the grotesque, add the final touch to what one critic called "a sinister carnival of invention." According to the prospectus. the first fifteen copies were reserved to be specially bound in full leather, with an original drawing and an extra signed print; however, as this is copy number 5, it would appear that the fifteen were never actually completed. Loose, as issued, in printed wrappers, housed in a red cloth chemise, with the title blocked in white and gilt on cover and spine and a striped cloth slipcase, with a cut-out on the front panel, reminiscent of a Punch and Judy stage, through which the title shows. Very fine.

\$5,500



MANUSCRIPT COSTUME OVERLAY

- (Costumes). THE DANDY'S TOILET, OR, HOW TO BE A BEAU. (England, c. 1825-1835). (4)pp., + 8ff. Original manuscript set of costume overlays depicting the evolution of a "Youth just ceased to grow" into a "Dandy quite complete." The Youth's ambition is to be a "Beau," and in each successive overlay, he puts on more of the trappings of dandyism until his costume is in place, with black velvet stock (or cravat), corset, boots, pantaloons, coat, whiskers, mustache. wig, and hat. The overlays are hand-drawn and colored in a caricaturish style, with a hole to show the Youth's face below, and they are accompanied by a four-page hand-written account in rhyme of the Youth's transformation, which builds on itself with each additional article of clothing. The hourglass shape of the Youth's frock coat and his pantaloons date the set to the period between 1825 and 1835. His coat is made by famous Savile Row tailors Henry Poole & Co. and once he has finished his transformation, the Youth is ready to lounge on Regent Street. Minor wear to booklet and light spotting to overlays, else fine. Housed in cloth chemise. \$3,750
- 6. (Cranach Press). RILKE, RAINER MARIA. Gesammelte Gedichte. Leipzig, Insel-Verlag, 1903-1933. Small quarto. Four volumes. 273; 285; 223; 267pp. From an edition of 200 numbered copies printed on handmade Maillol-Kessler paper, this is an unnumbered copy. The title was designed by Eric Gill, and the initials were done by Aristide Maillol. Initials and title lines printed in red. Volumes 1 through 3

were printed at the Weimar Cranach Press under the supervision of Harry Graf Kessler. In 1933, Kessler immigrated to Paris, so Volume 4 was printed at Offizin Poeschel & Trepte, Leipzig using the Cranach Press type. In modern bindings by Kurt Stein, the director of the Bookbinding Workshop at the Leipzig College of Graphics and Book Art, in the style of the original: gray paper over boards, with vellum spine and corners, gilt-titled to spine. T.e.g. A fine set, showing occasional foxing at edges.

GILDER FOR ROSE ADLER

(Designer Binding). [CUZIN, ADOLPHE]. Album of

original binding designs. Paris, 1913-1915. Small quarto. 8ff., containing seven mounted pencil and watercolor drawings of original designs for bookbindings by Adolphe Cuzin. Two of the designs show the complete spread and are folded; two show a front cover design only, of which one is folded; and three appear to show either a design for an ornate doublure, or for a back cover. The designs evoke a very strong Art Nouveau aesthetic, though in one instance the motif shows the influence of Japonisme. Prior to the First World War, Cuzin worked as a binder and a gilder, and he taught binding techniques to amateurs. After the war, his work as a gilder for Rose Adler gained him more renown. Laid into this album are two letters: one from Cuzin dated March 29, 1915; the second letter, which is undated, is from his wife, Marie. Both letters are addressed to Cuzin's former student, Caroline Weir, the daughter of noted American impressionist J. Alden Weir. The penultimate design in the album bears an inscription to Weir, dated December 8, 1913. Cuzin's letter to his former pupil highlights the misery the book artist faced during the war, as he mentions that, apart from a small commission from a Madame Pomroy, he is "sans travaux ou presque car l'art en ce moment ne compte plus." He then asks for an advance against future instruction to offset the situation in his household and asks her to approach "Miss Boardman" to see whether she would be willing to send a sum of money to help out. He closes by noting that he saw some reserve duty at the front the previous year. The letter from Cuzin's wife appears to have been sent after Weir sent some funds, as she mentions that she was able to buy shoes for her children, though they still lacked the ability to purchase essentials and that her children were sick with bronchitis. Also laid in is a watercolor design by Cuzin, presumably for a business card, touting his design work and artistic gilding, as well as a different address from that which shows on the correspondence. The album is in a binding by Cuzin of tan morocco with a vining floral design to the upper cover formed of multi-colored onlays; on the lower cover is a grasshopper perched atop two heads of wheat. T.e.g. Toning and light soiling along extremities; spine repaired. A remarkable archive with notable provenance that sheds light on the hardships faced by a book artist during wartime. (See color illustration on front cover). SOLD

LOOK CAREFULLY

(Designer Binding). [SHAW, CHRISTOPHER]. Symposium of Plato. Malborough, England, Libanus Press, 1986. Small quarto. (144)pp. From an edition of 355, this is one of 300 numbered copies. Illustrated with intriguing woodcut vignettes and decorations by Peter Forster, printed in light blue. The characters in each vignette are cleverly and vividly drawn in the style of Greek statuary, not whole and new, but scarred and broken and worn down by time. The Greek text of Plato's Symposium faces the English translation by Tom Griffith, who sought to translate the text accurately but also with a sensitivity to the light-hearted spirit of the original. Symposium, one of Plato's most popular and accessible dialogues, is a series of speeches on the subject of Love, or Eros. The encomia from each of the seven speakers show that love is as varied as the individuals feeling it, both serious and joyful, both platonic and erotic, both grounded in the realities of law and medicine and as high-minded and lofty as philosophy and beauty. The Symposium is the source of the concept of Platonic love; it also contains the original version of what is now known as the



that humans were once spheroid creatures with two heads, four arms, and four legs, but we were divided in half by the gods and now spend our lives seeking our other halves.

In an expertly crafted and creative designer binding by Christopher Shaw. The book is bound in full gray Harmatan goatskin, and strikingly tooled with an abundance of gold. Shaw has taken a detail from one of the illustrations (from Agathon's speech, fittingly, which focuses on the love of beauty) and expanded it to stretch boldly across both covers, gleaming against the dark gray of the leather and creating an almost ab-

stract design so that one must look closely to discern the visage of a man. The image has stunningly large expanses of gold, and one is struck not only by the sheer quantity but by the exquisite craftsmanship of its application. The title is daintily gilt-lettered at the top of the spine, so as to not take away from the assertiveness of the rest of the design. The turn-down is dated 2005 and marked with Shaw's fish insignia. Housed in a quarter gray goatskin and black cloth drop-back box, lined in gray suede, gilt-titled to spine. Shaw was elected a Fellow of Designer Bookbinders in 2004, and has won numerous awards for his work with gold-tooling, which this binding so finely displays. Box lightly marked, else a very fine, very beautiful binding.

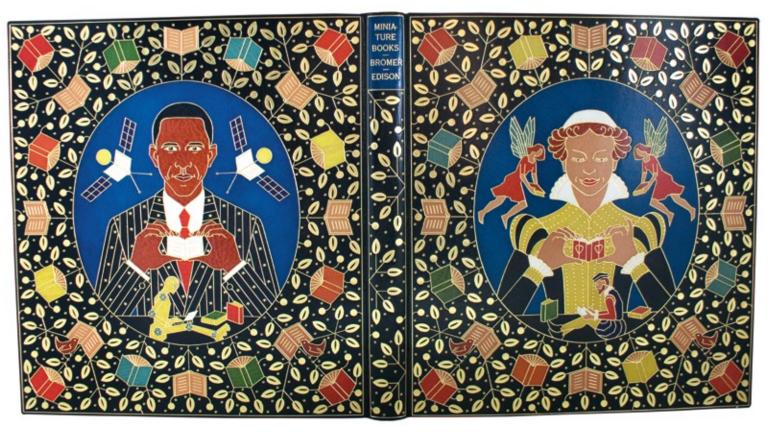
THE MASTER BINDER AT HIS BEST

(Designer Binding). [WILCOX, MICHAEL]. Miniature Books: 4,000 Years of Tiny Treasures. New York, Abrams and the Grolier Club, (2007). Small quarto. 215pp. One of 250 deluxe copies, of which 200 were for sale, signed by the authors, Anne C. Bromer and Julian I. Edison, and including

> a facsimile of the book in miniature format. This unique set features a remarkable pair of designer bindings by Michael Wilcox, the leading art binder in North America.

> The designs on the two books vary, complementing each other. Wilcox explains that he decided to use different binding tools for the larger and smaller books "to reflect something of the considerable variety of binding treatments illustrated in the text." On the front cover of the large volume is the image of a woman holding a miniature book, who, according to Wilcox, "...is dressed in a modest version of a style found in the 16th century French Court. She represents a time when the making of miniature books might more easily have been associated with miniature

"Myth of Aristophanes," an origin myth for sexual orientation: beings," like fairies. In contrast, the gentleman on the back cover is purely 21st century: President Barack Obama holds a miniature book opened to reveal the word "Hope." Instead of fairies hovering over his right and left shoulders, he has miniature books in the form of satellites. Below the noblewoman on the front cover is a toy soldier reading a miniature book; the rear cover has a miniature robot on a laptop computer. This juxtaposition of past and present is also evident between the large and small books. According to Wilcox, "The traditional looking design surrounding the ovals with the portraits [on the large book are composed of leaves, fruits, wrens, and small books, which support my main theme: the amusement to be



found in the astounding proliferation of miniature books." On the miniature version, the design was inspired by the inner circuitry of a computer, although Wilcox remarks that "surprisingly, it looks remarkably old-fashioned." The ovals on the facsimile miniature book contain the same hands holding the same miniatures as those seen on the larger book. Wilcox notes that a subtle secondary theme for the binding was the "Hope and Heart required to continue all worthwhile endeavors, even ones concerning small things such as miniature books." This is reflected in the motif of hearts and stars that is carried throughout. Both bindings have been executed with creativity and superlative skill, and express a sense of delight in the subject. Wilcox has employed elaborate gold tooling and

masterful, brightly-colored morocco onlays on backgrounds of blue and black morocco. Both books are housed together in a specially designed box that includes a lidded compartment. According to Wilcox, the compartment "could be used to hold a magnifying glass... or a pair of strong glasses," and it presently contains copies of Wilcox's concept drawings for the two

Profusely illustrated with more than 260 full-color images. A comprehensive history of the miniature book that is as informative as it is fun to read. The only copy commissioned by the Bromers for a designer binding. (Miniature book measures 3 by 2 7/8; 76x73mm). \$45,000



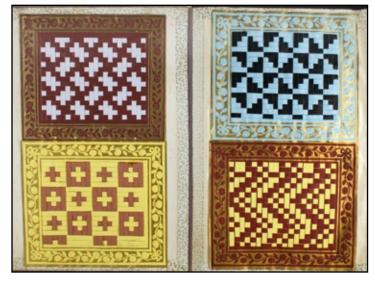
Actual size.



Item 10



Item 11



Item 13

EMBROIDERED MONUMENT TO DISCOVERY

(Embroidered Binding). DIARIO ECCLESIASTICO PARA O REINO DE PORTUGAL PRINCIPALMENTE PARA A CIDADE DE LISBOA, PARA O ANNO DE 1813. Lisbon, (1813). 32mo. (157)pp., + folding map. An elegant embroidered hand-calendar, giving Feast Days, a Court Calendar, phases of the moon, eclipses, lists of kings, bishops, cardinals, and more. Includes the lineage of the Royal Family. Frontispiece is an engraved, hand-colored folding map of Portugal. In a white satin embroidered binding with gold threads, sequins, and silver wire. Both front and back covers are bordered with open floral interlace. In the center of the front is the coat of arms of the Portuguese royal family, surmounted by a crown. On the back is a diminutive scene showing the Tower of Belém. The Tower, still standing today, played an important role in the Age of Discovery and is a shining example of Manueline architecture in Lisbon. Behind the tower, a flock of birds flies above a three-masted ship. The spine is decorated with a sequined interlace. Marbled endpapers and yellow ribbon bookmark attached. Housed in a gilt-decorated leather pull-off case, with the royal coat of arms of the United Kingdom and another crest showing two crossed trumpets, wreathed and surmounted with a lyre. Lower edge of upper part of the case is slightly worn and turned up on itself, one loose thread on spine, and slight fraying to edges. A.e.g. An about fine copy of this rare Portuguese almanac.

11. (Embroidery). KOEHN, ALFRED. Embroidered Wishes. Peking, China, Lotus Court, 1943. Quarto. (xvi), 46pp. Illustrated with forty-six tipped-in original woodblock prints reproducing traditional Chinese embroidery patterns, printed in red on handmade paper. Frontispiece is a real tissue embroidery pattern backed with red paper for support. A fascinating reference book on Chinese symbolism. The Foreword lists the meanings of common elements in Chinese design, such as the dragon and phoenix, the peony, vases, and certain Chinese characters. This is followed by numerous embroidery pattern examples, square-shaped for pillow ends, with explanations of each design. Stab-sewn with cord, and with a color illustrated label to the upper cover. Original dust wrapper with the title and a pattern representing the invocation "May you be blessed with a Succession of Noble Sons." Fine. \$950

12. [ESSEX HOUSE PRESS]. Browning, Robert. *The Flight of the Duchess*. (Campden, 1905). Octavo. 43pp. One of 125 copies, printed on vellum. Illustrated with a hand-colored frontispiece by Paul Woodroffe, and embellished with initials illuminated by hand in varying shades of green, blue, and red by Raymond Binns. This is the last volume of the "Great Poets" series. A fine copy in creamy full limp vellum over boards, blind-stamped with the rose logo and the motto of the series, "Soul is Form." (Tomkinson 63). \$1,000

(Fröbel, Friedrich). SCOTTISH TEACHER TRAIN- 16. ING EXERCISE BOOK. (N.p.), 1895-1896. Small quarto. 7-fold concertina-style book featuring artwork on both sides. The artwork includes many of the "gifts" that formed the Fröbel educational approach, including paper weaving, patterned embroidery on paper, and paper folding. The final drawing in this album bears the identifying notation "H.S. High/1895," and the quality and sophistication of the work strongly suggests it was executed by someone who was likely training to be a kindergarten teacher. On the opposite page is the teacher's assessment, which is signed "M. Goodwin, L.L.A." and points to this album's Scottish origins. The "Lady Literate in Arts" was a certificate bestowed to women by the University of St. Andrews, representing one of the earliest attempts to provide women with advanced educational opportunities. Original purple cloth covers show some wear to corners and fading to extremities. Small tear to lower margin of one leaf, light occasional spotting and offsetting, else internally fine.

DELUXE COPY

14. [GOLDEN COCKEREL PRESS]. Swinburne, Algernon Charles. Laus Veneris. (London), 1948. Tall octavo. 28pp. From an edition of 750, this is one of 100 copies specially bound and with an extra engraving. The twelve engravings by John Buckland Wright perfectly complement Swinburne's long erotic poem. In full brown morocco with a black onlay to the upper cover that has a wood-engraved image rendered in gold. T.e.g. Small scuff to upper back cover, usual faint offsetting from leather along outer edges of endleaves, else a fine copy. (Cockalorum 178). \$2,250



15. [GOREY, EDWARD]. Figbash Beanbag. Figbash stands (if he could stand) about six inches tall with an armspan of about 19 1/2 inches. Hand-sewn by Edward Gorey himself in a black holiday fabric patterned with bright Christmas ornaments. With the original tag reading "Designed life-size and sewn by hand and filled with rice by Edward Gorey." "Edward Gorey" has been crossed out and signed in ink by the artist. Fine.

16. [HEAVENLY MONKEY]. Van Sandwyk, Charles. *The Simple Line*. (Vancouver), 2007. Quarto. (5)ff. One of fifty copies signed by the contemporary Canadian artist Charles van Sandwyk. With six tipped-in plates, five of which are from the artist's earliest etchings, and one etching executed for this work. A brief essay about etching by van Sandwyk accompanies the artwork. Printed on sumptuous cream-colored paper and bound in buff cloth. Paper label to spine. A beautifully executed work in fine condition. \$1,650

PERSONAL GLIMPSE INTO JONES'S CATHOLICISM

17. JONES, DAVID. Autograph letter signed to Penelope Betjeman. 1948. 2pp. on 1ff. foolscap paper. Handwritten letter from David Jones to Penelope Betjeman (née Chetwode), dated 15 July '48, containing an interesting look at Catholicism in Jones's life, art, and relationships.

The letter begins by describing a re-enacted third-century Mass hosted by liturgical scholar Gregory Dix. Jones was very impressed with Dix himself, saving that he was "admirable his discourse excellent... informative and interesting." He was less impressed with the staging, complaining of the costuming ("the effect of which, to the eye, was rather like a Freemason's dinner") and the decor ("with a bloody great organ above the stage partly obscured by the worst and biggest Crucifix I've ever seen, which is saying a great deal!"). Nevertheless, the demonstration did "help me to see more clearly what a mass at the time of Hippolytus was like." Jones also mentions that he is currently reading Dix's Shape of the Liturgy, which "is packed full of illuminating material & I do like his kind of mind." The liturgical research that Jones is doing here may have been preliminary work for *The Anathemata*, Jones's second long poem, which is set during the Consecration of the Mass.

Jones also discusses his recent art show, which was held at the Redfern Gallery in 1948. He expresses regret that neither T. S. Elliot nor Penelope's husband, poet John Betjeman, could attend, as he "did want both of them to see it, especially." Since Penelope was especially taken with Vexilla Regis. Jones sends along pictures, although it's "not like a photo is any use—but it is better than that awful reproduction in the catalogue." Vexilla Regis was the culmination of the tree studies that Jones painted while staying at Northwick Lodge in Harrow following his nervous breakdown in 1947. The complex painting is replete with Catholic imagery and symbolism and may have appealed to Penelope for precisely that reason. Penelope converted to Roman Catholicism in 1948 and became guite devoted to her new faith. Penelope and her husband later separated, and her conversion was likely a contributing factor, as John remained with the Anglican Church.

Jones closes by complaining briefly of his health ("I'm not well at present—I've got some damned diarrhoea [sic]—a kind of gastric flu, a foul thing and feel very depressed") and defer-

ring Penelope's offer to come and visit with her. He signs the letter, "God bless. Love from David. P.S. Please give my love to John." Folded for mailing and a little browned, else in fine condition.

SOLD





Item 20

18. (Juvenile). CINDERELLA. Hamburg, Gustav W. ored figure, women on one Seitz, (c. 1860s). 16mo. (16)pp. Shaped book in the form of Cinderella. The tale is told in four-line rhyming stanzas, with brightly-colored illustrations above and below the verse. The colorful wrappers are illustrated with a depiction of Cinderella standing in her apron and feeding two birds; the rear cover shows her back. Slight rubbing to spine and tiny tear to bottom of front cover and first page, else fine.

Seitz, (c. 1860s). 16mo. (16)pp. Shaped book in the form of side, men on the other. The figures themselves appear to be caricatures of various people of the world and their costume. The publisher, Gropius Brotherican specific provides and their costume.

(Juvenile). [KUBASTA, VOJTECH]. Noah's Ark. (London, Bancroft & Co., 1961). Quarto. 8pp., + a pop-up at the end of the book designed by the acclaimed Czech artist and paper engineer Vojtech Kubasta. The book opens with a retelling of the Genesis chapters that chronicle Noah and the flood, and this is illustrated with black & white head- and tailpieces and depictions of Noah addressing the animals inside the front cover. With a stunning, colorful, three-dimensional pop-up of the ark, showing a variety of animals working on it with hand tools. An unusual feature of this pop-up is a volvelle that shows a changing animal head atop a mammalian body, with a similar arrangement for a bird just beside it. On the rear of the volvelle, we see that a monkey is spinning this wheel, adding a touch of whimsy to this tableaux. The book's threefold board covers open flat, allowing the pop-up scene to stand up on its own. In a recent 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

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. An unusually fine copy bound in bright, illustrated boards depicting Noah and his many charges navigating the waters of the deluge. (Grimes, William, "Wizard Who Made Art Jump Off the Page," *NYT*, Jan. 31, 2014).

20. (Juvenile). [MCLOUGHLIN BROS.]. *Mother Goose's Melodies*. NY, (c. 1863-1870). 16mo. (12)pp. Shaped book in the form of Mother Goose, comprising a collection of brightly-illustrated nursery rhymes on twelve color-printed pages. The rhymes themselves, including "Sing a Song of Sixpence" and "Little Bo Peep," are set within the playful, often comic, full-page illustrations. The colorful wrappers are illustrated with a depiction of Mother Goose and her namesake fowl on the front, and the back of her cloak and hat on the rear. Hinges reinforced with Japanese tissue, else fine. (*AAS 19th Century American Children's Book Trade Directory*).

IN PUBLISHER'S BOX

21. (Juvenile). *NEUES DEUTSCHES KLIPPLAPP*. Berlin, Gropius, c. 1820. Jacob's Ladder toy with six double-sided wooden panels attached with pale green silk ribbon. Each panel measures approximately 3 7/8 by 2 1/8 inches

and features a hand-colored figure, women on one side, men on the other. The figures themselves appear to be caricatures of and their costume. The publisher, Gropius Brothers, operated a publishing house and diorama from 1802 to 1842. Their surviving output is quite spare, and there are no known examples of this optical toy. Two silk bands require minor repair, and the panels show small spots of color loss, otherwise a remarkable survival, housed in its original two-piece box with



cover illustration colored with tempera. As original boxes rarely survive, the presence of this box is the only way to identify the publisher and is therefore quite significant. The box shows a little toning and spotting to cover illustration.

PERFECT COPY

books at an early age, described Kubasta's work as unusual 22. (Juvenile). [SHEPPARD, WILLIAM LUDWELL]. in that he was able to create astonishingly complex, detailed The Old Fashioned Mother Goose Melodies Complete with





Item 22

Magic Colored Pictures. NY, G.W. Carleton, 1879. Octavo. 16ff. Features sixteen color lift-the-flap illustrations (including the title page) in which the closed image illustrates the beginning of a verse and the open image depicts its conclusion. With numerous classic rhymes by Mother Goose, including the full versions of "Old Mother Hubbard," and a rather unusual retelling of "Ten Little Indians," which adds several US-specific regional references ("Six Nantucket whalers" and "Five Nevada miners"), as well as two stereotypical and derogatory views of African-American youth ("Four naughty colored boys" robbing an apple tree and "Two little Nigs in Florida"). The illustrations are signed "WLS" in the plates, leading to the conclusion that they are by William Ludwell Sheppard, a southern illustrator whose drawings of African Americans are noted by Hamilton as having "a sympathetic truthfulness"



Item 23

to nature born perhaps of the artist's Southern origin." The construction of this book makes the text block bulk only half the length of the boards, resulting in structural issues when combined with youthful use. This copy is, perhaps, the closest to new condition as one could hope for—the violet publisher's cloth, decorated in gilt and black, is unfaded and nearly unworn. Aside from a few very short marginal tears where the thin part of the text block meets the bulk in the middle, the book is internally fresh and bright. \$2,500

23. (Juvenile). TOUCH AND GO. A Book of Transformation Pictures, with Verses by Fred E. Weatherly. London / NY, Nister / Dutton, (1894). Quarto. (10)ff. Contains eight chromolithographed transforming illustrations. Each is slatted so that, when one pulls the tab, the image dissolves to be replaced by another. Old Mother Hubbard changes to Jack and Jill; children building sandcastles changes to a mermaid. Bound in cloth-backed boards with a chromolithographed cover illustration. A neat gift inscription appears on the front flyleaf signed from Santa Claus and dated Dec. 24, 1894. A few repaired tears to page edges and frames, and repaired tear in one slat; first tab repaired with tape. Complete, with all pictures fine and in working order. (Montanaro, p. 316).

TRIO OF EARLY BOXED SETS

24. (Juvenile Library). BIBLIOTHÉQUE DES ENFANTS. London, John Marshall, (c. 1805). Sixteen miniature volumes. All volumes 32pp. with the exception of numbers 1, 5, 9, and 13, which are 75, 63, 63, and 59pp. respectively. John Marshall published the first known miniature library, or multi-volume set housed in a wooden box produced for the education and enjoyment of children, in 1799-1800 with The Juvenile, or Child's Library. The set drew upon traditions pre-

viously established by John Newbery and Thomas Boreman, such as "education through play" and the appeal of small things to small children. The Juvenile, or Child's Library was a great success and was closely followed by The Infant's Library in 1800-1. Bibliothéque des Enfants was published for an English audience with the aim of teaching children French and drew much of its subject matter, illustrations, and format from The Infant's Library. The first, fifth, ninth, and thirteenth volumes consist of translations for the words used in the subsequent three volumes. The remaining twelve volumes contain thirteen etched illustrations each, with short descriptive comments in French opposite every plate. The subjects covered in the books include outdoor views (three volumes), household objects, furniture, animals, husbandry, birds, flowers, insects, and games (two volumes).



The books are bound in paper-covered boards of varying colors, with title labels on the front and rear covers. All sixteen volumes are housed in a wooden box in the style of a late 18th-century Sheraton secretaire bookcase, complete with scrolling fretwork on the top and a pull-off lid that bears a color label depicting leaded glass doors topping a set of drawers. The series title is inset on a panel in the depicted bookcase. Inside the box are four paper-lined compartments. Complete sets with their original box are extremely rare: only three have appeared at auction, and there are no complete sets, with or without a box, listed in OCLC.

Text block of five volumes loose; six volumes missing endpapers; vol. 3 lacking front title label; part of fretwork at top of box missing, and there is a bit of loss to the channel through which the lid slides; crack along bottom and part way up side of box; general wear to box and book bindings. Overall, a rare survival in very good condition. (Roscoe, S., "Some Uncollected Authors VI: John Marshall and 'The Infant's Library,"

Book Collector, Vol. 4, No. 2, Summer 1955; Alderson, Brian, "Miniature Libraries for the Young," *The Private Library*, Third Series, Vol. 6, No. 1, Spring 1983; Spielmann 209; Bondy, pp. 59-60). (Each volume 2 3/8 by 1 7/8; 60x48mm. Box measures 6 3/8 by 3 5/8; 162x92mm).

(Juvenile Library). THE SCIENTIFIC LIBRARY: OR, REPOSITORY OF USEFUL AND POLITE LITERATURE: comprising Astronomy, Geography, Mythology, Ancient History, Modern History, and Chronology. London, J. Wallis, 1806. Six duodecimo volumes. (10), 136; (8), 152; (8), (158); (8), 168; (8), 138; (8), 132pp. First edition. Each volume with wood-engraved frontispiece. Following the success of John Marshall's miniature libraries, the publisher John Wallis, together with his son and John Harris, issued three box sets of their own, thereby expanding from the realm of the intricately engraved geographic games for which they had been known. This is the third of the Wallis box sets, and it contains a broad compendium of information about a variety of subjects. As with other juvenile boxed libraries of the early 19th century, this set often appears without the box: indeed, over the last thirty years, only two sets have come to auction with their original boxes. This set retains its original wood box with scrolling fretwork at the top, presenting the appearance of a small bookcase, and a colored engraving on the sliding wood lid. The first two volumes have been expertly rebacked, and the remaining volumes are in the original roan-backed boards, the corners of which show light wear. Overall, a remarkably fine, bright set, guite rare in its box. (Alderson 14; Moon 810).

(Iuvenile Library). WALLIS'S ELEGANT PRESENT OF NATURAL HISTORY. London, John Wallis, 1801, 1813. 32mo. Five volumes: Beasts, Birds, Fishes, Insects, and Flowers. (32); (32); (32); (18)ff. Box and Vol. 5 from the 1801 first edition; Vols. 1-4 from the 1813 printing. Title page reads "The Good Childs [sic] Cabinet of Natural History." Each is illustrated with thirty-two woodcut engravings, including frontispiece. Vol. 1-4 are printed on one side of the page, arranged so that printed spreads alternate with blank spreads. Each half-page image is accompanied by a short descriptive paragraph. While most of the animals are common creatures that might be seen by your average English child, the author occasionally branched out into the exotic. Of special interest are five animals which hail from New South Wales (now Australia) reproduced with surprising fidelity in Vol. 1 Beasts: the New South Wales Wolf, Spotted Opossum, Flying Opossum, Squirrel Opossum, and Kangaroo Rat. Vol. 5 Flowers, from the original 1801 edition, is printed with full-page illustrations on both sides of the page. The plants are labeled with only the plant name in French and English.

This miniature library was the second produced by John Wallis, the English publisher known primarily for his board games and maps. Alderson calls Wallis the "most eager competitor" to John Marshall, who released the first portable library



Items 25 and 26

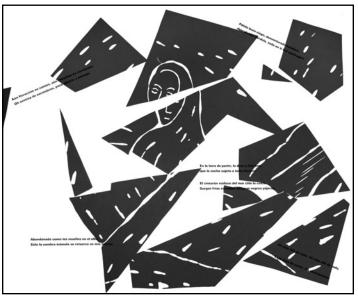
around 1799-1800. Wallis followed Marshall's library with The Book-Case of Knowledge in 1800, and the Elegant Present of Natural History in 1801. All five volumes are in the original bindings of glazed paper over card, with a pink paper title label to the upper cover. Each label is illustrated with a subject-appropriate image. Vols. 1 and 5 are light blue, Vol. 2 is pink, Vol. 3 is yellow, and Vol. 4 is orange. Housed in the original wooden box. The sliding front panel is decorated with an engraved label showing the title, "Wallis's Elegant Present of Natural History," written on a stone wall and surrounded by various creatures including an elephant, peacock, butterfly, and whale. The box is lined in pink glazed paper. A few pages were poorly trimmed during the original production, resulting in minor text loss. Vols. 2-4 repaired to reattach text blocks, with the hinges of those repairs cracking in Vols. 2 and 4; Vol. 2 bound in upside-down. Covers show general wear. Box has ink inscription to the inside of the sliding panel, scratching to exterior, and paper loss and marks to interior. Very rarely found complete in the original box. (Osborne catalogue I:201; Alderson, B. "Miniature libraries"). (Books measure 4 1/4 x 2 5/8; 108x67mm. Box measures 4 3/4 by 3 3/8; 120x85mm). SOLD

THREE DELUXE KALDEWEYS

27. [KALDEWEY PRESS]. Neruda, Pablo. 20 Poemas de Amor y 1 Cancion Desesperada. Poestenkill, NY, 1989. Oblong folio. 106pp. One of twenty deluxe copies printed on papier de Chine and bound in flexible blue textured leather

by Christian Zwang. With twenty-five linocuts in several colors by Kim Keever. Signed by the artist. Keever's linocuts draw directly from the theme of love, with imagery of women and men and handwritten text. These are displayed to greatest effect in this deluxe edition, as the translucent Chinese paper allows the text and images to show through. Designed and printed by Gunnar Kaldewey, who combines the traditional with the experimental, bringing together the work of an early 20th-century poet with the techniques and ideas of the late 20th-century artist. In this work, Kaldewey utilizes an inventive index format in which the pages for each poem are one inch wider than the poem before, allowing for each section to be accessed easily and directly. The title page, as it were, is printed letter by letter across these tabs. Housed in a grey chemise and slipcase. Fine. (Edition Kaldewey 15). \$4,500

[KALDEWEY PRESS]. Ovid. Metamorphoses. Poestenkill, NY, 1992. Folio. (32)pp. From an edition of 57 copies, this is one of twelve deluxe copies with an extra suite of illustrations and bound in leather. Signed by both Kaldewey and Mary Caponegro. The regular edition of this book was made of three oblong books of varying sizes: the largest presenting the tale of Apollo and Daphne from Ovid's Metamorphoses in the original Latin; the second largest containing a retelling of the story in English from Daphne's point of view, written by the American writer Mary Caponegro; and the last serving as a colophon, which explains the history of Ovid's stories and provides insight into Kaldewey's creative process and his collaboration with Caponegro. It was printed onto large sheets that were then cut and bound separately into the three volumes. This deluxe edition uses the uncut sheets, so that all three texts appear together on each page. The uncut form lets the bold stripes, geometric shapes, and abstract swaths of color shine in their truest form, uninterrupted. Framed by the straightforward text of the colophon and English story, the orientation of the Latin text becomes increasingly dynamic as the story progresses toward the moment of transformation,



Item 27

which is expressed with a green explosion of ink and lines of text that radiate out from the center fold. The extra suite of prints, printed in purple, red, and black on Chinese paper, is ies pound in. Binding by Cornelia Ahnert of Chemnitz, Germany of flexible brown calf with the Tower of Poestenkill in gold to the upper cover. Protected by a chemise and slipcase. A characteristically imaginative presentation from Gunnar Kaldewey. Extremely fine. (Edition Kaldewey 19). \$3,600 mothers

[KALDEWEY PRESS]. The Song of Songs. Poestenkill, NY, 1990. Tall folio. (32)pp. From an edition of 55, this is one of twenty deluxe copies. Illustrated with ten paper pulp images of Jewish symbols, such as the Star of David, the Torah pointer, and the shofar. The text of *The Song of Songs* is printed in the original Hebrew using Frank-Ruehl Hebrew type. Typical of Kaldewey's work, the text is arranged freely on the page to complement the images. The chapter numbers are printed in dark purple, which complements the yellow, violet, green, and turquoise used in the illustrations. The English translation is printed in red on architect's vellum-a slick contrast to the textured handmade paper on which the Hebrew is printed. This deluxe edition is bound by Christian Zwang of Hamburg in red painted leather, with a title plaque made of etched sterling silver. Housed in a gray cloth box, gilt-titled to spine. Very fine. (Edition Kaldewey 16). \$3,600

(King, Jessie M.). ROSALYNDE. London, George Newnes Ltd., 1902. Octavo. (xvi), 187pp. One of thirty copies printed on Japanese vellum, signed by Edmund Sullivan, who contributed the nine full-page illustrations and frontispiece. In the original "Vellucent" binding, a process patented by Cedric Chivers, Mayor of Bath. An artist paints or draws directly onto a piece of vellum, sometimes ornamenting it with mother-of-pearl or shell, and then a transparently-thin sheet of vellum is applied directly on top. These two layers became one indivisible piece, which could then be further decorated with gilt tooling. Chivers described the final product: "Indeed, the vellum itself, though of perfect transparency, has, from its delicate warmth of hue, the quality of rendering luminous and reconciling colors otherwise difficult to combine harmoniously in juxtaposition, its appearance being that of a beautiful enamel-like glaze. The whole field of color, of iridescence, is thus open to the artist who elects to decorate books bound in "Vellucent." Chivers often employed women artists for his covers, including celebrated illustrator Jessie M. King.

King, born in 1875, achieved incredible success early in her career and is best known for her thin-line, medieval style, which recalls Beardsley, Burne-Jones, Rossetti, and Botticelli. In 1899, before she had even graduated from the Glasgow School of Art, King was offered a teaching position in the De-



Item 30



Item 31

partment of Book Decoration & Design under John Macbeth. At this time, she designed and bound works for her classes, as well as working on designs for professional binders, such as MacLehose and Chivers. Some of these include a limp vellum binding for Rossetti's *Ballads* (1899) and two more Vellucent bindings done for Chivers: L'Evangile de L'Enfance (1902) for which she won a gold medal at the Turin International Exhibition of Modern Decorative Art, and the High History of the Holy Graal [sic] (1903). This Vellucent binding for Rosalynde, however, has been called "the most beautiful, and certainly the most ornate, of the bindings..." (Colin White). With its noble knights and romantic roses, it beautifully showcases the best of her early style. The image is rendered with india ink on vellum, stained with purple, red, and green, and with an inlay of mother-of-pearl and additional gilt tooling. T.e.g. Housed in a custom drop-back box with vellum spine painted to mimic the binding. Fine. (Bookstryst, "Cedric Chivers"; White, "The Enchanted World of Jessie M. King"; De Beaumont "Towards a Check-List of Books Illustrated by Jessie M. King"; Scottish Arts Council, "Jessie M. King").

WEDDED BLISS

31. [KUNISADA, UTAGAWA]. (Erotic satire of *The Tales of Genji*). (c. 1850). Three small quarto volumes. (18)pp., + 13ff. plates. A colorful example of Japanese *shunga* by the popular and successful Edo-period ukiyo-e artist Utagawa Kunisada. *Shunga*, which literally translates to "pictures of spring," are Japanese erotic images that celebrate sexual plea-

sure. They were created by iconic artists such as Utamaro, Hokusai, and Kunisada, and were enjoyed by men and women of all social classes. This particular three-volume set is a satire of *The Tales of Genji*. Scrolls at the top of each spread show chaste scenes of courtly love from the *Tales*, while the explicit images below show what Kunisada suspects was actually going on. The illustrations are vibrant and detailed, showcasing Kunisada's skill. Colin Franklin describes the rich colors as: "all stops pulled out for an organ-blast of color printing." Extraordinarily complete: in the original bindings with pictorial title slips, housed in the original box with the same title slip, and including the color-printed dust jacket. One broken thread on the third volume, otherwise a fine, remarkable survival. (*Exploring Japanese Books and Scrolls*, p. 74). \$12,000

32. (Miniature). [CATHARIJNE PRESS]. Florilegium: A Collection of Flower Initials Designed by Maurice Dufrène. Utrecht, 1988. (34)pp. From an edition of 165 copies, this is one of fifteen deluxe copies hand-colored by Luce Thürków and with the Art Nouveau initials beautifully heightened with gold. Extremely fine in full green limp suede with gilt-stamped label on the front cover. Housed in original green and brown book-style paper box with gilt-stamped title to spine. (2 3/8 by 1 3/4; 61x40mm).

33. (Miniature). THE EARTH AND ITS INHABITANTS. (Germany, c. 1820). A miniature globe covered with varnished paper showing the continents, hand-colored, accompanied by a 32-panel miniature folding panorama. Each panel



Item 33

costume, hand-colored and labeled in English, German, and French. The panorama is anchored to the inside of the original green and orange cubical box with a printed, colored label. This charming educational toy is in fine condition, and has the most folding costume panels of any set we have encountered. The panorama measures 1 7/8 inches (48mm) tall; the globe is approximately 1 5/8 inches (42mm) in diameter. Box shows some loss to trim and adhesive residue, as well as the previous owner's signature in ink to upper label; panorama and globe are fine. (Whitton, p. 213 and color ill. 40; Houghton Library "Cataloguer's Choice" Exhibition, 1995). SOLD

(Miniature). KERN DES BYBELS. Hage, A. de Groot en Zoonen, 1750. 80pp. First edition. Illustrated with seven full-page engravings. Title, headers, and tailpieces printed in red. This miniature Dutch thumb bible, a fine example of the skilled craftsmanship of the de Groot family of printers, consists of a selection of six short bible stories. Although often cit-

shows an inhabitant of a different country in characteristic ed as being dated 1701, the proper date is 1750; the "L" can be mistaken for an "I" in some copies. Handsomely bound in contemporary gilt-tooled dark red morocco. A.e.g. This is the Houghton copy, with his book label on the inside front cover and monogram stamp to front flyleaf. Some gilt loss to edges, light wear to covers, else remarkably fine. (Adomeit 14). (1 3/4 by 1 1/8; 44x29mm). \$1,500

NO RECORDED COPIES

(Miniature). LONDON ALMANACK FOR THE YEAR OF OUR LORD 1736. London, Company of Stationers, (1735). (24)pp. Entirely engraved, with a four-page panorama of London from the South Bank of the Thames, sweeping across the city from St. Paul's Cathedral on the left to London Bridge on the right, with a host of church spires reaching above the buildings below. The series of London Almanacks by the Company of Stationers has an over 200-year history, briefly preceded by the Calendarium Londinense Verum, or Raven's Almanack,



Items 36, 35, and 34, shown actual size.

and continuing under the *London Almanack* name from 1690 through the early 1900s. Although earlier years had other illustrations, the earliest *Almanack* to include a London view, according to Bondy, is this 1736 edition. For a publication in which the contents and format remained basically unchanged from year to year, the introduction of this London view was a major and welcome addition, as the feature became a highlight of the Almanack for the rest of its run. This panoramic scene was only included in the normal and double-size almanacs, and not in the finger or smaller variations. These views were different every year, and, according to Bondy, "provide a fascinating record of London's buildings including a number erected just before publication date." Bound in the original hand-painted paste-paper covers, with an image of Britannia across the spine. A very rare example of an early and important Company of Stationers almanac, with no recorded copies in OCLC. (Welsh 4543; Bondy, pp. 39-41; Spielmann, pp. 2-4, 107-109; See Bromer/Edison, pp. 93-94). (2 by 1 3/16; 50 x 31mm). \$2,500

PERFECT FRENCH PRESENTATION

(Miniature). LE SENTIMENT ANALYSÉ OU L'ÉCOLE DE L'ADOLESCENCE. Paris, Chez Janet Libraire, (1806). 1-16, 1-24, 17-32pp., + (12)ff. engraved illustrations. Title page also engraved. This miniature almanac includes calendar tables for the year 1806 and a list of eclipses, as well as twelve short poems. Each of the poems, consisting of three stanzas of eight lines each, seeks to instruct children on how to behave as they enter adolescence. The calendar is bound, as usual, around the main text, with January through May before and June through December after. Bondy comments on a group of French almanacs, of which this title is a part: "Of particular rarity are some of the slightly larger volumes... published between 1790 and 1814 by Jubert, Janet, Marcilly or Le Fuel in Paris. They all have engraved titles and most of them contain twelve full-page plates executed with the greatest care and delicacy, representing elegant scenes of contemporary life.... Collectors who succeed in finding any of these magnificent almanacs all of which are now exceedingly rare, must deem themselves very fortunate." Handsomely bound in gilt-tooled red morocco, and housed in a matching slipcase lined in blue silk. A.e.g. Light wear and some oxidation to the gilt edges, else a fine copy of an "exceedingly rare" item. (Bondy, pp. 48-50). (2 5/8 by 1 3/4; 67x45mm). \$2,000

(Miniature). [ST. ONGE, ACHILLE J.]. The Sermon on the Mount from the Gospel of St. Matthew, Chapters 5, 6, 7. Worcester, 1973. 55pp. From an edition of 1,500 copies, this is one of thirty-four in a special binding executed by Sangorski & Sutcliffe. Printed with large ornamental initials in red by Joh. Enschedé en Zonen. Tiny book label to rear paste-down, else fine in burgundy morocco, with gilt-stamped title and decorative rules. A.e.g. (Massmann 41; Bradbury, p. 255). (2 7/8 by 1 7/8; 73x48mm). \$1,250 fine.

SURREAL WOODBLOCK LANDSCAPES

[NASH, PAUL]. Places: 7 Prints from Woodblocks Designed and Engraved by Paul Nash. London, William Heinemann, 1922. Small quarto. (10)ff. One of 55 copies printed on Japon and signed by the artist, with illustrations printed directly from the woodblock. The seven full-page plates are accompanied by "prose-illustrations" in wood-engraved text, poetically describing the places depicted in the prints. This is the first book written and illustrated by Nash, and the fifth book overall to contain his illustrations. After a stint as a soldier during the first World War, Nash worked as an official artist for the War Propaganda Bureau, and he rendered scenes in both France and England between 1917 and 1918. While



visiting his father in 1921, Nash collapsed from what we now call post-traumatic stress disorder, and to aid in his recovery, he moved to the sea and began painting seascapes. Turning to the medium of wood engraving allowed Nash to produce bolder, more abstract illustrations with roots in Surrealism; these forest scenes have a dream-like quality. He would continue this bold aesthetic in his well-received work on the Nonesuch Genesis, which appeared in 1924. An uncommon work in this most limited state (there was also an edition of 200 copies), this copy retains the publisher's binding of pictorial white boards printed in black, with a black cloth spine. Negligible soiling to covers, small, shallow bump to lower corners, else \$8,500



1820 OPTICAL SILHOUETTES

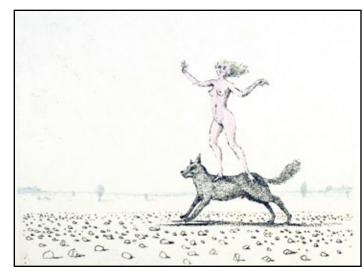
(Optical Toy). COPTOGRAPHISCHE GROEPON. Amsterdam, Wed. G. A. Diederichs en Zoon and Mindermann, (c. 1820). Four paper packets with thirty-six paper figures. The figures are cut from laid paper so that a lantern shining through the cut-out portions would project the image onto a wall or sheet. The largest packet, containing six sheets, was professionally produced and contains intricate, multi-figure images of chess players, musicians, a school master with his pupils, Don Quixote and Sancho Panza, dames at a tea table, and a noble family. The other three packets, containing twelve, twelve, and six figures respectively, look to have been homemade supplements to the original set. These additional figures are very finely done and include a variety of historic figures, such as Queen Elizabeth I, the prophet Muhammad, Diogenes, Homer, Minerva, the Apostles Paul and Peter, and King Francis I of France. The set also includes a few generic figures from different professions and ethnicities. Each is carefully numbered and labeled, and a handwritten list is included in each packet. Shadow theater, which has a long tradition in the East, did not gain popularity in Europe until the 18th century. This set of cut paper silhouettes is an extremely rare early example of this form of European entertainment. A unique set, complete and in fine condition. \$5,500

EIGHTEENTH-CENTURY OPTICAL TOY

(Optical Toy). (THE LITTLE ARTIST). (Strasbourg, Gabory, c. 1770). Magnetic toy, consisting of four pasteboard squares, each side of which features a varnished hand-colored

engraving, and two pasteboard boxes decorated with patterned paper. One of the boxes bears an illustrated label showing a young artist sitting before his easel, creating a painting that is determined by a rotating disc; the other box has a simple sliding top. The illustrations on the four pasteboard squares correspond to the eight images on the rotating disc. To use the toy, the user places one of the four squares into the plain box, slides the lid on, then places the painter's box on top. Like magic, a magnetic strip inside the square causes the disc to spin so that the artist is painting the same image that was just placed in the box below. The eight painting options include a maritime scene, a winter hunt, two still lifes, a portrait of a bewigged lady, who also appears in garden tableau, and a pastoral landscape. The set fully functional and housed in its original wooden box with a beveled sliding lid. (See color illustration on back cover). \$7.500

(Paper). STUDLEY, VANCE. Specimens of Handmade Botanical Papers. Los Angeles, (Press of the Pegacycle Lady), 1979. Small quarto portfolio. 23ff. One of fifty copies, signed by Studley, who is the author, illustrator, and papermaker. Illustrated with etchings that depict the plants from which the fibers used in the six paper samples contained herein originated. Included are papers made from mulberry, cattail, bamboo, thistle, gladiolus, and iris, and each specimen is accompanied by text describing the process by which they were made. Loose as issued in publisher's cloth-backed folding case, which is evenly sunned to spine. \$950



RAREST BOOK OF THE PRESS

[PERISHABLE PRESS]. The Story of Jane and Joan. Mt. Horeb, 1977. Small quarto. (28)ff. One of only twenty-five copies. A collection of twelve hand-colored etchings by John Wilde. The twelve images in sequence tell of the relationship between Jane, Joan, and the Great Dog. The primitive innocence of the two nude figures, who seem like Adam and Eve in their uninhabited world of barren rocks and isolated trees, is underlined by the simple, see-Spot-run-like titles for each image. The story ends with a macabre twist and an unexpected

victory. This is the first of five collaborations between Walter Hamady of the Perishable Press and Wilde, both of whom worked in the art department of the University of Wisconsin-Madison. The etchings were printed by Steve Weitz and bound in Bill Anthony paste-paper over boards with hidden leather corners and a blue leather spine. Housed in a matching dropback box. Typical sunning to spine of box, which shows minor wear, else a fine copy of a scarce item. \$3,500

[RAY, MAN]. Alphabet for Adults. Beverly Hills, Copley Galleries, (1948). Small guarto, (40)ff., rectos only. One of 500 copies. Inscribed by Man Ray on the front flyleaf. An illustrated alphabet of common words, "divested of their prosaic meaning and finally projected into the domain of greater emotional exclamations." Contains an unexpected thirty-eight black & white images, as the artist did not limit 45. himself to just one word per letter on his way from anchor to zinc. Each page has a handwritten word incorporated into a related image, some more explicitly related than others. An additional illustration can be found on the upper cover. Bound in boards with a linen spine. Minor toning to extremities, light wear to corners. Nearly fine.

TRIBUTE TO SPACE EXPLORATION

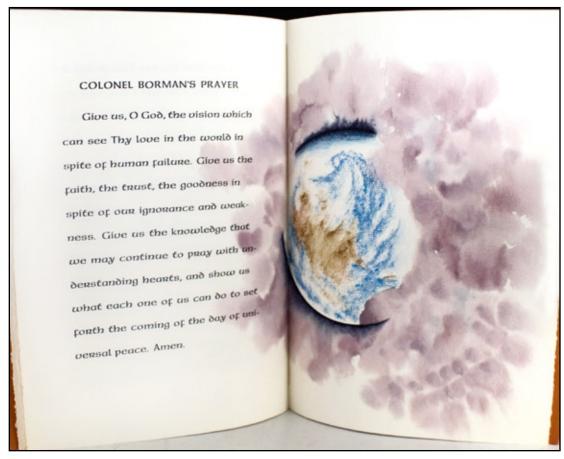
[ST. TERESA'S PRESS]. In the Beginning God.... Flemington, NJ, 1969. Small quarto. (26)pp. One of 100 copies. Stunningly illustrated with hand-painted watercolors Cape Cod. (c. 1849). Single sheet measuring 7 1/2 inches

showing celestial bodies, including the Earth and the Moon. Issued to commemorate the Apollo 8 mission, which was the first manned flight to orbit the Moon. This flight produced the famous *Earthrise* photograph, which inspired the watercolor illustrations depicted here. On December 24, 1968, astronauts Frank Borman, James Lovell, and William Anders read the first ten verses of the Book of Genesis from their position above the Moon as a Christmas message to "all of you on the good Earth." Their broadcast, transmitted through the cold of space, was the most watched at the time. The text here has been expanded to include the first thirty-four verses from Genesis, to which has been appended "Colonel Borman's Prayer." Slight fading to spine, else fine in silver-stamped orange wrap-SOLD

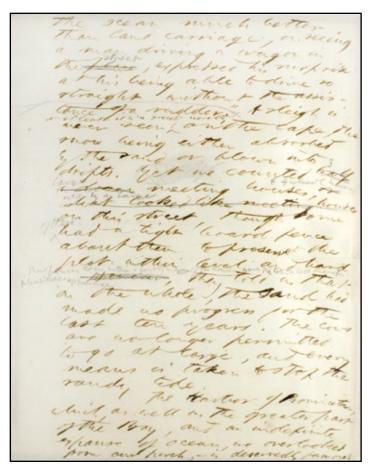
[ST. TERESA'S PRESS]. The Prince of Peace. Christmas Canticles. Flemington, NJ, 1965. Small quarto. 31pp. One of 150 copies. Printed and bound at the Carmelite Monastery. Twenty-one canticles printed in Cancelleresca Bastarda, each with an initial capital illuminated with 23-karat gold. Minor toning to top and bottom edge, else fine in original parchment-backed marbled boards, title printed in green on SOLD spine.

SLEIGH RIDE ON CAPE COD

THOREAU, HENRY DAVID. Manuscript leaf from 46.



Item 44



by 9 3/4 inches. In brown ink with pencil annotations and strikethroughs. This is a section of Thoreau's working notes from his visit to Cape Cod in 1849, and the text touches on a comparison of land transportation to the expediency of the sea as a means of getting places. At one point, Thoreau muses, "A sleigh is never seen at least it's a great novelty, on the Cape the snow being either absorbed by the sand or blown into drifts." After a paragraph about fences, the manuscript closes on a full sentence about Provincetown Harbor, "which as well as the greater part of the Bay, and an indefinite expanse of the ocean, we overlooked from our perch, is deservedly famous." The published text, which was released posthumously in 1865, varies from this manuscript version. The year 2017 is the bicentennial of Thoreau's birth. The leaf is set into a paper window mount and accompanied by a small black & white photographic print showing a beach dune. Matted and attractively framed. Faint crease and slight separation along old horizontal crease with no loss. Fine. \$11,500

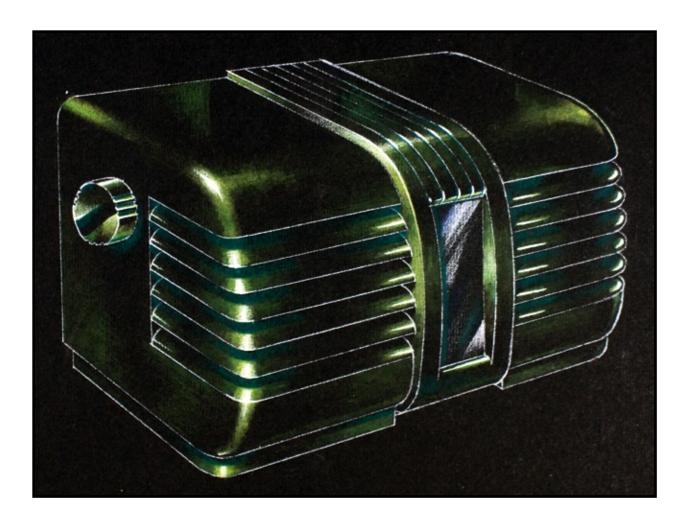
WHEN RADIO WAS KING

47. [VASSOS, JOHN, GEORGE W. WALKER, HENRY DREYFUSS, ET. AL.]. Original design proposals for RCA console and table-top radio sets. 1938-1946. 19 folio sheets of various sizes. Original illustrations in pencil, colored pencil, and watercolor of eight table-top and eleven console radios for the Record Corporation of America. Many of the console models are shown in situ, beside couches in living rooms or topped with lamps. They are displayed like high-end furniture, with

rich brown wood and sleek paneling. In contrast, the table-top models are more futuristic and bold. Several of these designs are drawn in colored pencil on black chipboard, deliberately highlighting the play of light across the smooth surfaces. Many of the models would be familiar to radio enthusiasts, such as the 97KG and U123.

Of all the artists represented in this suite of illustrations, three important industrial designers stand out: John Vassos, George W. Walker, and Henry Dreyfuss. Vassos, who contributed five designs and collaborated on one other, designed for RCA for over 40 years and worked on a variety of products, including microphones, broadcast equipment, transmitter buildings, electron microscopes, and RCA's first commercial television sets. George W. Walker, who designed three tabletop radios for this set, is most well known for his Ford automobile designs, including the iconic Ford Thunderbird. One design for a tabletop radio is by industrial design superstar Henry Dreyfuss, one of the most significant designers of the twentieth century. Among the list of Dreyfuss's accomplishments are vacuums for Hoover, telephones for Bell, household staples like the Honeywell wall thermostat and the Big Ben alarm clock, and the Bankers Trust Building at 280 Park Ave in Manhattan. Both Vassos and Dreyfuss were involved in the founding of the industrial design profession in the United States, with Vassos serving as the first Chairman of the Board of the Industrial Design Society of America and Drevfuss as its first President. Some sheets show chipping at edges or minor spotting, otherwise a fine set. \$7,500





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