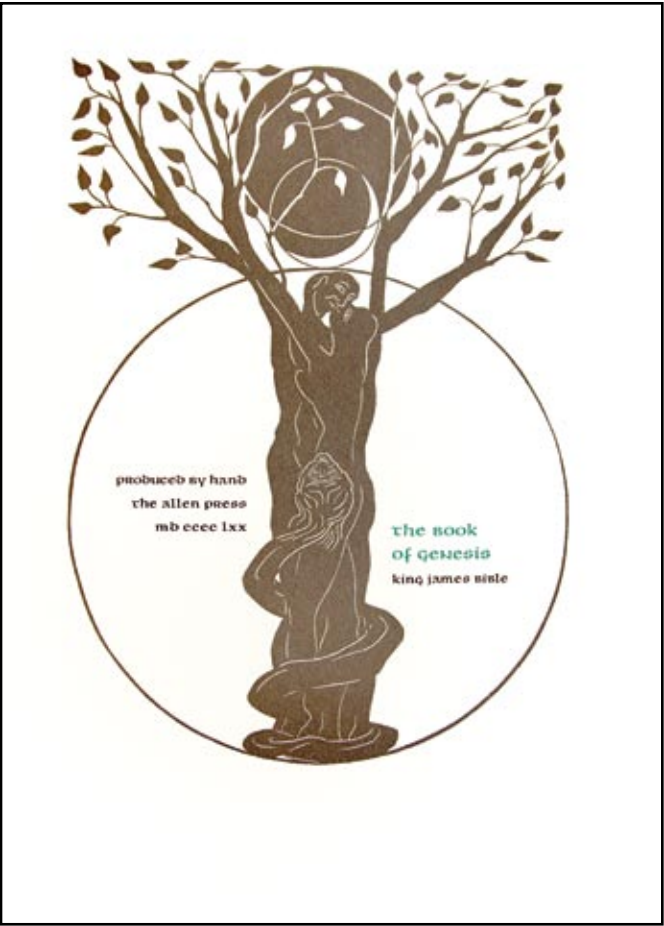




BROMER
BOOKSELLERS
NEW ACQUISITIONS

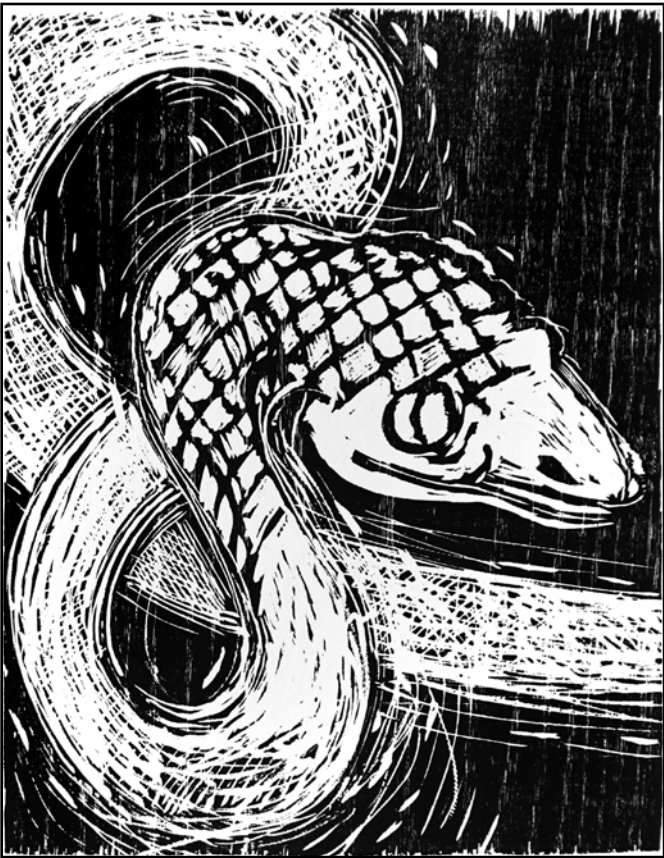
1. [ALLEN PRESS]. *The Book of Genesis. King James Bible.* (Kentfield, CA), 1970. Quarto. (110)pp. One of 140 copies. Illustrated with twenty-four wood engravings by Blair Hughes-Stanton. Hebrew characters act as headings on each page and are sentences from Chapter One of Genesis, with Hebrew lettering forming the word “Genesis” in green next to every heading. Beautifully printed by Lewis and Dorothy Allen in brown, orange, and green inks on handmade paper. Considered one of the most beautiful books of the Press. Spine a trifle sunned, else a fine copy in green and gold hand-blocked cloth of Iranian design, in a cloth-covered slipcase. (*Allen Press Bibliography* 35). \$1,350



Item 1

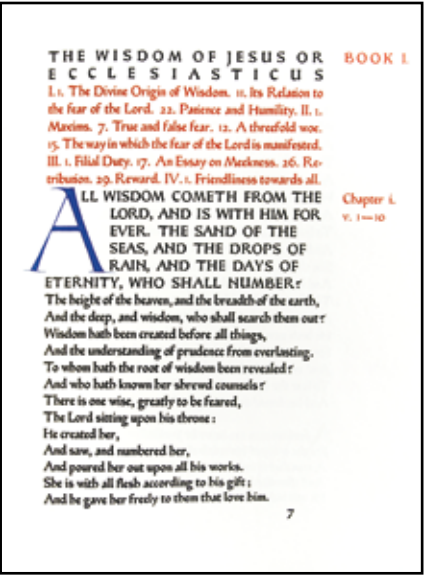
2. [ANVIL PRESS]. *Poems by Li Po.* (Lexington, KY, 1983). Two quarto volumes. 72; 17pp. One of 150 copies. Designed and printed by Carolyn Hammer, with the assistance of W. Gay Reading and Paul Holbrook, in red and black Hammer Uncial on Iyo Glazed paper. Bound by Hammer, Reading, and Susan Coates in black cloth with printed label. Li Po’s seal appears on the title page, having been reproduced from a seal impression in *Mr. Ho’s History of Seals* from 1623. The second volume was printed by Byron-Page Printing Co. and bound in gray Mingei paper. It contains the translator’s notes and a phonographic recording of T’ang Dynasty music on authentic period instruments. Both volumes are housed in a black cloth chemise with black ties. Very fine. (Holbrook, pp. 76). SOLD

3. [ARION PRESS]. *The Apocalypse: The Revelation of Saint John the Divine. The Last Book of the New Testament from the King James Version of the Bible, 1611, with Twenty-Nine Prints from Woodblocks Cut by Jim Dine.* San Francisco, 1982. Folio. (64)pp. One of 150 copies, signed by Jim Dine and by the printer, Andrew Hoyem. Dine’s riveting expressionistic woodcuts depict objects and characters in Revelation, such as a skull, a cloud, the Beast, the serpent, and a two-page spread of angel’s wings. The text is set in Garamond, with the voices of God and the angels distinguished by type size. To ensure that the pages would lie flat, Andrew Hoyem himself sewed the signatures concertina-style over a flexible core of plastic and nylon fiber. The binding is quarter-inch laminated oak boards with a lightning-bolt device by Dine, backed in white alum-tawed pigskin. One of the major artist’s books of our times, drawing on a long tradition of illustrated Apocalypses, from Dürer to the present. Minor toning to spine, some offsetting from wood boards onto endpapers, else a fine copy. Prospectus laid in. (*Bibliography of the Arion Press* 10). \$7,500



Item 3

4. [ARION PRESS]. *Bibliography of the Arion Press. The First One Hundred Books.* San Francisco, 2015. Small quarto, plus portfolio. 307pp. From an edition of 550 copies, this is one of 100 accompanied by a portfolio of original leaves from each of the 100 books recorded in the bibliography. With contributions by Kevin Starr, Glenn Todd, Peter Kraus, and Andrew Hoyem. Color images of each book throughout, along with a frontispiece depicting the pressmarks of the Arion Press. Bound in full tan cloth with leather spine label and matching slipcase. Leaves housed in original archival box. A very fine testament to a storied press. \$2,000



Item 7



Item 5



Item 8

5. [ARION PRESS]. Stevens, Wallace. *Poems. Selected and with an Introduction by Helen Vendler.* San Francisco, 1985. Octavo. 252pp. One of 326 copies, each with a frontispiece etching signed by the artist, Jasper Johns. To commemorate the thirtieth anniversary of the poet’s death, Helen Vendler selected 122 of his poems. She described Jasper Johns’s etching as “a modern version of the Melancholia of Dürer—the same sense of fallen emblems and disturbed man, perfect for Stevens.” Lower corners a bit rubbed, else fine in quarter blue morocco. Prospectus laid in. (*Bibliography of the Arion Press* 17). \$3,500

THE LAST GREAT ASHENDENE FOLIO

6. [ASHENDENE PRESS]. *History of the Peloponnesian Wars. Translated into English by Benjamin Jowett, M.A.* Chelsea, 1930. Folio. 363pp. One of 260 copies, printed in red and black on handmade paper. The opening line of each of the eight books is designed by Graily Hewitt and printed in red, and the other red initial letters are from an alphabet designed by Eric Gill for Utopia. This was the last of the great Ashendene folios, and the present copy is fine but for a touch of foxing along top edge that does not extend into the text. Original white pigskin binding by W.H. Smith is uncommonly clean and bright. (Hornby XXXVII). (*See image on page 9*). \$4,500

7. [ASHENDENE PRESS]. *The Wisdom of Jesus, The Son of Sirach, commonly called Ecclesiasticus.* (Chelsea, 1932). Octavo. 182pp. One of 328 copies, printed by C. St. John Hornby in red and black on handmade paper. The initial letters were drawn by hand in blue and green by Graily Hewitt and his two assistants, Ida Henstock and Helen Hinckley. Hornby maintained this work was “one of the most satisfactory books of the Press.” Extremely fine in limp orange vellum with silk ties. Housed in the original orange marbled paper slipcase. (Hornby XXXVIII). \$4,000

8. [ASHENDENE PRESS]. *The XI Bookes of the Golden Asse Containing the Metamorphosie of Lucius Apuleius.... Translated out of Latine into English, by William Adlington.* Chelsea, 1924. Quarto. viii, 230pp. One of 165 copies on paper. Shoulder notes and Graily Hewitt’s chapter initials printed in red, while his seven-line initials for each book are printed in light blue. In speaking of Hornby’s decision to create an undecorated edition of Apuleius, Colin Frankin notes that “this of all texts invited illustration, and the Ashendene version stayed within ‘typographical excellence’.” It remains the finest edition of Apuleius, readable and fascinating as ever in allegory and narrative” (149). In publisher’s linen-backed patterned boards, which show light rubbing to corners and extremities. About fine overall. Housed in a cloth chemise and slipcase. Single-sheet prospectus laid in. Bookplate of noted book collector and *New York World* science editor, Albert Parsons Sachs on front paste-down. (Hornby XXXIII; Franklin, *The Ashendene Press*, 149). \$3,000



WITH ORIGINAL WATERCOLOR

9. [BASKIN, LEONARD]. Hughes, Ted. *Crow. From the Life and Songs of the Crow*. London, Faber and Faber, (1973). Quarto. (124), (2)pp. One of 400 copies. This copy contains an original watercolor painting by Leonard Baskin on the recto of the first blank page. Signed by Baskin and dated 1982, this drawing shows the crow figure, which is rendered in a pen and ink wash, framed on two sides by a crimson and taupe border. Book illustrated with twelve additional reproductions of drawings by Baskin. First published in a trade edition in 1970, this poetic sequence by Hughes is based upon the trickster character in mythology, and developed at the urging of Baskin. Fine in publisher's binding of cloth over beveled boards, and housed in original slipcase. A unique copy that affirms and elevates the artist's vision. \$3,500

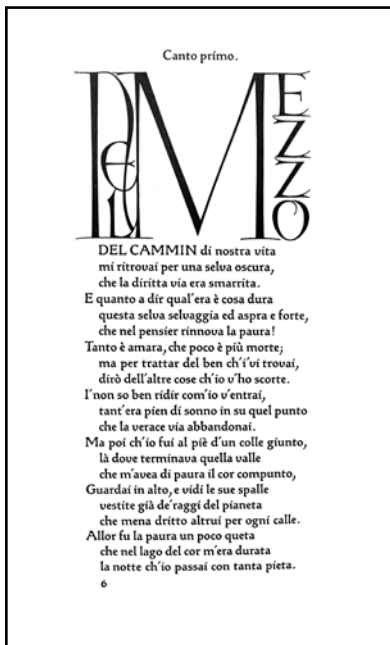


Item 10

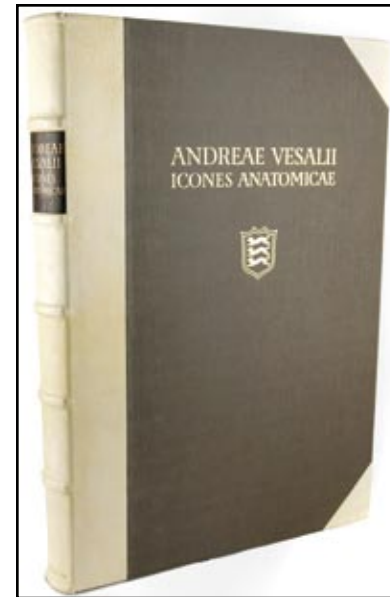
AN ODE TO THE CONNECTICUT RIVER

10. [BLUE MOON PRESS]. *Place of the Long River. A Connecticut River Anthology*. Glastonbury, CT, 1995. Octavo. One of 100 copies. Signed by each of the eight featured authors, who include W. D. Wetherell, Cynthia Huntington, Sydney Lea, Roger Weingarten, Gary Metras, Wally Swist, Brendan Galvin, and David Holdt, and by the artist/printer, Jim Lee. With numerous color reduction woodcuts throughout. Lee's illustrations offer a lushly styled view of the landscape, engaging the reader in a sensual experience of central Connecticut. With this imagery, alongside the prose and poetry of the eight writers from the Connecticut River Valley, the reader is invited to lyrically and visually dwell in the pastoral leaves of the book. Bound in raw silk over boards by Barbara Blumenthal. Fine. \$1,400

11. [BREMER PRESSE]. Alighieri, Dante. *La Divina Commedia*. (Munich, 1921). Quarto. 459pp. One of 300 copies. Printed in Willy Weigand's roman type, with calligraphed title, half-titles, two opening words, and 97 initials designed by Anna Simons, who studied with Edward Johnston. The Bremer Dante is regarded as one of the masterpieces of the Press: "The felicitous balance of Simons's initials and Weigand's roman type demonstrates the sheer simplicity and beauty of a Bremer Presse page." Sympathetically rebound by Gray Parrot in alum-tawed pigskin-backed blue boards. Spine lettered in gilt. Housed in a morocco-trimmed slipcase. Formerly held in the Special Collections Library at Princeton University, with their small embossed stamp to the half-title. Accompanied by a release letter. (*A Century for the Century* 11). \$3,500



12. (Bremer Presse). VESALIUS, ANDREAS. *Icones Anatomicae*. (NY & Munich), New York Academy of Medicine & the Library of the University of Munich, 1934. Large folio. (308)pp. One of 615 copies printed at the Bremer Presse from the original wood blocks. A monumental work that reproduces the 1543 Basel edition of Vesalius's *De Humanis Corporis Fabrica*, supplemented with woodcuts from the 1555 edition and from two additional works. The original publication of Vesalius' *Fabrica* was a landmark event in the history of medicine, dramatically changing the "technical standards of anatomical illustrations, and indeed of book illustration in general." The Bremer Presse edition was inspired by the 1932 discovery of 227 of the original wood blocks, which are joined in this publication by the title-page block of the 1555



printed by Johannes Oporinus. A very fine copy bound in half pigskin and gilt-stamped brown boards by Frieda Thiersch. Housed in a later cloth clamshell box. Lacks "To the Reader" insert. (*Bremer Presse* 39). \$5,500

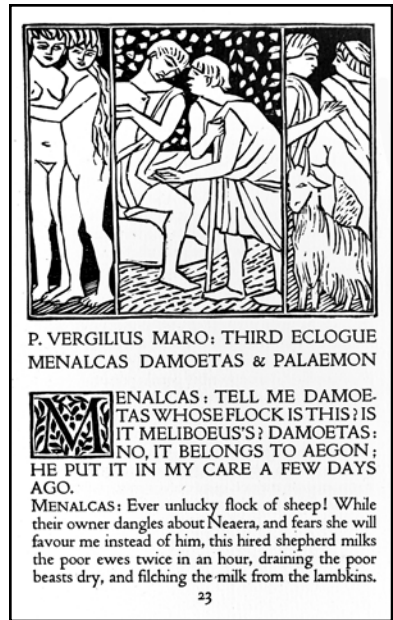
13. [CALIBAN PRESS]. Dickens, Charles. *A Ghost Story of Christmas*. Canton, NY, 2017. Small quarto. (110)pp. One of 104 copies, signed by the printer, Mark McMurray. Illustrated throughout with paper-cuts, collage, wood engravings, and relief blocks by several collaborators. The body of the text, which is taken from the 1843 first edition of Dickens's enduring tale, is printed in mono-



type Bell; in addition, other foundry and wood types are incorporated throughout. As with the illustrations and the type, the book is printed on a variety of papers, both hand- and mouldmade. According to the prospectus, this work was "produced under the spirit-guidance of Charles Dickens," as well as being influenced by Theloni- ous Monk's "Round Midnight" and "In the Waiting Line" by downtempo artists Zero 7. MacMurray once again offers a new look at a familiar text and wraps it up in a handsome package. Bound in black ribbed paper over gray card stock, with a circular cut-out in the upper cover for the letterpress-printed title. The boards are backed in red morocco with the title stamped on the spine. Housed in a slipcase screen-printed with Marley's chains. Prospectus laid in. \$650

edition. The publication also contains numerous colotype reproductions of the remaining blocks from these editions. With a powerful, calligraphed title page by Josef Lehnacker and fourteen other smaller titles. The care and skill with which the blocks were printed result in images which are superior to those produced in the sixteenth century. Unfortunately, the blocks were later destroyed in World War II. Laid in to this copy is a text leaf from the 1555 second edition,

14. (Cranach Press). *THE ECLOGUES OF VERGIL. In the Original Latin with an English Prose Translation by J. H. Mason*. (London, Emery Walker Limited, 1927). Quarto. 116pp. One of 225 copies. Text in Latin and English, and with Suetonius's *Life of Virgil* in Latin. The forty-two illustrations, including the pictorial title, two initials, and the pressmark, were cut by Maillol during the years 1912-1914 and 1925, and were based on



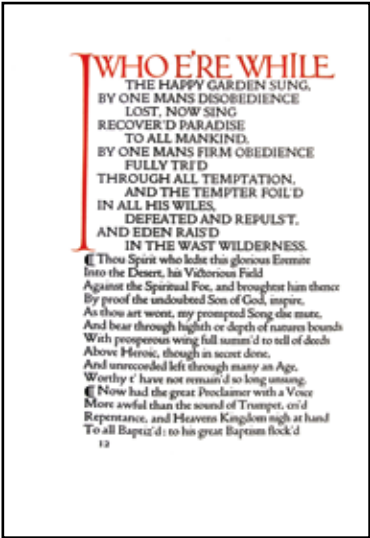
his surroundings at Banyuls in the Pyrenees. The other initials and the title headline were cut by Eric Gill. The typesetting and printing were supervised by Count Harry Kessler and J. H. Mason, though the task, begun in 1914, was interrupted by World War I. Bound in linen-backed boards; minor toning along extremities and some cracks to spine label, else near fine. (Müller-Krumbach 43) \$3,500

PRINT AND PICTURE IN HARMONY

15. [DIEU DONNE PRESS]. *Poems by Li T'ai Po. From the Cathay Translations of Ezra Pound*. NY, 1981. Folio. (15)ff. One of twenty-five copies. Signed by the artist, Jane Goldman, who beautifully illustrates this selection of poems by the great Tang Dynasty poet Li Po with two black & white and two color etchings, each with a floral theme. The translations are from Ezra Pound's *Cathay Translations*, well-known for their influence on Imagist and Modernist poetry in the West. The book is bound with Sekishu paper in the Japanese style and tipped into a tan, silk-covered box designed by Carol Joyce, with paper labels to the front cover and spine. The Dieu Donne Press was founded in Wisconsin by Susan Gosin, who had studied with Walter Hamady of the Perishable



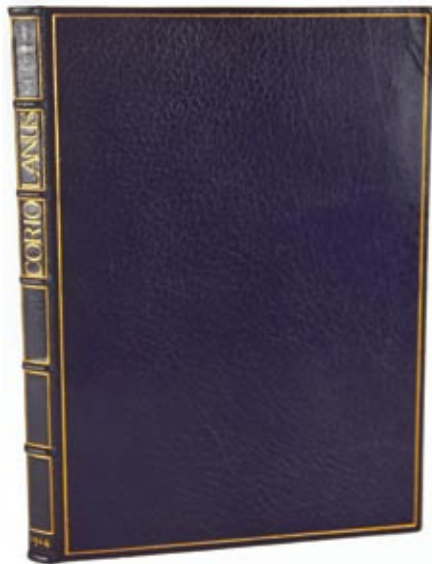
Press. Gosin moved the Press to New York in the mid-1970s, where she focused primarily on using and creating beautiful handmade papers, though she also produced a number of books. The paper for this volume is white handmade rag, which serves as a perfect canvas for the text, and for Jane Goldman's etchings; a black and white illustration of irises in the moonlight is particularly stunning. All in all, a masterful orchestration of page, poem, and image from a Press known for its elegant productions. Fine. \$1,750



Paradise Regain'd and painstakingly calligraphed in *Paradise Lost* by Johnston and Graily Hewitt in alternating red and blue. Bound in the original Doves Bindery limp vellum, gilt-titled to spine. *Paradise Lost* shows light crease and fading to spine and with a few foxed pages, as usual; otherwise a fine set. Bifolium on vellum laid in containing pp. 231 - 234 from *Paradise Regain'd*. (Tidcombe DP5; DP7). \$3,750

A FAMILY COPY OF A DOVES PRODUCTION

17. [DOVES PRESS]. Shakespeare, William. *The Tragedy of Coriolanus*. Hammersmith, 1914. Octavo. (168)pp. One of 200 copies printed on paper. Following the Doves Press's style, the two initials are a red five-line "C" on the half-title and a black four-line "B" on page 7. Stage directions, names, and scene indicators printed in red, while lines from the play are printed in black. Bound in 1914 by the Doves Bindery in full blue morocco with gilt tooling to covers and spine. Corners faintly bumped, expected offsetting from binding to fly-



leaves, else fine. A.e.g. Bookplate of Anne Cobden-Sanderson, T. J. Cobden-Sanderson's wife, on the front paste-down. A remarkable showcase of the Doves Press and Bindery's talents with a noted association. (Tidcombe DP34). \$8,500

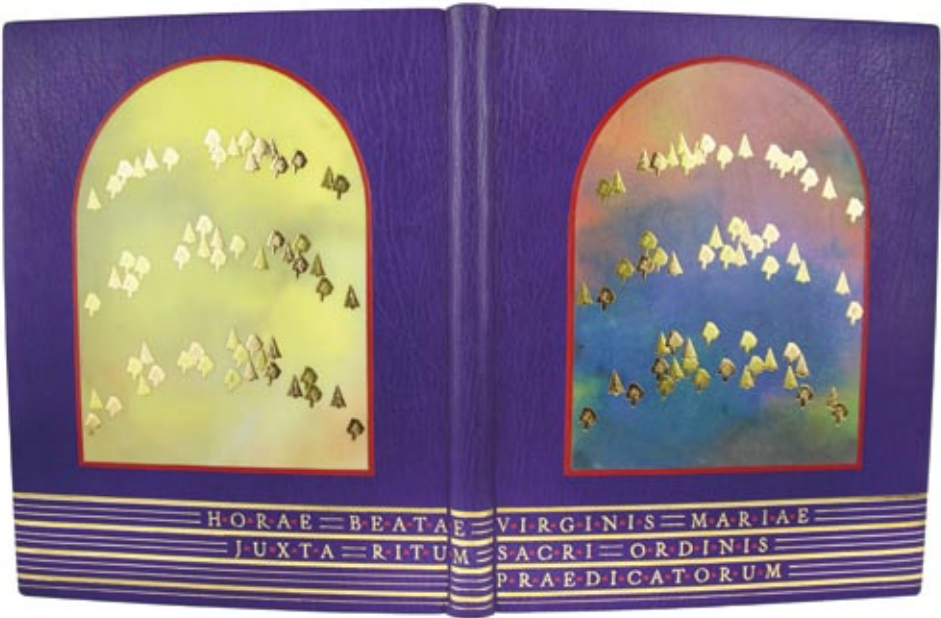
18. [DOVES PRESS]. Wordsworth, William. *A Decade of Years*. (Hammersmith, 1911). Small quarto. (232)pp. One of 200 copies, printed in red and black. This is the first of two Wordsworth titles published by T. J. Cobden-Sanderson, who "planned his anthologies very carefully" (Tidcombe, 70). In an announcement for this title, Cobden-Sanderson noted that the title for this selection was meant "to call attention to the fact that with the exception of some eight to ten all were composed within the decade 1798-1807." In original full limp vellum by the Doves Bindery. Some natural discoloration to vellum, light crease to spine. Overall, a fine copy. (Tidcombe DP25). \$1,250

19. [DOVES PRESS]. Wordsworth, William. *The Prelude. An Autobiographical Poem*. (Hammersmith), 1915. Octavo. 301pp. One of 155 copies, printed in red and black. Wordsworth's spiritual autobiography is one of the final few titles printed at the Doves Press prior to its closure in 1917, and it therefore has one of the smallest print runs of all Doves books. Slight bump to spine head, else a fine copy in full, limp vellum which has some natural toning. (Tidcombe DP38). \$1,500

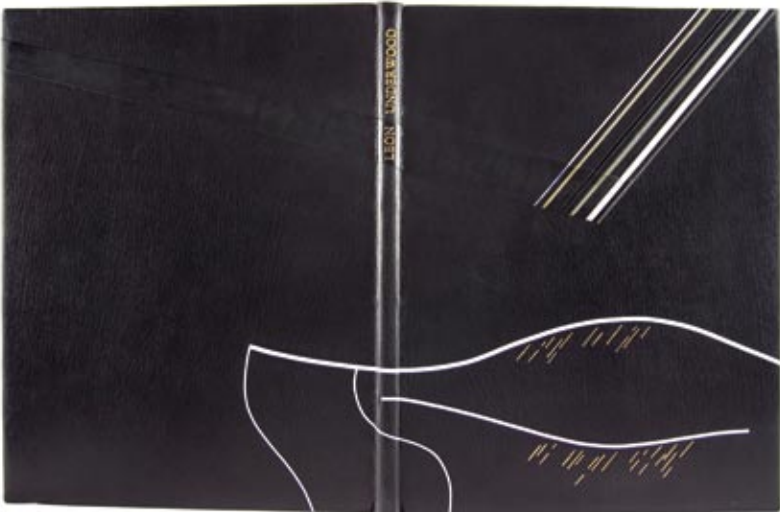
DELUXE BINDING

20. [ERNST LUDWIG PRESSE]. Vogelweide, Walther von der. *Gedichte*. (Darmstadt, 1926). Quarto. 176, (8)pp. From an edition of 250, this is one of 100 copies printed for friends of the Press. A collection of songs by von der Vogelweide, a medieval poet and minstrel, whose songs are widely regarded as the pinnacle of the era's German love lyric. He is also responsible for using poetry to political ends, and was the first to do so in the German language. Bound in full vellum over boards, spine in six compartments with morocco lettering piece, gilt rules, and press initials and date at the foot. Board edges with diagonal gilt rules. Housed in a board slipcase. A fine copy of a handsome book. \$2,750

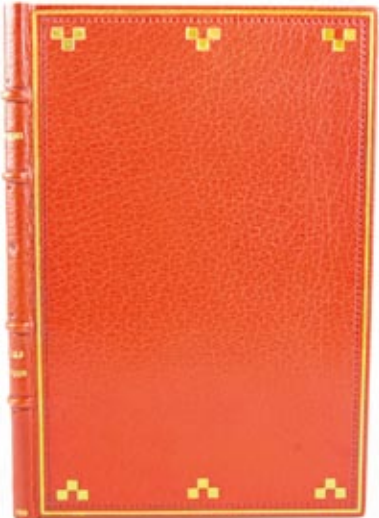
21. (Fine Binding). [BROCKMAN, JAMES]. *Horae Beatae Virginis Mariae, Juxta Ritum Sacri Ordinis Praedicatorum*. Ditchling, St. Dominic's Press, 1923. Quarto. (ii), 75pp. One of 220 copies, printed in red and black with musical notations. Contains twelve wood engravings by Eric Gill and two by Desmond Chute. The book was printed for actual use by Dominican novices. A copy was displayed in the permanent exhibition of finely printed books at the King's Library in the British Museum. A lovely modern Book of Hours, which Stanley Morison called "the best example I have seen of English liturgical-music printing." In a striking designer binding by James Brockman of full purple Harmatan goat-skin, tooled with gold leaf and featuring transparent vellum panels on the front and back stamped with specially made "tree" tools. The lettering of the title is arranged between gold lines similar to the musical score printed in the book. The two transparent panels



Item 21



Item 22



Item 23

suggest windows looking out over Summer/Fall on the front and Winter/Spring on the rear. Gold and purple Japanese end-papers complete the effect. A fine copy in an appropriately reverent binding. (Gill 384; Taylor and Sewell A108). \$8,750

22. (Fine Binding). [BROCKMAN, JAMES]. *Leon Underwood: His Wood Engravings*. (Wakefield, Yorkshire), Fleece Press, (1986). Large quarto. (10)pp., + (19)ff. From an edition of 200 copies, this is one of twelve bound by James Brockman. Illustrated with twenty wood engravings printed on handmade paper from the original blocks that were cut by Underwood in the 1920s and '30s. 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. Brockman's binding evokes the starkness of Underwood's images, using gilt tooling and leather onlays to create a simple and sharp design over black morocco. Extremely fine in a cloth-covered box. (Rogerson 12). \$2,250

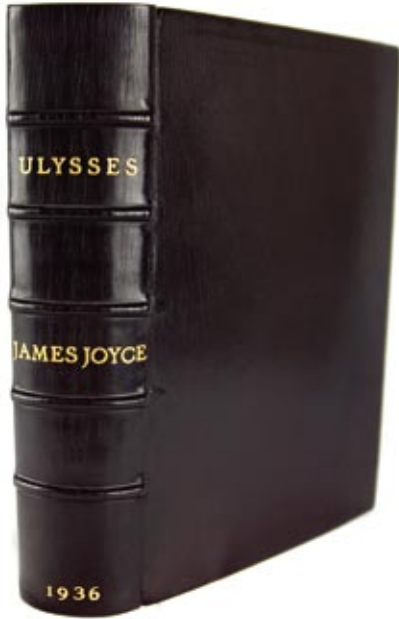
UNDERSTATED ARTS & CRAFTS BINDING

23. (Fine Binding). [ELY, CAROLINE WEIR]. *Poems from the Ranges*. San Francisco, Lantern Press, 1929. Octavo. 32pp. One of 500 copies, printed at the Grabhorn Press, with a woodcut frontispiece by Ray Boynton. Inscribed by the author, Charles Erskine Wood, to the binder, Caroline Weir Ely. A collection of poems by Wood celebrating the spiritual and rustic beauty of the wilderness. Wood is best known for his advocacy for Native Americans and for publishing his friend Mark Twain's infamous 1601 (*Conversation, as it was by the Social Fireside, in the Time of the Tudors*). Nicely bound by Ely, who was the daughter of painter Julian Alden Weir and was an artist herself, studying bookbinding under Adolphe Cuzin in Paris and, later, etching with Joseph Pennell in New York City. Orange morocco boards decorated in the Arts & Crafts style, with a square motif stamped in blind and gilt to the covers and spine. The binding is accompanied by stunning floral paste-paper endpapers. Scant rubbing to exterior, else

a fine copy of an early Grabhorn production in a unique binding. Housed in slipcase. A.e.g. SOLD

RARE EARLY WORK BY MICHAEL WILCOX

24. (Fine Binding). [WILCOX, MICHAEL]. *Ulysses*. London, John Lane the Bodley Head, (1936). Octavo. xiii, (766)pp. First edition printed in England. From an edition of 1,000 copies, this is one of 900 printed on Japon vellum. Text follows the second Odyssey Press edition. Includes a bibliography by Peter Pertzoff that had been sent to Joyce and was then printed without the bibliographer's knowledge. Bound in full black morocco by Michael



Wilcox, stamp-signed on the verso of the front endpaper. Author's name, title, and date tooled in gilt on the spine. According to Wilcox, this binding was executed in 1973 for a Toronto book dealer. Wilcox set up a bindery in the small shed behind the home he and his wife moved into in 1969. His work during these early years "consisted almost entirely of the repairing and rebinding of antiquarian books from dealers, collectors and a few institutional libraries within

the Toronto area" (*In Retrospect*, p. 30). The present binding is an example of this work. While plain, there is an unmistakable quality to the gilt tooling, and a pleasing heft to the binding itself. Examples of this early work by Wilcox seldom appear on the market. Original covers, featuring the bow design by Eric Gill, bound-in at the rear. Housed in marbled paper-covered slipcase. Very fine. Letter from Wilcox identifying this binding laid in. (Slocum & Cahoon A23). \$3,500

FILM-RELATED DRINKING GAME

25. (Game). *GAME OF D.W. GRIFFITH'S "ONE EXCITING NIGHT"* (N.p., c. 1922). Set of eight cards, printed in red, along with a rules sheet. The cards form a drinking game; all are dealt to a group of eight, and each player must follow the pictorial instruction on the card placed before them. Five cards show a single cocktail, indicating one drink. One shows two, for two drinks that round. One shows the continental United States above the word "DRY," which excuses the player from imbibing. The final card displays a bee above the word "STUNG!", which requires the player to pay for the next round of drinks. The rules sheet concludes by stating that after "15 or 20 deals, someone is certain to have at least 'One Exciting Night,'" and we are inclined to agree. The game takes its name from D.W. Griffith's 1922 film *One Exciting*



Night, though it does not follow the film's storyline. Considering that Prohibition was in effect at the time, it is unclear if this game was an official movie tie-in or unauthorized. All cards fine, rules sheet folded. All housed in a square envelope, which shows minimal foxing and wear to edges and has a small spot of adhesive to keep envelope flap closed. A fine copy of an obscure piece of film ephemera. (Each card measures 1 3/4 by 1 1/4; 45x33mm. Envelope measures 2 1/4 by 2 1/4; 58x58mm). \$475

26. (Game). *MARCHEN-LOTTO*. Nuremberg, J. W. Spear & Söhne, (c. 1920). A set of six pictorial game boards, each with nine corresponding tiles, by well-known game manufacturer J. W. Spear & Sons, which operated in Germany and, later, in London. Each board depicts a scene from a familiar fairytale—the evil queen offering a poisoned apple to Snow White, Little Red Riding Hood

meeting the Wolf, and the witch catching Hansel and Gretel eating her gingerbread house, for example. The boards each have nine octagonal cutouts, the backs of which bear numbers that correspond to numbers on the backs of the tiles themselves. The game thus functions similarly to bingo, in which

the first player to attain all the correct numbers for their board and properly replace them is the winner. Housed in a red paper-covered box with gameplay instructions pasted inside the illustrated upper lid. All boards a bit bowed with scant edgewear, else fine, with all tiles present. Box shows some edgewear, but is sturdy and bright. (Each board measures 9 1/16 by 7 1/8 in.; 229x183mm. Box measures 11 3/4 by 9 13/16 in.; 298x250mm). \$750



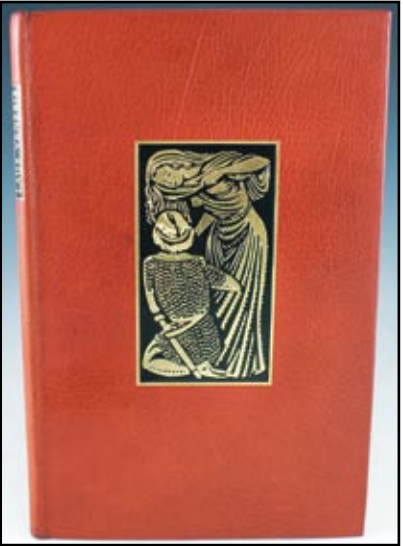
27. [GEHENNA PRESS]. *Cancellaresca Bastarda Displayed in a Series of Maxims and Mottos. With Alphabets and Ornaments*. (Northampton), 1965. (14)ff. One of 100 copies, signed by Leonard Baskin. After acquiring several Jan van Krimpen fonts in three sizes, modeled on chancery script, Baskin designed this book. It contains eleven mottos, each decoratively printed with different sizes of type in subtle variations of color. One page uses seven colors. One of two books by Baskin devoted entirely to typography. Fine in marbled boards with printed label. Housed in a chemise and marbled slipcase. (Brook 42A). \$1,500

A SUITE OF FINE GOLDEN COCKEREL PRESS BOOKS

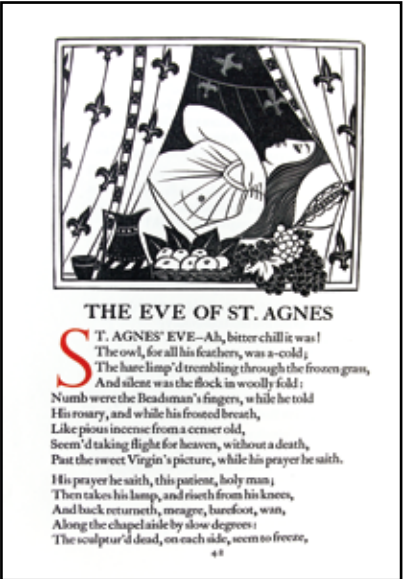
28. [GOLDEN COCKEREL PRESS]. *The Four Gospels of the Lord Jesus Christ. According to the Authorized Version of the King James I, with Decorations by Eric Gill*. (Waltham St. Lawrence), 1931. Quarto. 269pp. One of 500 copies, printed in Golden Cockerel type on Batchelor handmade paper. With sixty-five illustrations from wood engravings by Eric Gill. This work stands as the crowning achievement of the Golden Cockerel Press, as well as Gill's finest work as a book artist. Colin Franklin wrote about the publication: "... Eric Gill's work in Chaucer and *The Four Gospels* goes back into the history of printed books and manuscripts, joining two arts with unique success. That is the balance he achieved, greater than the even weight of engraving and type" (142). Bound in half white pigskin and buckram-covered boards by Sangorski & Sutcliffe. Very minor spot of toning to upper front corner, else a fine, bright copy. Housed in a cloth folding case and accompanied by the original board slipcase, which is broken. (Franklin, *The Private Presses*, p. 142; *Artist and the Book* 122; *Manet to Hockney* 89; Gill 285, *Chanticleer* 78). \$18,500

29. [GOLDEN COCKEREL PRESS]. *The Grecian Entchanted*. London, 1952. Tall quarto. 80pp. From an edition of 360 copies, this is one of 60 deluxe copies, signed by the artist, John Buckland Wright, and the author, Phyllis Hartnoll. Illustrated by Buckland Wright with eight aquatints, printed from the copper plates. Only the deluxe copies had the illustrations printed intaglio; the regular copies used collotype. Accompanying the book is a second set of the aquatints, including an extra image that does not appear in the book. Bound in quarter gray morocco with pink morocco boards by Sangorski & Sutcliffe, the front cover of which features a design of two fighting cocks, designed by Buckland Wright and stamped in gilt. Spine toned, with some loss to gilt stamping on spine, else a near fine copy of one of the less-common later books from Golden Cockerel. In the original cloth slipcase, which shows some wear and toning to extremities. (Cave & Manson 189; Reid A65). \$4,000

30. [GOLDEN COCKEREL PRESS]. Keats, John. *Lamia, Isabella, the Eve of Saint Agnes & Other Poems*. (Waltham Saint Lawrence), 1928. Quarto. 101pp. One of 500 copies. Illustrated with wood engravings and all but two initial capitals by Robert Gibbings. The remaining two capitals—"Lamia" on the title page and "IT" on page 18—were engraved by Eric Gill. A fine copy



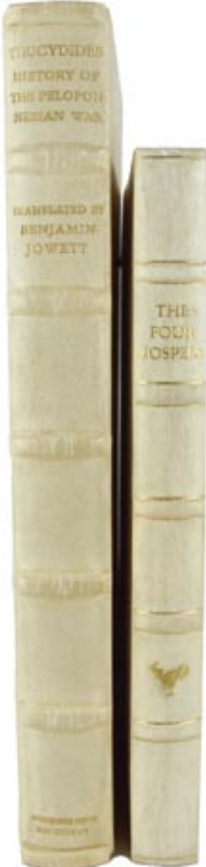
Item 31



Item 30



Item 29



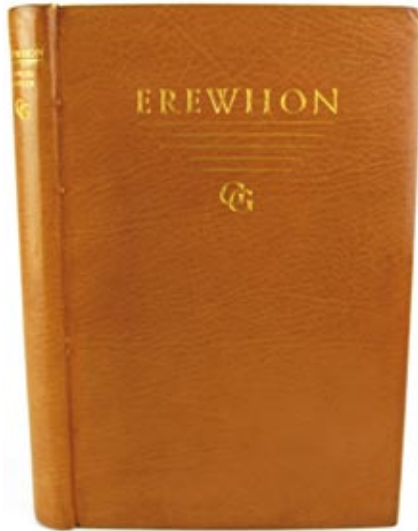
Items 6 & 28

of what the Press calls “an almost perfectly proportioned book.” Quarter bound in black sharkskin and cloth boards by Sangorski & Sutcliffe. T.e.g. Lower corners slightly bumped, minor fading to spine, else fine. (Cave & Manson 62; Kirkus 36). \$950

31. [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, with their supple lines and rich settings, perfectly complement Swinburne’s long erotic poem. In full sienna morocco with a black onlay to the upper cover that stamped in gilt with an image designed by Buckland Wright. Faint scratch to upper cover, a bit of offsetting from leather along outer edges of endleaves, else a fine copy. Prospectus laid in. T.e.g. (*Cockalorum* 178). \$2,000

32. [GRABHORN PRESS]. Whitman, Walt. *The Leaves of Grass. Comprising All the Poems Written by Walt Whitman, Following the Arrangement of the Edition of 1891-2*. NY, 1930. Folio. (x), 423pp. One of 400 copies, printed in red and black at the Grabhorn Press. Illustrated with thirty-seven woodcuts by Valenti Angelo, the title-page being reproduced from his calligraphy. This gorgeous volume is one of the three greatest books from the Press and their largest undertaking to that date. The design caused the Grabhorns no end of problems, and it was set up several times before they settled on the final version. According to the bibliography of the Press, “The tremendous impression necessary to print this book so strained the Press that the printers suggested the colophon should read ‘400 copies printed and the press destroyed.’” Bound in Philippine mahogany with a red niger spine, which is in six compartments with the title blind-stamped. The front cover has the publisher’s device carved at the lower edge. Some minor creasing along spine and a couple of small rubbed spots to raised bands. A near fine copy. (Heller & Magee 138). \$2,750

33. [GREGYN OG PRESS]. Butler, Samuel. *Erewhon*. Montgomeryshire, 1932. Tall octavo. 266, (2)pp. One of 275 copies. Illustrated with twenty-nine chapter headpieces from wood engravings by Blair Hughes-Stanton. Printed in Baskerville type on



Japanese vellum. This copy has been bound in full light brown morocco by Sangorski & Sutcliffe. Upper cover features title in gilt, followed by five rules of decreasing length, and the Gregynog pressmark below. The title, author’s last name, and pressmark appear in gilt on the spine. Several tiny spots of rubbing along outer joints, else fine. With the Eric Gill-

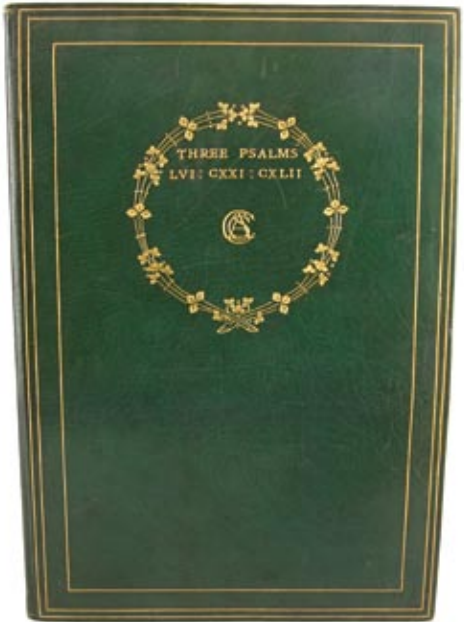
designed bookplate of noted book collector and Cassell publishing heir, Desmond Flower, on the front paste-down, and another label affixed to the upper front paste-down. (Harrop 23). \$1,250



GRIBBLE’S FIRST COMMISSION

34. [GRIBBLE, VIVIEN]. *Three Psalms. LVI: CXXI: CX-LII*. (London), London County Council Central School of Arts & Crafts, 1912. (London), 1912. Folio. 8pp. Illustrated with four woodblocks drawn and cut by Vivien Gribble, plus the title-page device. This publication is a collaborative project emblematic of the Central School’s devotion to the finer details of book-craftsmanship and hands-on teaching. It is the first volume for which Gribble received a commission; the book’s designer, J. H. Mason was so impressed with her work that he commissioned her again in 1916 for twelve wood engravings for an edition of *Cupid and Psyche*. Though Gribble achieved some success in her career, her overall recognition was stymied by her preference for black-line engraving, rather than the more modern and enduring white-line method. Her instructor, Noel Rooke, who is credited in the colophon of this volume, received the same criticism, black-line being largely phased out of popular use by the end of the 1920s.

The stamp at the base of the rear board cites B. J. Cronk as the bookbinder, H. J. Woodley as the decorator, and Peter McLeish as the instructor. Cronk is likely Basil Cronk, who went on to work for the Extra Bindery under Alfred de Sauty. Woodley is an unknown figure, but McLeish is of the prominent McLeish family, who worked



under and eventually succeeded T. J. Cobden-Sanderson. Peter McLeish himself worked at the Central School throughout the early 20th century, until the start of the Second World War.

Bound in green leather, the front cover decorated with a floral design and the sigil of the Central School, with additional gilt decorations to edges and interior. A few spots of rubbing, else a fine example of the collective work of several prominent artisans from the early 20th century. From the library of C. W. Beckett, British chemist and physicist. Only three copies listed in OCLC, including one at the British Library in a different binding. Pamphlet titled *The Central School of Arts and Crafts: Its Aim and Organisation* laid in. SOLD



“SOMETHING FLEET AND PROMISING”

35. HEANEY, SEAMUS. *Squarings*. Dublin, Hieroglyph Editions Ltd., 1991. First edition. From an edition of 100 copies, this is one of 60 that were offered for sale. Illustrated with four lithographs by Felim Egan, who designed the book. Signed by Heaney and Egan. This is the first separate appearance of twelve poems from the 48-poem sequence collected in *Seeing Things*. The idea for the collaboration between Heaney and Egan took shape between 1986 and 1988, and after Heaney saw how well his sequence of poems fit with Egan’s approach, he described both as “an attempt to catch at something fleet and promising.” The complete sequence of 48 poems was eventually published in 2003 by the Arion Press. This is a fine copy in the publisher’s binding of natural calf with the cover title stamped in blind. Housed in the original cloth solander case, which shows minor wear. (Brandes & Durkan A51). \$7,500

SIGNIFICANT TYPOGRAPHICAL EDITION OF HOMER

36. HOMER. *Odysseia*. Oxford, University Press, 1909. Quarto. (230)pp. One of 225 copies, printed in red & black in the Greek types designed by Robert Proctor. According to the colophon, Proctor’s type is based on a font cut in 1514 at the behest of Cardinal Ximenes for use in the New Testament of the Complutensian polyglot Bible. Proctor also used this font in the printing of an edition of the *Oresteia*, completed at the Chiswick Press in 1904. Original linen-backed blue boards show some rubbing to corners,

ΟΔΥΣΣΕΙΑΣ ΒΙΒΛΟΣ ΠΡΩΤΗ. ΘΕΩΝ ΑΓΟΡΑ. ΑΘΗΝΑΣ ΠΑΡΑΙΝΕΣΙΣ ΠΡΟΣ ΤΗΛΕΜΑΧΟΝ.

Ἀνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε· πολλὰ δ’ αὖ’ ἀνερρώπων ἰδεν ὄσσεα καὶ νόον ἔγνω, πολλὰ δ’ αὖ’ ἐν πόντῳ πάθεν ὄλγυα διηκτά θυμῷ, ἀρνύμενος ἱεὶ τε ψυχῇ καὶ νόστον ἐταίρων. ἀλλ’ οὐδ’ ὡς ἐτάρους ἱρρύσατο, ἱεμένος περ· αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο, νήπιοι, οἳ κατὰ βοῦς Ὑπερίονος Ἥλιον ἴσσαν· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἕσπερ· τῶν ἀμάρτυρ γέ, θεά, εὐγάρτερ Διός, ἐπὶ καὶ ἡμῖν. Ἔνε’ ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον, οἴκοι ἴσσι, πόλει μὲν τε πεφυγότες ἰλὶ θάλασσαν· τὸν δ’ οἶον, νόστον κερκαίνουσιν ἰλὶ γυναικός, νύμφη πότνι· ἔρνευε Κολυψιά, Λία θεάων, ἐν σπείσσι γλαφυροῖσι, λυλασμένῃ πόσιν ἴσται. ἀλλ’ ὅτε Λιᾶ ἔτος ἰδμε περπλομένῃ ἐπισυνῶν, τῷ οἱ ἐπιδῶσαντο εἰοὶ οἰκίῃδε νήσσοι εἰς Ἰθάκην, οὐδ’ ἔμεγα πεφυγμένους ἔεν ἀέλων, καὶ μετὰ οἷσι φίλοισι. θεοὶ δ’ ἔλπειρον ἅπαντες νόστον Προσελάωνος· ὃ δ’ ὀσπερχὲς κενήσανεν ἀντιέω’ Ὀδυσσεὺ πάρος ἦν γαστρὶ ἰήσσει. Ἄλλ’ ὁ μὲν Αἰεΐσπος μετέκισσε τιδός· ἰόντας, Αἰεΐσπος, τοὶ λαχὼά λαλαΐσας, ἔσχατον ἀνδρῶν, οἳ μὲν λυσσάμενον Ὑπερίονος, οἳ δ’ ἀνιόντες.

spine lightly toned, and some creasing to paper spine label. A near fine copy of a significant typographical edition. \$850

37. [JONES, DAVID]. *The Book of Jonah. Together with thirteen wood engravings by David Jones for the book*. London, Clover Hill Editions, 1979. Quarto. 19pp. One of 100 copies, printed on Barcham Green’s RWS handmade paper by Will Carter at the Rampant Lions Press, with an extra set of the engravings on japon. Illustrated with

thirteen wood engravings by David Jones, several of which frame the text. Jones was encouraged by Eric Gill to learn the craft of wood engraving, and although one can see the influence of Gill’s work in these illustrations, they also reveal a sense of darkness and tumult that is distinctly Jones’s own. The first edition of this book was published by the Golden Cockerel Press in 1926; the new edition was printed using Jones’s original blocks. The engravings in this portfolio are untrimmed and therefore slightly larger than the prints included in those suites. Light fading to spine and head of slipcase, else fine in publisher’s binding of cloth-backed patterned paper-covered boards. Engravings fine in paper pocket formed out of the rear paste-down. Housed in green cloth slipcase. (Cleverdon 9). \$2,350

ANTI-SEMITIC VICHY CHILDREN’S BOOK

38. (Juvenile). *A-BE-CE-DAIRE a l’Usage des Petits Enfants qui Apprennent a Lire et des Grandes Personnes qui ne Comprennent pas Encore le Francais*. Paris, G. Mazeyrie, (c. 1940). Octavo.



shadow over his head, to deliver him from his grief. So Jonah was exceeding glad of the gourd. But God prepared a worm when the morning rose the next day, and it smote the gourd that it withered. And it came to pass, when the sun did arise,



(16)pp. Illustrated throughout with cartoons and maps of Europe. An ABC chapbook published in Vichy France, this pamphlet encourages collaboration with Nazi Germany and hatred of the English and the Jews. For example, “A” stands for “La Perfide Albion,” while “J” promotes the anti-Semitic belief in Jewish greed. The pamphlet was previously held by the Katz Ehrenthal Collection, a group of more than 900 objects gathered by Peter Ehrenthal, a Romanian Holocaust survivor, to document the pervasive history of anti-Jewish hatred in Western culture. In pictorial wrappers, with some foxing and a minute tear at fore-edge of upper cover. A fine item with deep historic and cultural resonance. Together with a translation in English. \$950

EIGHTEENTH-CENTURY STREET PERFORMERS

39. (Juvenile). *KERMIS-TAFREELTJES, in Geetste Kunstplaatjes, op Boert-En Ernstige Dichttrant Beschreven*. Dordrecht, A. Blusse & Zoon, (c. 1794). 24mo. 24pp., + 8 plates. The engraved plates depict the marvels of a fair and the street performances therein, including dancing, singing, and a magician, all hand-colored. Particular highlights include a hurdy-gurdy man and a magic lantern show featuring a naval battle. The illustrations originally appeared with poems by Roelof Arends, under the title *Vaderland-sche Kermisvreugd* in 1782. Here, however,



the poems are unattributed, and have changed from Arends’s moralistic and aristocratic tone to a voice more keen on enjoyment and democracy. Bound in marbled paper wrappers, lightly rubbed, else fine. Only one copy listed in OCLC. \$2,250

40. (Juvenile). MILNE, A. A. *Now We Are Six*. London, Methuen, (1927). First edition. Number two of 200 copies, printed on handmade paper and signed by Milne and Shepard. This famous collection of children’s verses, featuring Milne’s son Christopher Robin and his bear, is illustrated throughout with Ernest H. Shepard’s whimsical drawings. Bound in quarter cloth with orange paper over boards and a paper label. Second identical label is tipped-in inside rear board. A fine copy in original dust wrapper, which shows usual toning and minor edgewear. Housed in a custom chemise and slipcase. Bookplate of former owner. \$11,500

41. (Juvenile). MILNE, A. A. *Winnie-the-Pooh*. London, Methuen, 1926. First edition. One of 350 copies printed on handmade paper and signed by Milne and Shepard. With all of the well-known and well-loved illustrations and a fold-out map of Pooh and Christopher Robin’s territory, which appeared in the ordinary edition as endpapers. Bound in quarter dark-blue cloth with light-blue paper over boards. Corners lightly bumped and minute soiling to upper cover, else near fine in original dust wrapper, which shows expected toning and light edgewear. Housed in a custom chemise and slipcase. Bookplate of former owner. \$17,500



42. (Juvenile Library). *THE BOOK-CASE OF KNOWLEDGE*. London, Wallis, 1801. Complete set of ten 48mo. volumes held in a wooden box designed to resemble a bookcase. 64; 32; 64; 64; 64; 32, 32; (64); 64; 62, 2; 64pp. Nine volumes bear engraved frontispieces; those on natural history, geography and astronomy, and botany contain engraved plates, and the volume on British history displays significant historical figures in hand-colored roundels. The collection mirrors, in miniature, the library of a gentleman, designed to equip him with the breadth of knowledge required for social and professional success. The subjects range from the scientific to the theological to the historical and include titles such

as *Mythology, or, Fabulous Histories of the Heathen Deities; British Heroism; Scripture History; A Natural History of Birds and Beasts; Geography and Astronomy Familiarized, for Youth of Both Sexes*; and, *Short and Easy Rules for Attaining a Knowledge of English Grammar*. All volumes bound in yellow, pink, blue, or green paper over boards with paper label to upper cover. Four volumes repaired at their spines. All show expected minor edgewear and soiling, with unrepaired volumes having some chipping to spines. Interior of wood box scuffed but sturdy. Missing part of decorative fretwork at top of lid. Set lacks accompanying alphabet tiles, which would have been held inside the drawer in the box underneath the volumes. All books and back of the box bear contemporary markings from a young owner, Louisa Davis. Overall, a vibrant set, near fine. \$9,500



ONE OF ONLY FOURTEEN COPIES

43. [KALDEWEY PRESS]. Rilke, Rainer Maria. *Musik: Atem der Statuen*. Postenkill, NY, 2018. Quarto. (12)pp., accordion-fold. One of only fourteen copies. Kaldewey’s interpretation of Rilke’s poem invokes the transformative power of music by showcasing the German text, which is deeply imprinted in yellow ink. The lines are paired with bright watercolors that amplify the atmospheric and affective quality of both the poem’s style and its subject. Bound in pink suede boards by Thomas Zwang. Housed in tan chemise and slipcase. As new. Publisher’s English translation laid in. \$3,250

A GIFT FROM MRS. WILLIAM MORRIS

44. [KELMSCOTT PRESS]. *The History of Godefrey of Boloyne and of the Conquest of Iherusalem*. (Hammersmith, 1893). Quarto. xxiv, 450, (2)pp. One of 300 copies. Printed in red and black, with an elaborate double-page spread showcasing the text, initials, and decorations designed by William Morris. With the bookplate of the Chelsea Public Library, bearing the manuscript note indicating that this copy was gifted to the Library by “Mrs. William Morris.” In addition, there is a small label printed in Golden type above the bookplate stating “Given by Mrs. William Morris in memory of her husband 1897.” With embossed library



stamp to lower margin of title page and colophon page. Wrinkle to lower spine, vellum shows a bit of toning, else a fine copy in limp vellum with all ribbon ties. Housed in a cloth slipcase. (Peterson A15). \$5,500

WILLIAM MORRIS, BOOKSELLER

45. [KELMSCOTT PRESS]. *The Life of Thomas Wolsey, Cardinal Archbishop of York*. (Hammersmith, 1893). One of 250 copies. White-line floral border to first text page, and six-line initials throughout. The text was transcribed by F. S. Ellis from the manuscript in the British Museum. According to William Morris, this is the first separate biography of Wolsey in English, and the first printed with the original spellings. In full limp vellum, exceptionally clean and square, with all four ribbons still attached; only slight creasing to spine and scant foxing to edges of the text block. Housed in a pull-off box. Inscription of previous owner indicates that this copy was bought directly from Morris at his place of printing on July 20, 1896. (Peterson A14). \$3,000

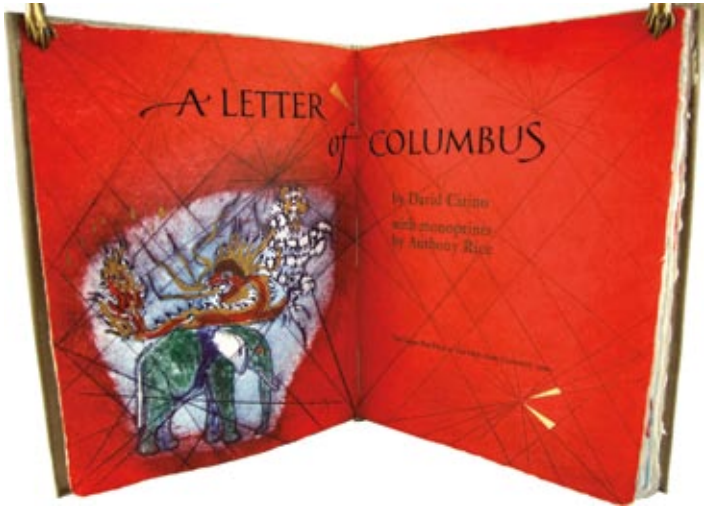


46. [KELMSCOTT PRESS]. *The Romance of Sire Degrevant*. Hammersmith, 1896. Octavo. (iv), 82pp. One of 350

copies. Frontispiece cut after designs by Edward Burne-Jones. Borders and initials by William Morris. This is the second of three medieval romances printed by Morris. Bound in holland-backed blue boards, with faint soiling to boards and some foxing to the very edges of the text, else a near fine copy. Bookplate of Arnold Hoffmann, the early twentieth-century artist, on front paste-down. (Peterson A47). \$3,000

47. [LIMITED EDITIONS CLUB]. Conrad, Joseph. *Heart of Darkness*. NY, 1992. Small quarto. 121, (4)pp. One of 300 copies. Illustrated with four full-page and four half-page etchings by Sean Scully. The dark coloring and bleeding lines of the etchings viscerally remind the reader of the text's sinister arc. Type set in Fournier at Golgonooza Letter Foundry by Dan Carr and Julia Ferrari, and printed at Wild Carrot Letterpress on an off-white Lana Royal paper stock. Bound in full black morocco with gilt titling. Fine. Housed in black cloth clamshell that shows mild toning to spine. \$2,700

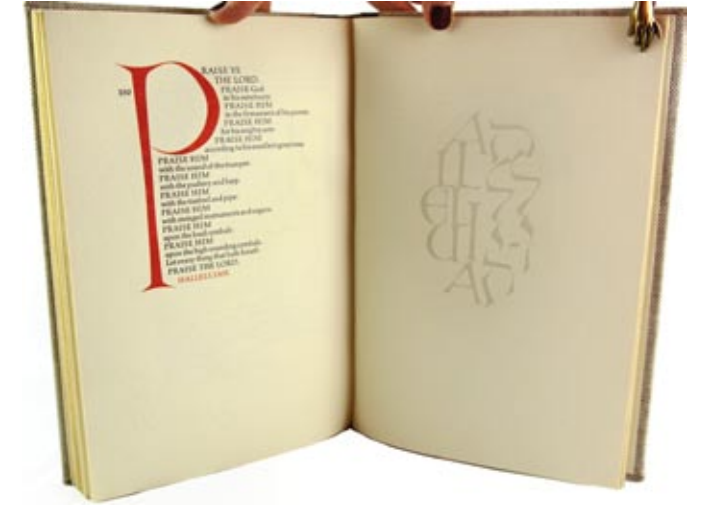
48. [LIMITED EDITIONS CLUB]. Tanizaki, Junichiro. *A Portrait of Shunkin*. NY, 2000. Quarto. 64, (2)pp. One of 300 copies. Signed by the artist, Eikoh Hosoe, and the calligrapher, Shunkei Yahagi. Illustrated with three photogravures by Hosoe. Tanizaki, one of Japan's most celebrated writers, sheds light on true human experience through sometimes shocking depictions of sexuality and family life. *A Portrait of Shunkin* explores these themes, while at the same time experimenting with alternative styles of narration. This edition is translated from the Japanese by Howard Hibbett. Bound in full pink silk with title label inset to upper cover. Housed in suede-lined box. Some bumps to box corners, else fine. Prospectus laid in. \$1,500



EACH COPY UNIQUE

49. [LOGAN ELM PRESS]. *A Letter of Columbus*. (Columbus, OH), 1990. Quarto. (38)pp. One of 115 copies, printed on handmade paper and signed by the poet, David Citino, the artist, Anthony Rice, and the designer of the book, Robert Tauber. A stunning production crafted in advance of the quincentennial celebration of Columbus's voyage. Illustrated throughout in brilliant colors with monoprints printed directly off hand-painted

zinc plates, making each copy of the edition unique. The title-page spread is hand-lettered and colored completely in red, giving the appearance of paste paper, and each stanza of the poem begins with a hand-colored initial letter. Housed in a paste paper slipcase, which has a cast paper bas-relief of the title-page illustration on the front. Prospectus laid-in, along with a copy of Samuel Eliot Morison's annotated translation of the Columbus letter. \$1,850



50. [MASON HILL PRESS]. *The Psalms*. Pownal, VT, 1978. Small quarto. (162)pp. One of 175 copies. Text printed in black and rust. Richly illustrated throughout with red, blue, and green calligraphic initials printed from wood engravings by Mark Livingston, and with two engraved endpieces. Each Psalm opens with one of Livingston's vibrantly colored calligraphic initials or an entire word. Bound in publisher's heavy linen boards with taupe morocco spine. Spine a trifle sunned, else a fine copy of a truly lovely book. \$1,350

A WEE BOOK OF PHOTOGRAPHS

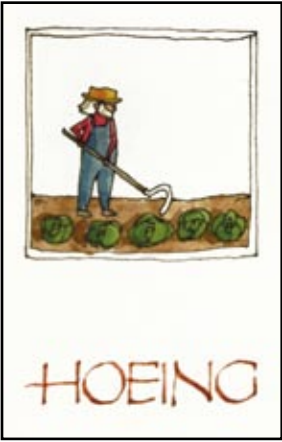
51. (Miniature). 16 *COLLOTYPE VIEWS OF INVERGORDON*. Invergordon, Scotland, John Macpherson, (c. 1908). (16)pp. A collection of collotype images of the Scottish town of Invergordon, which is located just north of Inverness. The scenes include Invergordon Castle, the town's High Street, and various views of sailboats and battleships offshore. Bound in sharp silk tartan with "Invergordon" gilt-stamped to upper cover. Fine. With miniature envelope addressed to an A. L. Hack of New York City, with uncanceled two-cent Washington stamp still affixed to rear. Book's publication date approximated from the envelope's stamp. Bookplate of former owner on front paste-down. A rare miniature souvenir, with only one copy listed in OCLC. (1 1/2 by 2 1/16; 37x52mm). (See image on page 16). SOLD

52. (Miniature). BARNUM, P.T. *Auto-Biography of Barnum; or, The Opening of the Oyster*. Danbury, CT, 1889. 16pp. A miniature book illustrated with cartoonish vignettes throughout. The autobiography of this famous circus man, written in a humorous style and dedicated to "the Bearded Lady and her hairs forever." Fine in printed wrappers. (Welsh 405). (2 3/16 by 1 3/4; 55x45mm). (See image on page 16). SOLD

53. (Miniature). *THE BOOK OF SPORTS*. Philadelphia, H.C. Peck & Theo. Bliss, (c. 1850). 191pp. Illustrated with engravings throughout, each activity receiving its own full-page image. A charming book encouraging the reader to physical exertion. It describes such expected activities as archery, skating, and marbles, along with the perhaps unexpected pastimes of painting vases, the Aeolian harp, and "magnetic amusements." Bound in brown cloth over boards, gilt stamping to upper cover and spine. Exterior lightly soiled, small chip to spine, some foxing throughout, else near fine, with only three copies listed on OCLC. (3 1/8 by 2 5/8; 79x67mm). (See image on page 16). \$325

ILLUSTRATED BY A CALDECOTT HONOREE

54. (Miniature). [BROMER, ANNE & DAVID]. *A Garden Companion*. Boston, 1984. (31)ff. One of thirty copies. A whimsical ABC manuscript, drawing on the fertile soil of gardening for its inspiration. The book is lettered and illustrated by Melissa Sweet, the work done in vibrant colors entirely by hand. Sweet went on to illustrate numerous children's books, twice receiving the Caldecott Honor for her work. Included are such plants as fava beans and vetch, some letters also representing the work of gardening, hoeing and "under the old oak tree" as examples. Bound by Arno Werner in full maroon morocco, with a gilt-stamped alphabet on the front cover, duplicated in blind on the rear. As charming and fresh as its subject. Very fine in a morocco and linen dropback box. A.e.g. (Bromer/Edison, pp. 68-69, see photograph, p. 37). (2 1/2 by 1 7/8; 63x48mm). \$1,150



55. (Miniature). [CATHARIJNE PRESS]. *The House of Judgment*, by Oscar Wilde. (Utrecht, 1986). (32)pp. From an edition of 165, this is one of fifteen copies printed on specially selected vellum. The text is printed by Hans Hartzheim in four colors after a calligraphed original by Dutch painter Johannes Hendrikus Moesman. Bound by Luce Thürkôw in full vellum with black ribbon ties. A fine copy of the Press' only book on vellum. (2 5/8 by 2; 68x52mm). (See image on page 17). SOLD

56. (Miniature). [DIDOT, HENRI]. *Maximes et Réflexions Morales du Duc de La Rochefoucauld*. Paris, 1827. 96pp. This is the first volume to be printed with Didot's 2 1/2-point microscopic type, which was the smallest produced to that date and is noted for its beauty and clarity. Bound in contemporary polished brown morocco with gilt-tooled decoration on both covers and an elegant gilt-titled and decorated spine; gilt-tooled turn-ins. A.e.g. A hint of wear to extremities, else a fine copy of this famous miniature. (Spielmann 291-A; Bondy, p. 91). (2 5/8 by 1 3/4; 67x44mm). (See image on page 16). \$1,150

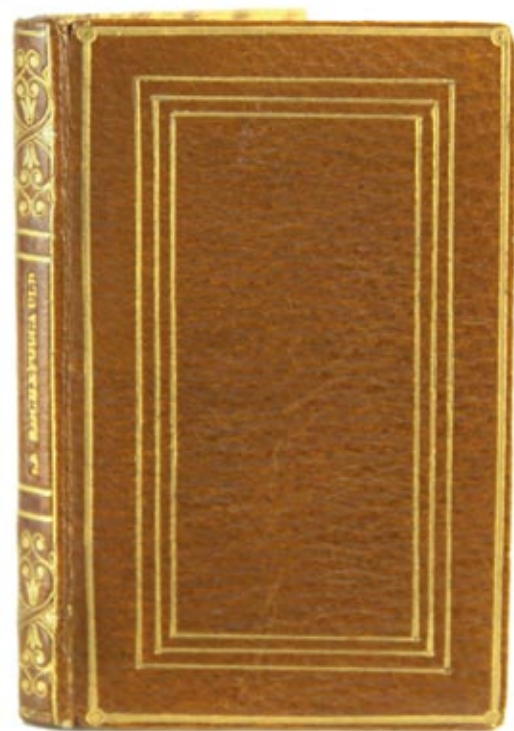
FAMOUS "FLY'S-EYE" DANTE

57. (Miniature). *LA DIVINA COMMEDIA DI DANTE*. Milano, Ulrico Hoepli, 1878. 499pp. One of 1,000 copies. The type, cut by Antonio Farina in 1834 but never used by him, was cast in 1850 for this edition of Dante, and is thought to be the smallest ever employed. According to Bondy, "the most widely-discussed and the most sensational of all microscopic type-faces used in miniature books is undoubtedly the 'fly's eye type,' occhio di mosca, used by the brothers Salmin in Padua for their Dante of 1878." It took a full month to print just thirty pages of this work, which is said to have damaged the eyesight of both compositor and corrector. The printing of one thousand copies was completed "a gloria di Dante" in Padua in June 1878 under the supervision of Gaetano Gianuzzi. Afterwards, the type was distributed, and most of the printed leaves were purchased and published by Hoepli. This copy is exquisitely bound in red leather with gilt designs to the cover and spine, which is in six compartments. Minor wear to outer hinges and corners, else a fine copy of one of the most impressive miniature books set in type. Housed in red cloth slipcase. A.e.g. (Spielmann 114; Bondy, p. 95; Bromer/Edison, pp. 47-49; AAS 75; *Mikrobiblion* 77; Nauroy 45; Houghton 67-7; see Avery, *Grolier*, p. 129). (2 3/16 by 1 9/16; 55x41mm). (See image on page 16). SOLD

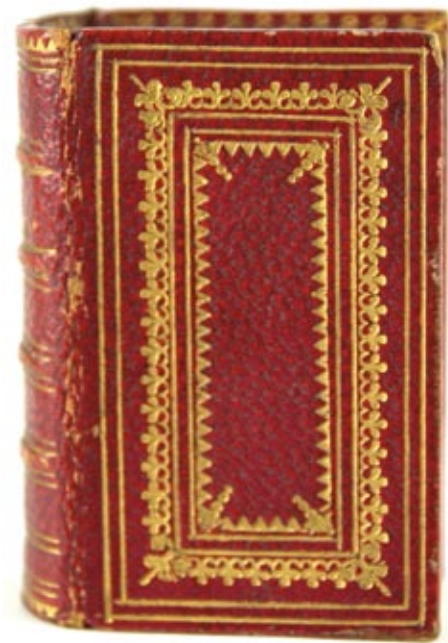
58. (Miniature). [FOX MOON PRODUCTIONS]. *Shaman: Anthropomorphic Figures in North American Rock Art*. Cincinnati, OH, 1997. (84)pp. One of 115 copies. Gabrielle Fox's first book, signed by her below the colophon. Fifteen illustrations of rock art figures printed in red, with a fold-out map of rock art areas in North America. According to the Introduction, the work offers a guide to "North American rock art, examples of images from each ethnographic region and a bibliography." Bound by Fox in paste paper by Carolyn Whitesel, cover art drawn from a photograph by Andrew Butler. Fine. (Bradbury, Fox Moon 1). (2 5/8 x 2 1/8; 66x53mm). (See image on page 17). \$300

59. (Miniature). *THE LITTLE HISTORY OF THE UNITED STATES*. Philadelphia, Loomis & Peck, 1847. 191pp. Illustrated with 47 full-page woodcuts. Bondy notes that it's "more or less identical" to the Tilt and Bogue miniatures published in England and by Philadelphia's Smith and Peck in 1844. He also mentions that these books' "everlasting popularity has resulted in making it increasingly difficult to find fine and complete copies of these pleasing little volumes." Two minor nicks to spine ends, lower front corner a trifle rubbed, else a bright, near fine copy in publisher's red cloth stamped in gilt and blind. A.e.g. (Welsh 4456; Bondy, p. 67). (3 3/16 by 2 5/8; 81x67mm). (See image on page 16). SOLD

60. (Miniature). [SUNFLOWER PRESS]. *Masks*. (Mill Valley, CA), 1983. (48)pp. One of 115 copies, signed by the author/illustrator/printer, Carol Cunningham. Illustrated with numerous colorful depictions of ceremonial masks from around the world. Bound by the designer Joseph D'Ambrosio in tan cloth with



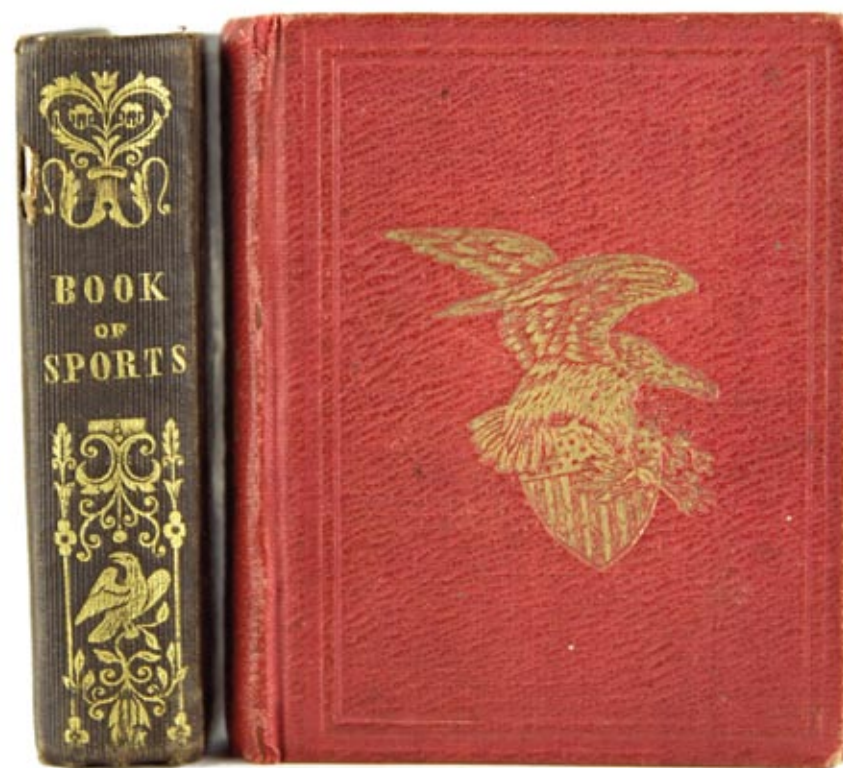
Item 56



Item 57



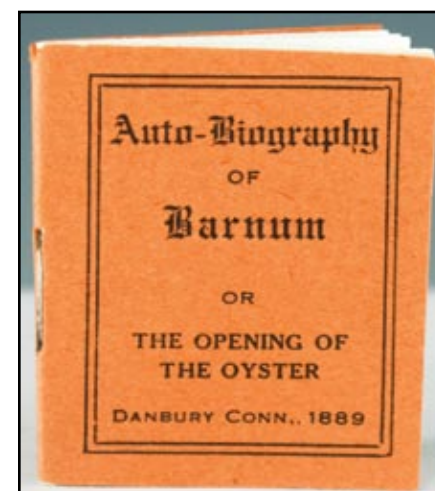
Item 58



Items 53 & 59



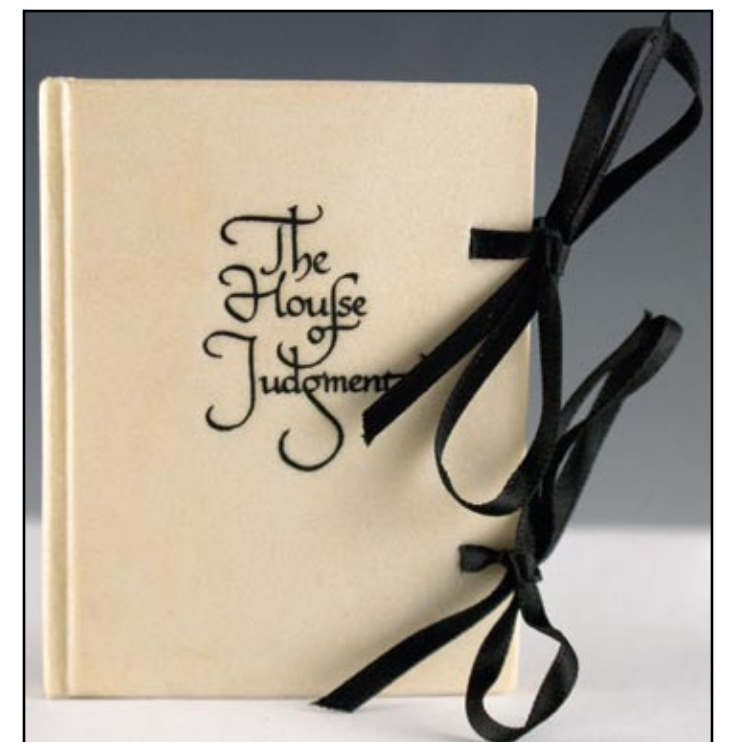
Item 51



Item 52



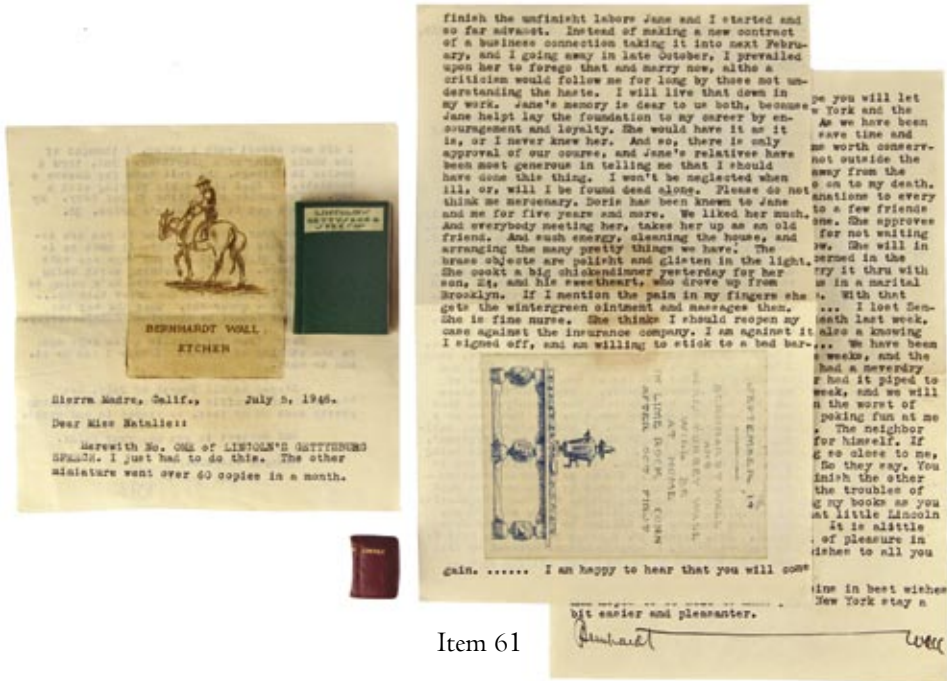
Item 60



Item 55

(All miniature books shown at acutal size)

(All miniature books shown at acutal size)



Item 61

a shadow box on the front cover containing a hand-painted ceramic mask. The spine is in three steps, each lettered in black. A fine copy housed in a paper-covered box with an acetate window. Prospectus, which is larger than the book, is included. (Bradbury 813). (2 3/8 by 2 5/8; 60x67mm). (See image on page 17). \$425

61. (Miniature). [WALL, BERNHARDT]. *Lincoln's Gettysburg Speech*. Together with two TLs from Bernhard Wall to Natalie Williams and a copy of the Kingsport Press *Addresses of Abraham Lincoln*. Sierra Madre, CA, 1946. 34pp. Number one of 200 copies, signed by Wall, who etched the entirety of this book, including the text and illustrations, and printed and bound the edition. The book is printed in several colors of ink on a variety of papers and includes numerous illustrations of Lincoln and historical elements around his famous Gettysburg speech. The book is accompanied by two letters from Wall to his close friend Natalie Williams, both bearing color etchings by Wall and in their original envelopes.

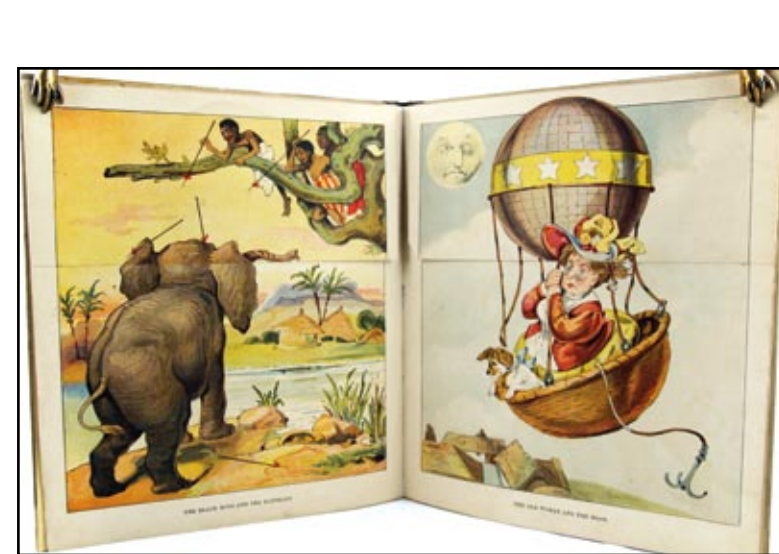
The first letter, 2ff., dated September 25, 1939, discusses Wall's recent marriage, and his thoughts on the progress of his Following Abraham Lincoln series. He closes the letter by mentioning a visit from Dard Hunter and gifting a copy of the Kingsport Press *Addresses of Abraham Lincoln* to Williams. The book contains a dated gift inscription from Wall to Williams on the front free endpaper. The second letter, 1f., is dated July 5, 1946. Wall gifts copy number one of *Lincoln's Gettysburg Speech* to Williams and talks about it and its predecessor's unexpected popularity. He goes on to chat about Williams' and his families. Aside from fold lines and offsetting on one page from the Kingsport *Lincoln*, the letters are in fine condition. The two enclosed books are sparkling copies. A fascinating archive from an important miniature book artist. (*Lincoln's Gettysburg Address* measures 1 7/8 by 1 3/8; 47x35mm. *Addresses by Abraham Lincoln* measures 7/8 by 5/8; 21x16mm). \$2,500



62. (Movable). *A BOOK OF SURPRISES*. London, C. Arthur Pearson Limited, (c. 1900). Small quarto. (12)pp. Six full-page color illustrations, each of which is folded at the top, and, when unfolded, the scene changes to reveal a surprise. For example, a boy reaching for a nest is suddenly attacked by birds, hunters in a tree are hosed down by an elephant, and a giraffe being pestered by monkeys whips its neck to send them flying. The images are accompanied by lyric stories. An uncommon movable, held in only three institutions in the U.S. Bound in publisher's pictorial boards. Scant soiling and expected toning to text block, evidence of paper repairs, else near fine. (See image on page 19). \$950



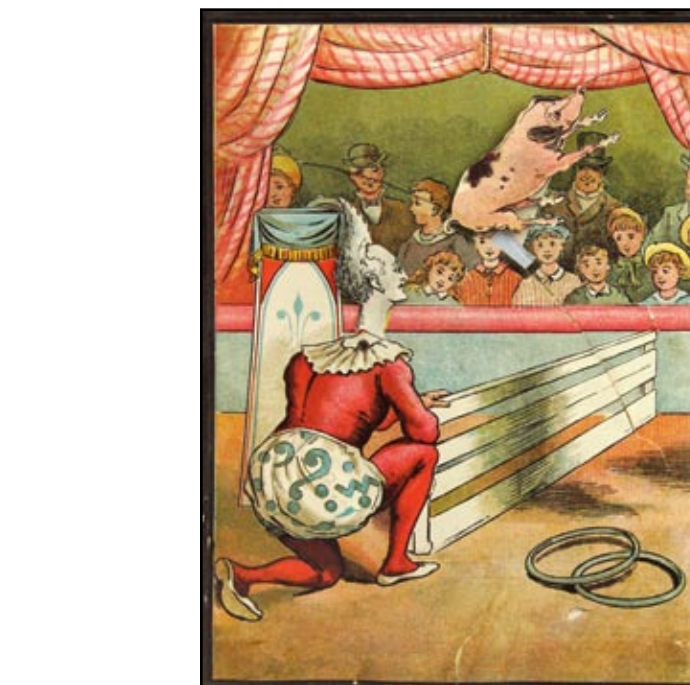
63. (Movable). [DEAN & SON]. *Cinderella*. Dean's New Scenic Books No. 3. London, (c. 1859). Small quarto. 8ff., printed one side only, with a pop-up image folded over the text. Each pop-up consists of three layers: a background, a middle ground with the characters of the particular scene, and the foreground with baskets, clothing, or other items scattered at ground level. A red ribbon connects the layers and extends long enough for the reader to pull the pop-up into an upright position. Advertisements for other Dean & Son publications act as endpapers. All images intact, with six of eight ribbons still of original length. Bound in green cloth-backed pictorial paper over boards. Some rubbing to boards and corners, else near fine. \$3,500



Item 62



Item 65



Item 67

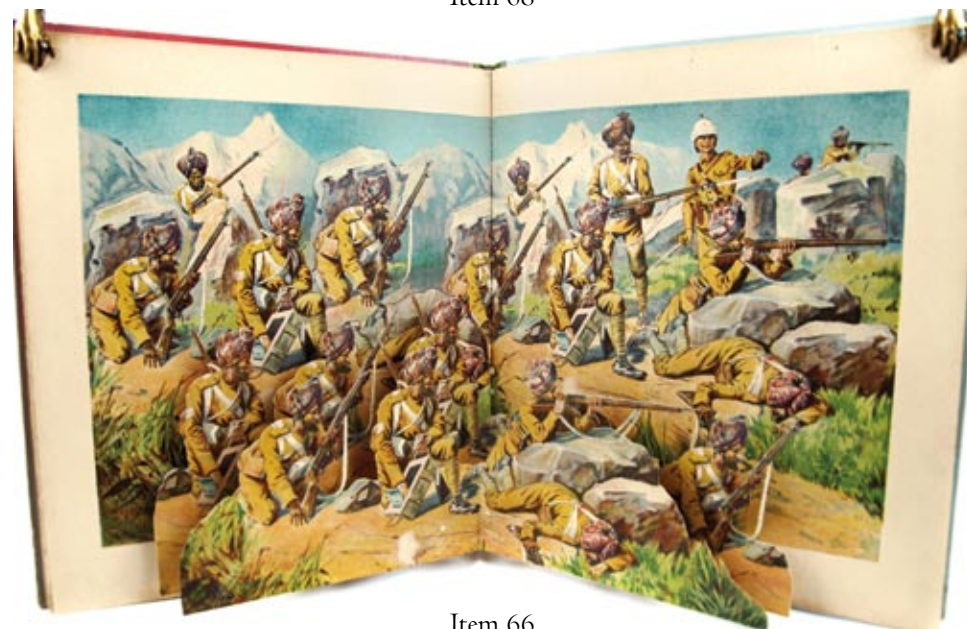




Item 64



Item 68



Item 66

64. (Movable). [DEAN & SON]. *Seaside Fun. With Surprise Model Pictures. Dean's "Surprise Model" Series No. 3.* London, (c. 1892). Quarto. (10)pp. Color illustrations throughout, three of which pop up through the tension of strings that run crosswise through the text block. Flexing the pages at the proper points, as indicated by pictorial thumbs at the margins and a prompt of "Before opening each page place thumbs where marked, hold firmly and open wide" at the top of the page, elevates portions of the illustrations, creating an illusion of depth. In this way, boats are layered over the beach scenes, and ship sails appear full with wind. Toning to title page, corners bumped, evidence of repair, else near fine. (See image on page 20). \$1,350

UNRECORDED DEAN EXPORT

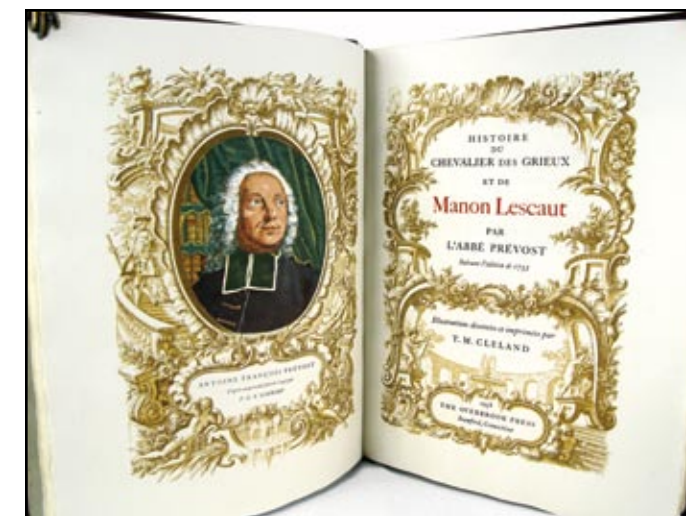
65. (Movable). [DEAN & SON / A. CAPENDU]. *Travail Fantastique par les Clowns. Albums d'Images a Mouvements.* Paris, (mid-19th century). Small quarto. (8)pp. Contains four color movable illustrations, with other whimsical circus imagery throughout the accompanying text. The movable images, which operate by pulling tabs, show clowns balancing on their heads, performing tricks with dogs, and riding donkeys. Copyrighted by Dean & Son, the fascinating illustrations dovetail nicely with other children's material of the era. Bound in brightly colored pictorial covers backed in brown cloth. Minor edgewear, sewing loosened, last leaf a bit soiled, with splits at edges of movable elements. Very good. Unrecorded in OCLC. (See image on page 19). \$2,250

66. (Movable). [NISTER, ERNEST / E. P. DUTTON & CO]. *The Soldier Panorama Book. A Novel Colour Book for Children.* London / NY, (c. 1903). Quarto. (32)pp. Illustrated with five two-page color pop-ups, and black & white vignettes throughout. The pop-ups depict different British military units in the midst of battles. These units include infantrymen, cavalry, and soldiers from the colonies. The illustrations thus provide a range of perspectives on the fashions, technologies, and demographics of the British military at the turn of the twentieth century. Most of the accompanying text has been attributed to L. L. Weedon. The introduction to the volume was written by Clifton Bingham, a bookseller and lyricist. Bound in green cloth with bright pictorial boards. Expected toning to interior and minor rubbing to exterior, else fine. (See image on page 20). \$1,350

67. (Movable). [SHEPPARD, WILLIAM LUDWELL]. *The Old Fashioned Mother Goose Melodies Complete with Magic Colored Pictures.* NY, G.W. Carleton, 1879. Octavo. (96)ff. Features forty-eight 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

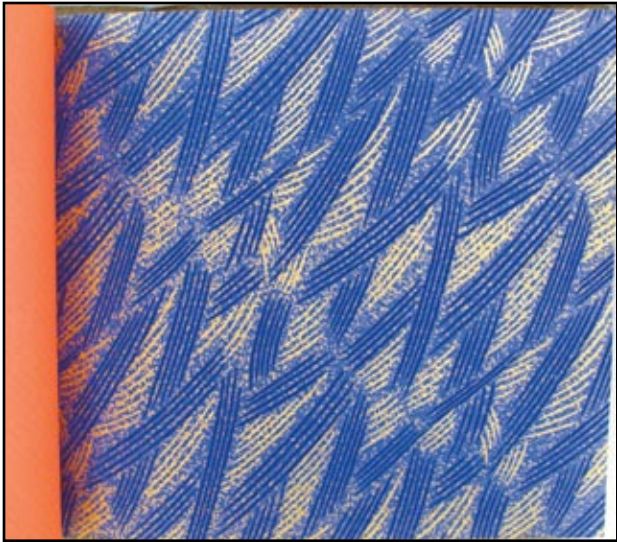
in Florida"). The illustrations are signed "WLS" in the plates, leading to the conclusion that they are by William Ludwell Sheppard, a southern illustrator whose drawings of African Americans are noted by Hamilton as having "a sympathetic truthfulness to nature born perhaps of the artist's Southern origin." 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. Bound in red publisher's cloth over boards with pictorial stamping in gilt and blind to upper cover and spine. Edgewear and soiling to boards, with minor interior soiling and foxing; otherwise a sturdy, near fine copy. (See image on page 19). \$950

68. (Movable). *WAS KOMMT NUN? Ein ergokliches und unterhaltendes Bilderbuch.* Berlin, (Carl Schauer, c. 1895). Small quarto. (8)pp. Four full-page color plates with volvelles. Each plate depicts a particular scene—"Das Theater," "Die Menagerie," "Der Bildermann," and "Das Karussell"—which is described in lyric verse on the facing page. The turning mechanisms then change a certain portion of the image. For example, turning the wheel of "Das Theater" reveals different scenes from the story of Little Red Riding Hood. The attribution of the illustration to Looschen is inferred from his monogram, which appears in the lower corners of the illustrations. Looschen was based in Berlin, which in turn suggests Carl Schauer as the publisher, although C. Shaller of Furth operated under a similar seal. Bound in original cloth tape-backed boards with color lithographed front cover illustration. General wear to exterior, else fine. Bookplate. Unrecorded in OCLC. (*Geisenheyner Katalog* 78, 274). (See image on page 20). \$1,750



69. [OVERBROOK PRESS]. *Histoire du Chevalier des Grieux et de Manon Lescaut.* Stamford, CT, 1958. Quarto. (207) pp. One of 200 copies. Illustrated in color by T. M. Cleland, who printed the images in each copy using the silk screen method. Laid in is a note on the manner of the book's design and printing, including an explanation of the illustration process. Roderick Cave cites this as "an example of the luxurious book at its most magnificent." Spine a trifle sunned, light scuff to spine head, else fine in full brown calf, with gilt-stamped lettering piece on spine. Housed in publisher's brown cloth-covered slipcase. (Cave, *The Private Press*, p. 228; Cahoon, p. 82). \$950

70. (Paper). [BIRD & BULL PRESS]. *The Handmade Papers of Japan. A Biographical Sketch of Its Author and an Account of the Genesis and Production of the Book*. Newtown, PA, 2001. Quarto. 197pp. One of 175 copies. In 1952, Tindale published what is considered to be one of the finest studies of Japanese papermaking, brimming with specimens, including old and rare documented papers from the eighth and ninth centuries. For this edition, which reprints Tindale's original text, Sidney Berger shines a light upon the author, about whom little had been previously known. Drawing upon a wealth of new material, Berger also provides a glimpse into the production of the book itself. With numerous illustrations, many from Tindale's photo archive that were not included in the original volume. Also contains an assortment of contemporary Japanese papers that were not in the 1952 volume. Extremely fine in quarter morocco and Japanese cloth boards, housed in a cloth clamshell box. Prospectus laid in. \$1,250

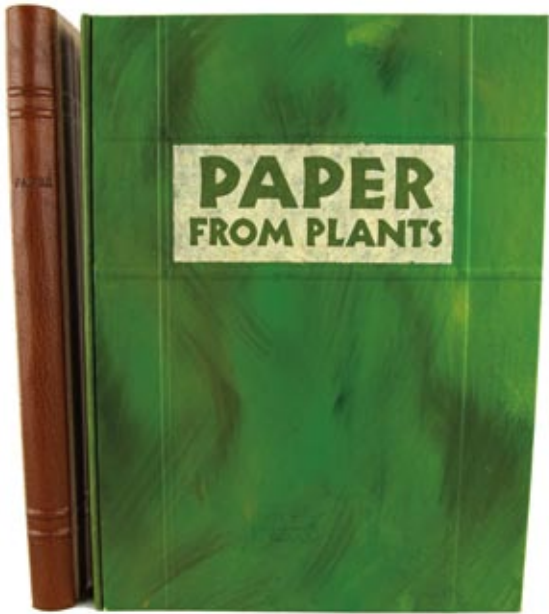


ART DECO PAPER SAMPLES

71. (Paper). GOLDBROKAT, MARKE EXZELLENZ (cover title). (Germany, c. 1930). Oblong 12mo. 250ff. A sample book of 250 luxurious papers decorated in Art Deco designs, printed in multiple colors and embossed, partly with gold and silver, over papers of various hues. The papers were likely produced to be covering materials for boxes and cartons for luxury goods, such as perfume, cigars, or chocolate. The backs of the papers are printed with the series name and number. Bound in blue card wrappers with brass fasteners. Covers show general edgewear, toning to spine, and rubbing to gold printed title. Papers all bright and fine. An extensive sample book unrecorded in OCLC. \$3,250

72. (Paper). [THOMAS, PETER AND DONNA]. *Collection of Paper Samples from Hand Papermills in the United States*. Santa Cruz, 1993. Quarto. (120)pp. One of 195 copies. With an introduction by Peter Thomas. The book highlights a variety of visual and textural qualities found in today's handmade papers, and includes thirty-two folio-size samples, each of which has a statement from the papermakers printed on it. The papers vary widely from classic white to inclusions of bits of printed paper, vegetable

matter, or "cultural waste." Very fine, in morocco-backed embossed paper boards with blind titling, and paper chemise. Prospectus laid-in. \$850



Items 72 & 73

73. (Paper). [THOMAS, PETER & DONNA]. *Paper from Plants*. Santa Cruz, 1999. Quarto. 20ff. + 30 specimen sheets. One of 150 copies. Illustrated with line drawings by Donna Thomas. Published as a companion volume to the Thomases' *A Collection of Paper Samples from Hand Papermills in the United States of America* (1993), this work contains thirty different paper specimens made from plants that grow in the US. Among the papers included here are those made from coconut husk, ginkgo, marijuana, pine needles, Spanish moss, stinging nettle, and tobacco. Each paper sample faces a page of descriptive text by Peter Thomas, and an illustration of the plant from line drawings by Donna Thomas. Bound in morocco-backed painted boards with embossed geometric design, the title appearing on the upper cover on a piece of pampas green paper. Housed in a paper chemise. Very fine. (See image on page 21). \$750

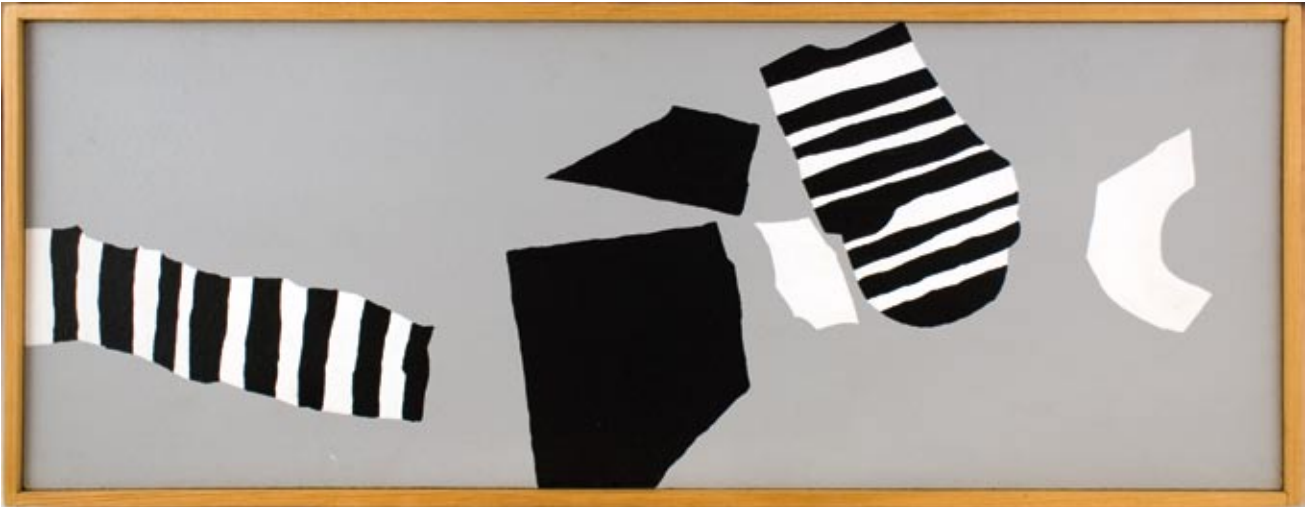
74. (Paper). VAN OOSTRUM, J. R. *Marmers*. (N.p., 1992). Quarto. This is a unique copy bound to display ten folded sheets of van Oostrum's marbled papers in a simple and portable fashion. The papers exemplify a range of color schemes and techniques, including rippling, Spanish marbling, and peacocks. The star of the volume is a large fold-out yellow sheet. Bound in cloth-covered boards with title stamped to upper cover and spine. Some toning to sheets separating papers, else fine. Laid in is a marbled Christmas card from which an ornament can be cut. \$2,850

PRINTED ON VELLUM

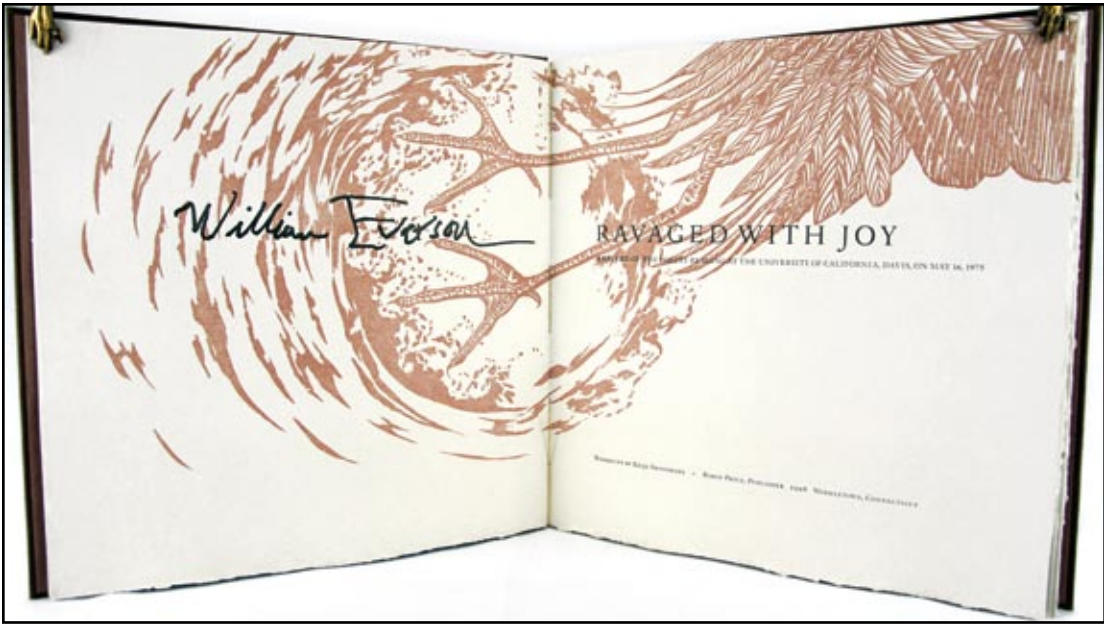
75. [PETRARCH PRESS]. Rilke, Rainer Maria. *Duino Elegies*. NY, 1987. Octavo. xi, 74pp. One of ten copies printed on sheepskin parchment. Signed by the translators, Stephen Garmey and Jay Wilson. With an illustration of Duino Castle on the title page, and a previously unpublished letter from Rilke to Witold von



Item 79



Item 78



Item 76

Hulewicz responding to his questions about the *Elegies* serving as a preface. Printed with Van Dijk and Lutetia types on an 1865 Albion handpress. Bound in gray cloth with Rilke's monogram in gilt on upper cover, and housed in black slipcase. Fine. \$1,850

76. [PRICE, ROBIN]. Everson, William. *Ravaged with Joy. A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975*. Middletown, CT, 1998. Quarto. (36) pp. One of 150 copies. Signed by the illustrator, Keiji Shinohara, below the colophon. Decorated throughout with woodcuts in soft grays, greens, browns, and reds. The woodcuts interplay with the text itself, recreating in a visual way the experience of sitting in person for the poet's reading. Binding co-designed with Daniel Kelm. The text is hand-sewn into decorative brown paper-covered boards. Audio compact disc of the original 1975 reading inset into verso of upper cover, and a 12pp. pamphlet, *The Experience of an Everson Reading*, inset into the back. Fine, housed in gray slipcase. Prospectus laid in. (See image on page 23). \$1,200

77. [RAAMIN PRESSE]. Goethe, Johann Wolfgang von. *Historien von D. Johann Fausten*. (Hamburg), 1992. Quarto. (88) pp. One of 190 copies, signed by the artist/printer/designer, Roswitha Quadflieg. This stunning book contains the first and second parts of Goethe's *Faust*, printed in deep teal with black-letter and



Bembo types, and translations into German of six songs from Dante's *Divine Comedy*, printed in maroon with Bembo cursive type. Eight magnificent, finely detailed illustrations, printed from the original resin and linoleum plates, subtly combine rich tones of purple, blue, maroon, teal, and orange. Details from these plates are repeated in gray in the margins. The endpapers pick up the two dominant colors of the typography, and harmonize with the maroon full-morocco binding by Christian Zwang, which has blind-stamped

ORIGINAL DUST JACKET ARTWORK

78. ROBINSON, IVOR. *Introducing Bookbinding*. Together with: the original art for the dust jacket. Oxford, Oxford Polytech-

nic Press, 1984. Revised first edition. Robinson's classic introduction to the craft of bookbinding, with the inclusion of the original artwork for the book's jacket design. The artwork is rendered in oil on board, painted in black and white on a gray background, and is framed in natural wood. Robinson's revised edition provides instruction not only for standard case-bound and library-style bindings, but also techniques for finishing in foil and gold leaf, advice on equipment and materials, and commentary on rebinding preparation, single-section binding, and blocking, all with step-by-step visual aids. Book bound in black paper over boards, fine. Dust jacket crisp at edges, with toning along spine and top of front and rear panels. Artwork also fine. Unmarked as such, but both from Robinson's own library. (Artwork measures 15 by 5 11/16 in.; 385x145mm). (See image on page 23). \$1,250

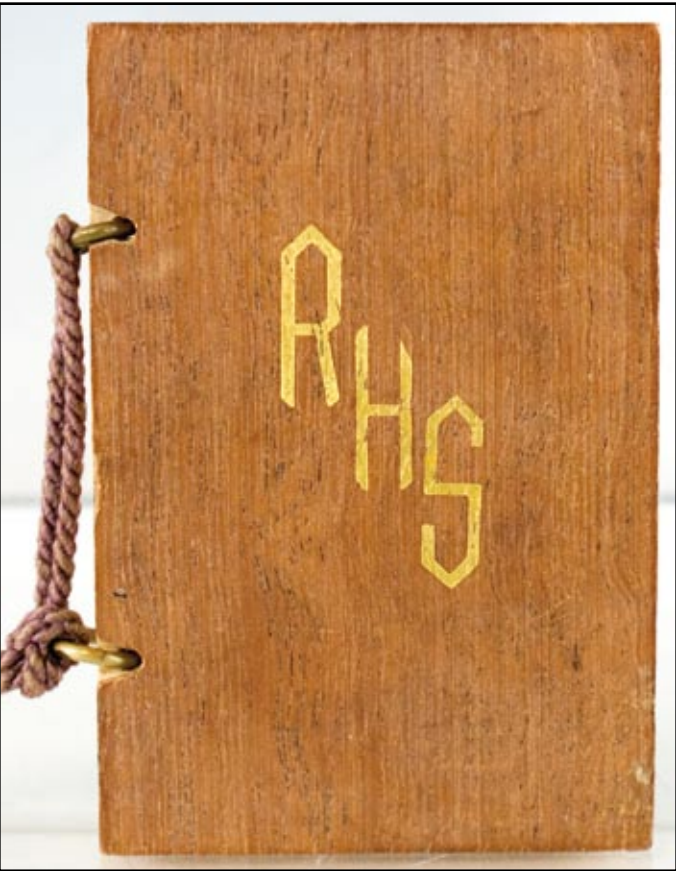
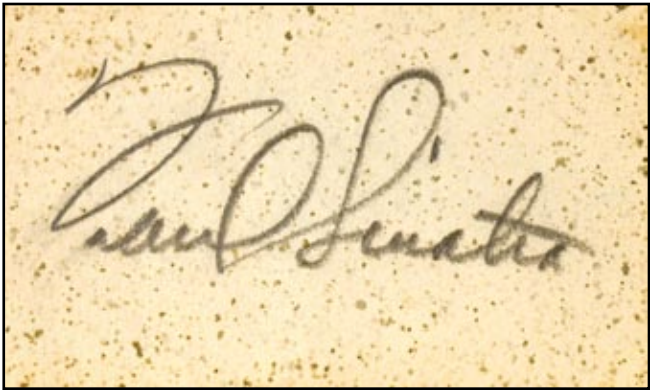
79. [SHAKESPEARE HEAD PRESS]. Chaucer, Geoffrey. *The Works*. Stratford-upon-Avon, 1928-1929. Eight quarto volumes. One of 375 copies. Illustrated throughout with myriad hand-colored vignettes and miniatures redrawn by Lynton Lamb from illuminated manuscripts. The figures of the Canterbury pilgrims were adapted from the Ellesmere Manuscript by Hugh Chertman. Title and paragraph marks in red, and headings in blue, all in lettering designed by Joscelyn V. Gaskin. Very attractively bound in full morocco by Macdonald Bindery with gilt inner dentelles. A few light spots to the title of one volume, minor scuffs to bindings, otherwise a fine set. One of the most elegant press editions of Chaucer. T.e.g. (See image on page 23). \$5,500

SIGNED BY FRANK SINATRA

80. (Sinatra, Frank). DANCE CARD SIGNED BY FRANK SINATRA AND RUSS MORGAN. Chicago, Agnes M. Kelley, 1943. (14)pp. A dance card book for the St. Rita High School Senior Prom of 1943, which featured a performance by Russ Morgan's Orchestra. The book has been signed by both Russ Morgan and by Frank Sinatra. The prom took place just a few months after Sinatra's historic performance at the Paramount Theater in New York City, which kicked off the "Sinatra Riots" and launched him into stardom. His engagement was extended at the Parmount, and he was much in demand through 1943, but in May he flew out to Chicago to meet Tommy Dorsey in order to sort out a contractual hold that Dorsey had on Sinatra's earnings. Sinatra might have known Russ Morgan through Dorsey, as both had collaborated with Dorsey in the past. Morgan had a regular engagement at the Edgewater Beach Hotel in Chicago, the venue for St. Rita's prom, but it is unclear what brought Sinatra to the event. Ring-bound in wooden boards, with tasseled string and "RHS" stamped in gold to upper cover. First leaf detached and second partially detached. A fascinating and unlikely instance of Sinatra's autograph. (3 by 2 1/4; 76x50mm). (See image on page 25). \$1,250

ONE OF EIGHT ON VELLUM

81. (Vale Press). *THE SONNETS OF SIR PHILIP SIDNEY*. (London, Hacon & Ricketts, 1898). Octavo. 67pp. One of



Item 80

eight copies printed on vellum. Illustrated with "laurel leaf" borders and two ornate initials designed and cut on wood by Charles Ricketts. The two initials were created especially for this book to accompany the laurel leaf border and, according to Watry, "to allow the remaining letters of the first words to be set vertically in type alongside them, because 'no other arrangement made possible the inclusion of the right number of lines inside the border.'" The initials were never used again in any other book. Printed in black and red. Books produced by Ricketts and the Vale Press were usually bound in white buckram, blue paper boards, or patterned paper; however, if they so desired, customers could have their books bound in pigskin or morocco by Rivière and Son under Ricketts's supervision. Fine in red morocco with gilt rules accented with circular tooling, and gilt turn-ins stamped with "HR" for Hacon & Ricketts. The initials of the Press are gilt-stamped at the base of the spine. Housed in a custom drop-back box. (Watry B15). (See image on page 26). \$16,500

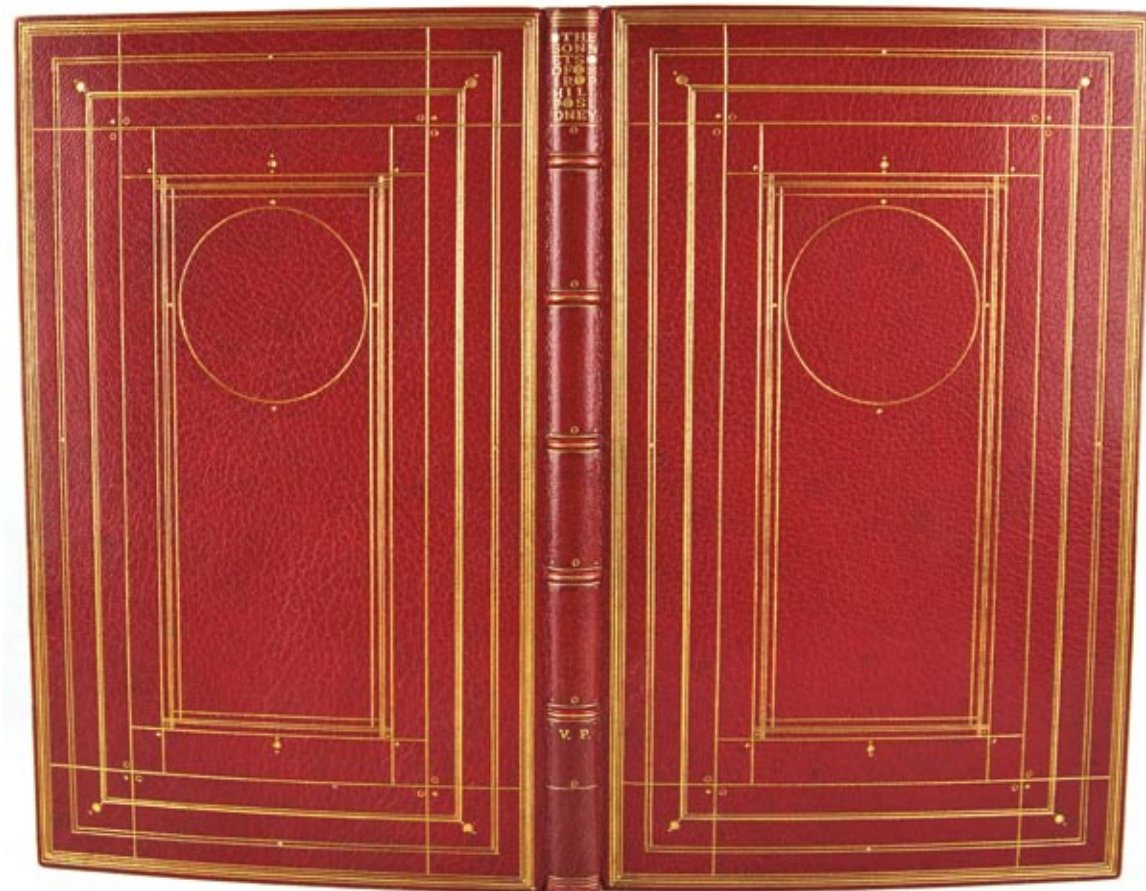
A COMPLETE ARTIST'S BOOK

82. [VINCENT FITZGERALD & CO.]. Ibsen, Henrik. *Poems*. NY, 1987. Quarto. (17)ff. One of 75 copies, signed by the translator, Michael Feingold, and the artist, Neil Welliver, whose five color etchings and double-page fold-out lithograph were printed by Shigemitsu Tsukaguchi. The translator served as the lead drama critic for the *Village Voice* until it ceased operations, and he was twice a finalist for the Pulitzer Prize. In the publisher's binding of hand-woven fabric crafted by fiber artist Sara Dochow and

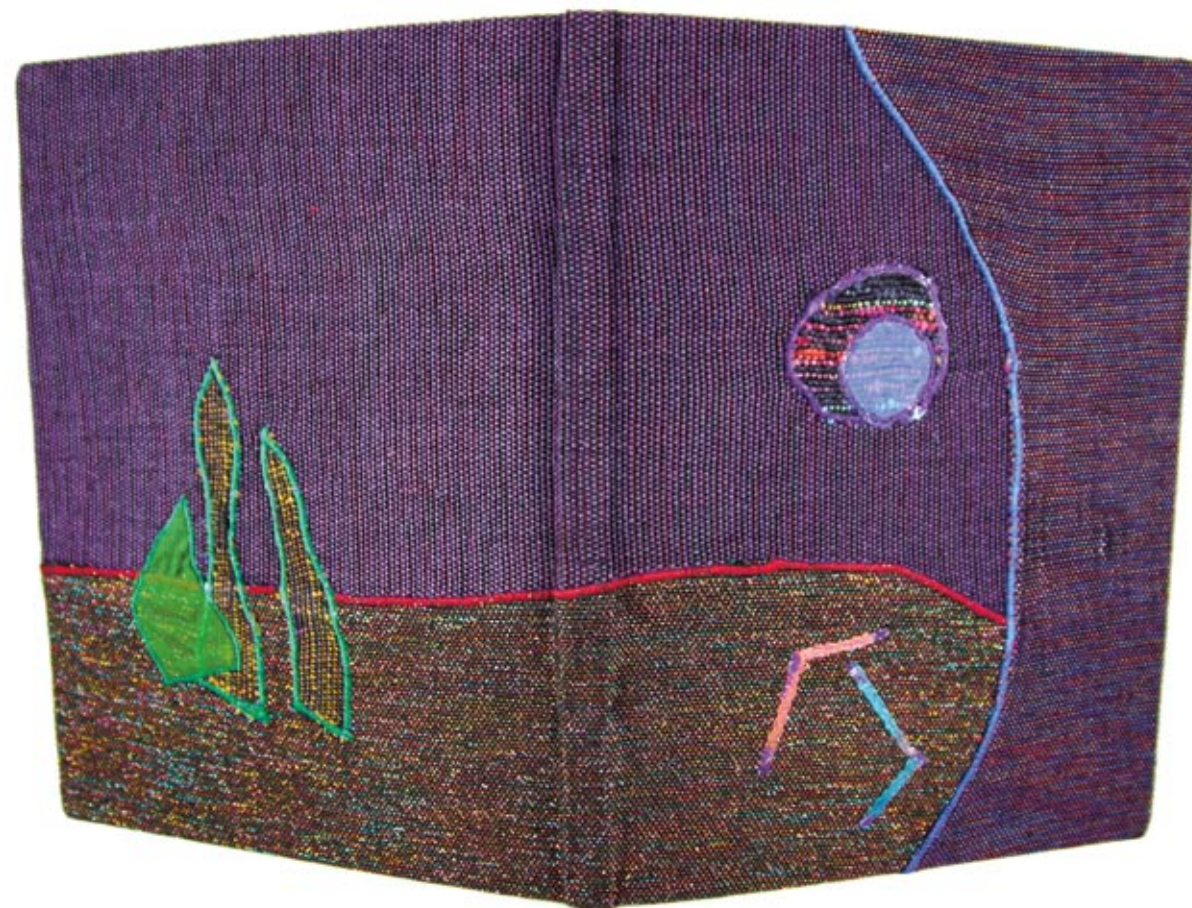
bound by Zahara Partovi. Housed in a silk folding case by David Bourbeau. Lower corner of box slightly rubbed, else fine. (See image on page 26). \$4,000

83. [VINCENT FITZGERALD & CO.]. Joyce, James. *Giacomo Joyce*. NY, 1989. Folio. (32)pp. One of fifty copies, signed by the artist, Susan Weil. Throughout the text are scattered collages, papers, and etchings that work together to create an interactive, multimedia experience for the reader. In this way, the reader physically engages with the work in a manner reflective of reading Joyce's stream-of-consciousness literature. The book most obviously points toward this characteristic freedom in a sampling of *The Portrait of the Artist as a Young Man*, reprinted on pink paper and bound in. Near fine, in gray cloth, with slightest spine lean. \$2,750





Item 81



Item 82

The art of the book & the book as art

For over fifty years, Bromer Booksellers has offered rare and beautiful books, specializing in fine printing, artistic bookbindings, miniature book publications, and rare books for children.

To mark our semi-centennial anniversary in 2018, we launched a gallery space adjacent to our rare book showroom. **Bromer Gallery** features original art, editioned prints, and related material, executed by artists whose work is centered upon the idea of the book as art. It is a natural extension of Bromer Booksellers' long reputation as specialists in the art of the book.

Bromer Booksellers & Gallery

Gallery Manager: Meredith Santaus
607 Boylston Street, 2nd Floor
Boston, MA 02116
617-247-2818
meredith@bromer.com
books@bromer.com

Find us online at gallery.bromer.com

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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

Catalogue 148: New Acquisitions

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E: books@bromer.com

P: 617-247-2818

W: bromer.com