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# BROMER BOOKSELLERS

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APRIL 27-30, 2023  
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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 cash, check, money order, wire transfer, Visa, Mastercard, Discover, and American Express.

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

The front cover is an homage to the deluxe edition of Gunnar Kaldewey's *New York 1977*. A regular edition copy is available as Item 19 in this catalogue. Images of any item available upon request.

**1 [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. From an edition of 165, this is one of fifteen hors commerce copies, signed by Jim Dine and by Andrew Hoyem, the printer. This publication marks only the second artist's book from the Press, in addition to being its first collaboration with Dine, whose riveting expressionistic woodcuts depict objects and characters in the Book of 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, 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 artists' books of our times, drawing on a long tradition of illustrated Apocalypses, from Dürer to the present. Typical light toning to spine, else a fine copy. Prospectus laid in. (*Arion Bibliography* 10). \$8,500

### "TYPOGRAPHICAL EXCELLENCE"

**2 [ASHENDENE PRESS]. The XI Bookes of the Golden Asse.** *Containing the Metamorphosie of Lucius Apuleius Interlaced with Sundry Pleasant and Delectable Tales: with an Excellent Narration of the Wedding of Cupid and Psyche.* 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 Franklin 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 virtually none of the corner rubbing to which this title is prone, housed in what appears to be an original cardboard shipping box. An unusually fine copy of a beautiful book.

(Hornby XXXIII; Franklin, *The Ashendene Press*, 149). \$4,500



**3 (Book Arts). [CORDEIRO, ANA PAULA]. Lightweight.** (NY, Center for the Book Arts, 2015). 16mo. One of twenty-one copies, signed by the artist. Illustrated in Cordeiro's characteristic atmospheric and multimedia style with woodcuts, photopolymer plates, linocuts, and tipped-in photographs. A keen and skillful meditation on the "quintessentially utilitarian" limp vellum binding and on its lack of permanence as a book object. Cordeiro has taken a sculptural approach to the binding, folding each page and the purple-dyed parchment covers to form, as she describes it, "an angled beam," thus imbuing it with a greater sense of substance and, by extension, value. The cloth box reinforces the form. Fine. \$2,750

**4 (Book Arts). FAHEY, HERBERT AND PETER. Parchment and Vellum.** San Francisco, Herbert and Peter Fahey, 1940. Octavo. (21)pp. One of 50 copies, signed by Herbert and Peter Fahey below the colophon. Frontispiece illustration by George C. Pearce. With six vellum and two parchment samples tipped-in. Beautifully printed within a border of blue lines and with opening initials of blue, highlighted with silver. A fine copy bound in vellum with gilt-rule decoration. Hint of wear to original slipcase of blue boards with spine label. A rare sample book with a marvelous essay on the history and uses of vellum. \$4,500

**5 (Children's Book). EXCELSIOR SERIES NURSERY RHYMES.** Cincinnati, OH, Peter G. Thomson, 1885. Octavo. (14)pp. A robust collection of nursery rhymes, each one with a nicely produced engraved illustration. Bound in self-wrappers, which are fully illustrated and blazingly pink. Some rubbing, else quite crisp and near fine. Unrecorded in OCLC. \$350



**6 (Children's Book). [HARRIS, JOHN]. The Butterfly's Ball, and the Grasshopper's Feast.** By Mr. Roscoe. London, 1808. 32mo. (15)ff. Apparently an intermediate state unknown to Moon, which contains the sheets of the 6th edition (725.6), but is bound in wrappers dated 1808 with "A New and Improved Edition, with New Plates" on the upper cover, and ads on the lower cover listing four titles "just published" and only one "shortly will be published." Illustrated with fourteen engravings, two hand-colored, mostly depicting the anthropomorphized characters from the lyrical tale for children. *Butterfly's Ball* has inspired several other works, including a 1973 picture book by Alan Aldridge and William Plomer, an animated short, a rock opera, an orchestral composition, and a miniature book by Anne and David Bromer. Bound in buff printed paper wrappers, showing mild rubbing mainly to spine. Ownership inscription dated 1808 on inside front wrapper. Slight soiling to wrappers, else fine. \$1,150

**7 (Children's Book). A NEW RIDDLE BOOK, OR A WHETSTONE FOR DULL WITS.** Derby, (John Drewry, 1790). 32mo. 24pp. Twenty-four woodcuts scattered throughout illustrate a variety of rebuses and lyrical puzzles. Decorative borders adorn the title page and the beginnings of each of the book's sections: riddles, "several comical Questions," and "merry Tales and comical Jests." An impressive and entertaining compendium, suitable for both children and adults. Bound in illustrated wrappers, which show minor exterior wear. A rare work known in only one institutional holding, in a spectacular state of conservation. Near fine. \$1,750

Rebus. See also: Items 34 and 35.

**8 (Children's Book). NINETEENTH-CENTURY FACSIMILE OF AN ELIZABETHAN HORN BOOK.** Nuremberg, (c. 1880). Horn book cased in silver filigree, reproducing one apparently given by Queen Elizabeth I to the Lord Chancellor Egerton. Like the original, which was first on display at the 1890 Tudor Exhibition at the New Gallery in London, this horn book replicates the use of the large lowercase "u" in the string of alphabetical capitals at the top of the sheet and in the "OUR" that begins the Lord's Prayer. The inclusion



of "u" reflects the incrementally shifting usage of "u" and "v" debated among sixteenth-century typographers and letterers. This facsimile also reproduces the bird squatting within the "O" of "OUR," but sets it in red. Also in red are the two instances of "Amen" and "in the Name of the Father, & of the / Son, & of the Holy Ghost." The use of red suggests a more complicated facsimile process: either two separate lithographic plates were used, or one plate replicated the black portion, while the red text was applied by set type. Whatever the case, the facsimile bears remarkable, albeit not exact, verisimilitude to the original, which extends also to the silver filigree casing. Here the craftsman has duplicated the intricate, swirling design that ornaments the original, and both horn books forgo the usual talc, silk, wood, or horn that would normally make up the casing. These silver mounts are rare, the metal being often reused. It is also possible that the casing on this copy bears a different date of origin than the sheet it holds; because the book lacks the usual facing of talc or horn, it is possible to exchange sheets without damaging the silver, a malleable substance. Regardless, the present horn book is a fine example of the form, especially those that could be deemed tokens of favor. Trace tarnishing to casing, slight foxing to sheet. (Tuer, pp. 43-46, 101-102). \$2,750

#### UNRECORDED

**9 (Children's Education). COLE, SAMUEL W. The Child's First Studies in Music.** Boston, Silver, Burdett & Company, (c. 1895). El-

ephant folio wall hanging. (11)ff. An instructor's wall chart, printed with a title page and ten double-sided pages of music, splendidly illustrated to provide large-scale visual context for pupils. The songs cover a range of complexities so that once a student masters a certain scale or rhythm they can handily move on to another, more challenging one. Here the chart is accompanied by a copy of the associated teacher's manual, *The Child's First Studies in Music. Songs, Accompaniments, and Illustrations for the Kindergarten, the Primary School, and the Home*, a title which suggests the multiplicity of educational contexts flourishing in America at the crest of the public education movement. The book provides piano accompaniments for the songs on the chart, as well as pedagogical advice. Book bound in full blue cloth over boards, internally quite clean, and showing signs of use to covers. The chart, affixed to a sturdy dowel, in the holes of which are the remnants of the original hanging twine, is overall quite fresh, with typical edgewear, a marginal tear repaired with cello tape, and toning to the lower portion of the title page from having been rolled and exposed. Chart is unrecorded in OCLC. Altogether a remarkable example of turn-of-the-century music education. \$4,500



**10 ["CURRIE, MISS C.B."]. The Table Talk and Opinions of Napoleon Buonaparte.** London, Sampson Low, Son, and Marston, 1870. 16mo. iii, (1), 199pp. Engraved frontispiece portrait of Napoleon, with head- and tailpieces throughout. Third edition. Resplendent in a Cosway binding by Rivière & Son in full blue morocco with a matching design to both covers: gilt rule frame with leaves stamped in gilt at corners, two strips of gilt-stamped vines and leaves against a pointillé backdrop, and a central square panel of inlaid brown leather corners with gilt rules framing an inset ivory disc painted by Miss C. B. Currie, whose signature appears in gilt on the rear doublure. The miniature painting at the upper cover shows Napoleon II as a child, his face cherubic but his attire militaristic, kneeling in prayer. The gilt titling at the head and foot of the upper cover describe the scene: at head, "The King of Rome" and at foot, "Je prie Dieu pour mon père et pour la France [I pray to God for my father and for France]." Currie's miniature at the lower cover also depicts Napoleon II, likewise dressed in regalia, but of the more civilian variety. Spine in six compartments, one with gilt titling and others with gilt ornament. Gilt also to edges and turn-ins, red silk doublures and flyleaves. Fine in slipcase. See image on page 6. \$12,500

**11 (Designer Binding). [BOURBEAU, DAVID]. The Psalter or Psalms of David from the Bible of the Archbishop Cranmer.** (London), Essex House Press, 1902. Small quarto. 87pp. One of 250 copies on paper. Each of the 150 Psalms opens with a woodcut initial, often related to the theme of the particular passage. A court jester stands around a "T" at Psalm 53, which proclaims that "the foolish body hath sayd in hys hert: there is no God." Likewise ships upon a stormy sea curve about a "B" at Psalm 29, which announces that "the voyce of the Lorde, shaketh the wilderness." Other initials are repeated, such as a suppliant King David, an angel blowing a trumpet, and an angel with resplendent wings. Printed in red and black, and edited by Janet E. Ashbee based on the Cranmer Bible of 1540. In full forest green levant by David Bourbeau with a ruled columnar design that echoes the format of the contents. The external mirroring continues with four onlaid historiated initials at the foot of each column: a "P"





Item 10



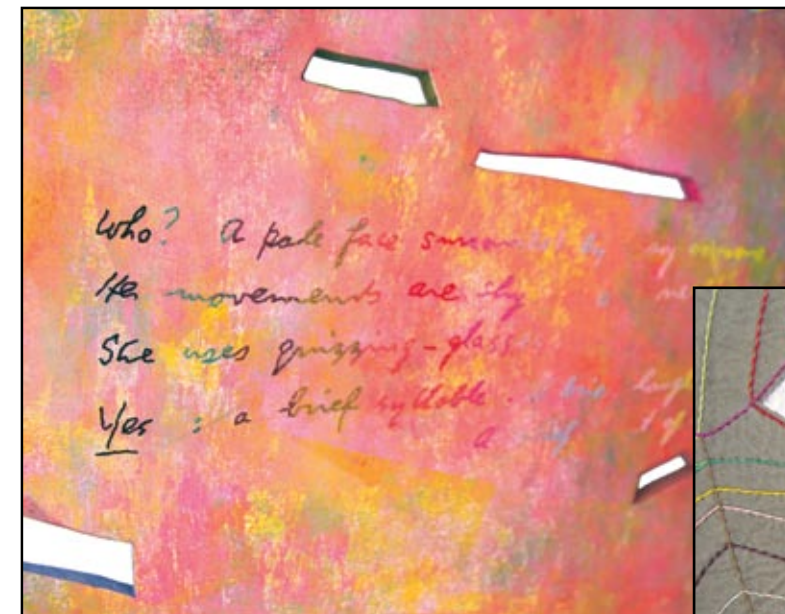
and "D" on the upper cover, and an "E" and "H" on the lower cover. These initials feature molded purple, violet, tan, brown, pale green, and light blue leather. An elegant and understated binding that showcases Bourbeau's precise craftsmanship. Housed in a green morocco-backed folding case, which shows some sunning to spine. (*The Private Presses*, pp. 78-79). \$3,500

**12 (Designer Binding). [BROWN, HANNAH]. Giacomo Joyce, by James Joyce.** NY, Vincent FitzGerald & Co., 1989. Folio. (32)pp. One of fifty copies, signed by the artist, Susan Weil. Throughout the text are scattered collages, cut papers, and etchings that work together to create an interactive, multimedia experience for the reader, who thus physically engages with the work in a manner reflective of reading Joyce's stream-of-consciousness literature. The book most obviously and completely points toward this characteristic freedom in a prepublication sampling of *The Portrait of the Artist as a Young Man*, which is among the many passages included in the original Giacomo Joyce manuscript and appears in later novels. That original manuscript, which was comprised of fifty fragments transcribed onto large sheets of sketching paper, coheres into a love poem tracking the course of Joyce's infatuation with one of his students whom he taught while in Trieste between 1911 and 1914.

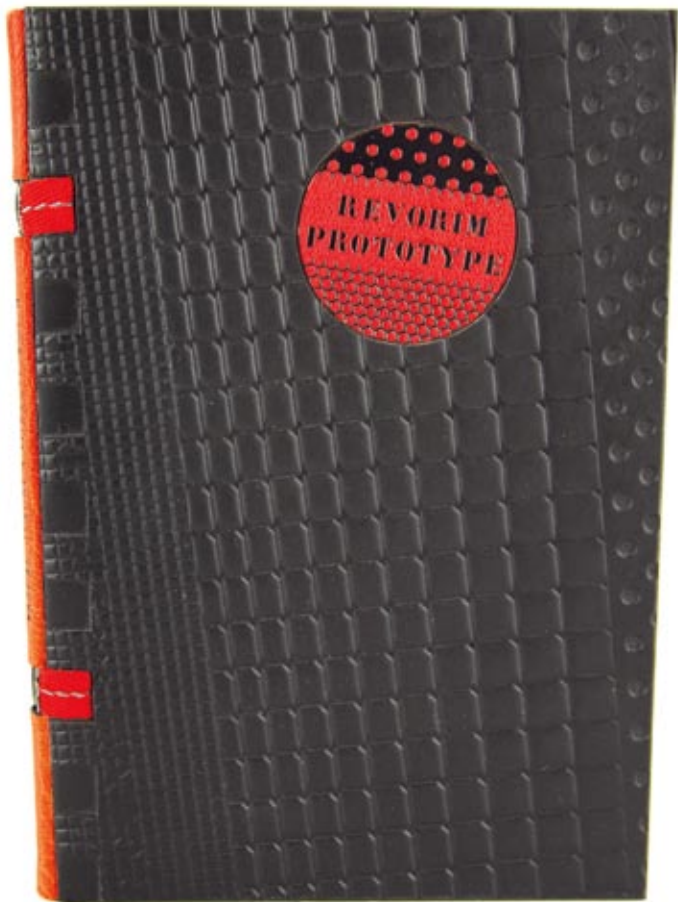
This copy specially bound by Hannah Brown in a full leather case binding, with boards of grey goat-skin decorated with linear embroidery in a variety of colors, taking as the basis for its design one of the illustrations within the text, where a sheet of silvery webbed paper with cut-outs overlays a pink sheet behind. Brown captures that motif mainly through her skillful embroidery, but also with occasional silver inlays and cut-outs to the boards, through the latter of which can be seen endpapers and matching doublures created by roller-ing acrylic paints in a range of colors onto Zerkall paper to match the colors found throughout the text block. Onto those endpapers and doublures Brown has embroidered in variegated thread excerpts from the text. Her care for color is likewise reflected in the stubs and bands, as well as in the spine of sanded pink goat-skin. Very fine. Housed in cloth-covered clamshell box lined with felt. \$9,500



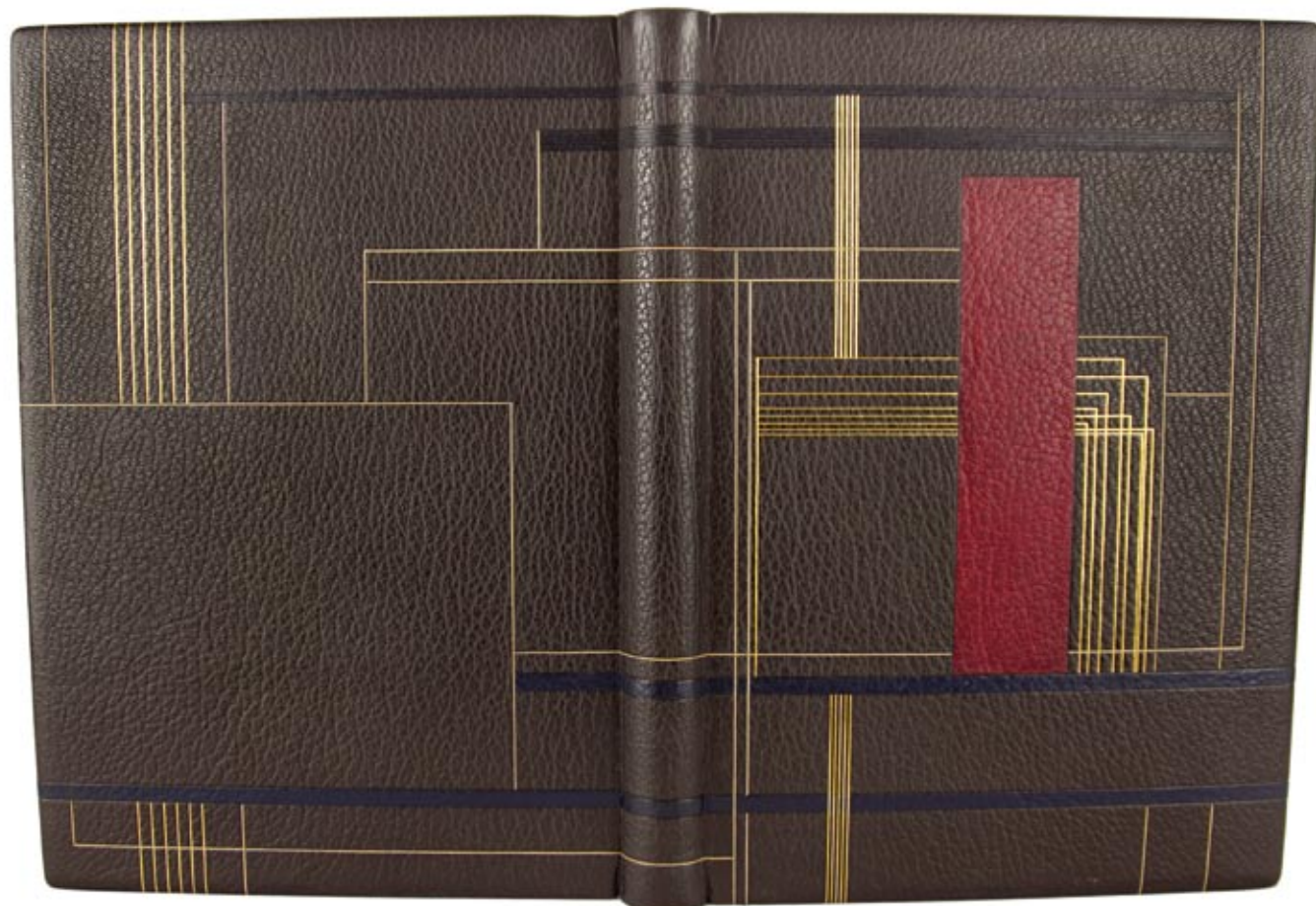
Item 12







Item 13



Item 14

**13 (Designer Binding).** [GONET, JEAN DE]. *Miracle Smith*, by Claude Pascal. Coaraze, Les Editions Coaraze, 1955. 16mo. 30, (2)pp., + 3 inserted plates. From an edition of twenty-four copies, this is one of twelve printed on Alfa Ivoire paper and labeled for a month of the year. Signed by Arman, the illustrator, on the colophon page. Arman's contributed plates offer a relatively early glance at his realized style, which he developed in accordance with the Nouveau Réalisme movement of the mid-twentieth century. Along with Yves Klein and Claude Pascal (or Pascal Claude, as he sometimes signed in his more well-known career as a composer and music critic), he embraced a vision of the world that saw it as a series of images to be reformatted, reorganized, and reanalyzed. This particular edition also records the brief moment when Arman identified himself only by his given first name, "Armand," after the fashion of Van Gogh; in a couple of years he would change to "Arman." Claude Pascal's accompanying poetry takes a similarly esoteric view of reality, exercising a belief in the pictorial revolution necessary to art and literature.

Bound by Jean de Gonet in one of his Revorim bindings, a series of 200 "De Gonet Artefacts," in which he used as covers his invented Revorim material, a plastic made from reverse injection molding. The binding is signed and numbered by de Gonet on the verso of the upper cover. With the Revorim material is a red leather inlay, stamped in black, to upper cover, an orange leather spine with titling in black, and red cloth bands. A fine example of several French avant garde approaches. \$2,250

#### CHEVALIER COPY

**14 (Designer Binding).** [SCHMIED, FRANÇOIS-LOUIS]. *Le Livre de la Vérité de Parole*. Paris, Chez F.-L. Schmied, (1929). Quarto. (126)pp. One of 150 copies, signed by Schmied. Illustrated throughout with color wood engravings, executed in tones of brown, orange, and blue, including twelve full-page illustrations, each one signed by Schmied. This is a work that Ward Ritchie called "ingenious in its design, one of Schmied's masterworks." (Ritchie 28). Bound by Schmied in dark brown levant with an all-over abstract geometrical design formed from multiple gilt fillets,

thin white calf onlays, blind rules, and two bands of dark blue morocco strapwork. A vertically oriented single red rectangular onlay occupies the center of the upper cover. Gilt-ruled turn-ins and gold watered silk doublures face black watered silk endleaves. The cover design echoes Schmied's interior decoration—especially the color wood-engraved tailpieces, the hallmark of his complete approach to book design, which reached its zenith during the 1920s. Housed in a morocco-edged chemise and slipcase, the latter showing edgewear. This is the Chevalier copy, and it is shown as color plate 213 (p. 171) in *Art Nouveau and Art Deco Bookbinding* by Alastair Duncan and Georges de Bartha (NY, 1989). \$9,500

Designer Binding. See also: Item 27.

#### FIVE GOREY SERIGRAPHS

**15 [GOREY, EDWARD]. Artist proof prints.** (Stuttgart), Edition Domberger, 1975. Single sheet, measuring 11 3/4 by 9 7/16 inches. Signed by the artist with a note in pencil stating that this is an "Artist proof for Domberger." Each print is one in a series of seven serigraphs made in 1975 by Domberger for Diogenes Verlag, Gorey's European publisher. The serigraphs were issued in an edition of 125, though it is unclear how many proof prints were made. Domberger was, and still is, a fine art printer, and their skillful use of silk-screen printing techniques reproduces the intricate details and overlapping textures of the original. All proofs in fine condition, with embossed Domberger stamp to lower left corner. \$1,350 each

a. "As the party was about to retire..." in which a butler in tails observes an empty display case that had previously held "the Lipping Elbow," an illustration from Gorey's book *The Other Statue*.

b. "The Blue Aspic," or, a party scene from the book of the same name.

c. "The Famous Spoffish Emeralds." An illustration from *The Blue Aspic* in which a gentleman in a fur coat and goggles offers the titular emeralds to the prima donna of the story, Caviglia.

d. "Gertrudis Callosidad," shows the title figure



dramatically dressing while eating candied violets "from an unknown admirer," an illustration from *The Blue Aspic*.

e. "The Tango," showing a couple dancing from *The Other Statue*.



Item 15e

**16 [GOREY, EDWARD]. F.M.R.A.** NY, Andrew Alpern, 1980. First edition. One of 400 copies, signed by Gorey. A collection of ephemera consisting of thirty-two miscellaneous items, including illustrations completed for *The Atlantic* and *Esquire*, a Christmas card design featuring a robot, and a copy of Gorey's first published illustration, "Two Professors," which appeared on the front cover of the *Harvard Advocate* in September, 1950. Loose, as issued, and housed in a beige clamshell box, which shows light spotting. Near fine. (Toledano A78b). \$500

**17 [GOREY, EDWARD]. Interpretive Series: Dogear Wryde Postcards.** 1979. First edition. One of fifty sets of thirteen postcards, all hand-colored by Gorey. Colophon sheet included, signed and numbered by Gorey. Each card features a creature interpreting amusing adjectives starting with the letter "I," such as "Indecency," "Inquisitiveness," and "Ineptitude." Each creature wears different colored gloves. Housed in a hand-colored envelope. Minor creasing to envelope, else a fine copy of a very ephemeral Gorey item. (Toledano A75b). \$2,750

## ESSAY ON FIRST FRENCH FOOD CRITIC

**18 (Kaldewey Press). GRIMOD DE LA REYNIÈRE.** (Hamburg, Gunnar A. Kaldewey, 1976). Small quarto. (16)pp. One of thirty copies, this example printed on white Sheufelen paper. Signed by Gunnar Kaldewey on the colophon. The sole illustration is a relief-printed etching on the front cover showing the "Bibliothèque d'un Gourmand," taken from de la Reynière's almanacs. Franz Blei's 1924 essay on the figure acknowledged as the first French food critic is the first book produced by Kaldewey, who came from a successful career in antiquarian bookselling into the world of fine printing and artist's books. This work also marks Kaldewey's only traditional typographic book, as it incorporates Garamond italic throughout, and was printed by the same Black Forest press that produced his rare book catalogues. An auspicious beginning for one of the late 20th century's most dynamic and global-minded private pressmen. In black paper over boards with relief print in upper cover, housed in an aluminum foil-lined black box with aluminum foil lettering piece on spine. (von Lucius, pp. 50-53). \$5,500

**19 [KALDEWEY PRESS]. New York 1977.** Hamburg, 1977-1978. Folio. One of fifty copies of Kaldewey's second artist's book and the first book bearing the Kaldewey Press imprint. This copy warmly inscribed from Kaldewey to "friends of the Kaldewey Press for many years" on the colophon page and dated "15/6/95." Illustrated with color Xerox copies, color mylar overlays, and found art to document Kaldewey's first trip to New York. While there, Kaldewey shot an 8mm movie, stills of which are shown here as Xerox reproductions. Very fine in black paper over boards with a subway token mounted to the front cover. Housed in a folding case with cut-out for token. Mild bumps to dropback box. Near fine. (Von Lucius, pp. 54-57). See illustration on the front cover. \$4,500

## WITH MACBETH LEAF

**20 (Leaf Book). [GRABHORN PRESS]. Original Leaves From the First Four Folios of the Plays of William Shakespeare** 1623, 1632, 1663, 1685. San Francisco, 1935. Folio. (29)pp. One of 73 copies printed for David

Magee by the Grabhorn Press, containing original leaves from each of the first four folio editions of Shakespeare's plays. The leaves included are from *A Midsummer Night's Dream* (pp. 147/8), *The Life and Death of King Richard the Second* (pp. 32/2), *The Tragedy of Julius Caesar* (pp. 703/4), and *Macbeth* (pp. 57/8), from the first through fourth editions, respectively. The *Macbeth* leaf features the famous "Tomorrow, and tomorrow, and tomorrow" soliloquy. Further illustrated with facsimiles of the title pages from each edition. Laid into this copy is a printed folder containing four additional leaves with the identical passage from *Richard the Second* from the first through fourth folios. In the publisher's binding of brown patterned boards backed in red niger. Corners rubbed and lightly bumped, minimal shelfwear to spine foot, else near fine. Leaves and contents are fine. A fragile production in bright condition and further enhanced with extra leaves. (BCC #47; Chalmers 67). \$10,000

**21 (Miniature Book). [BRYCE, DAVID]. Complete Works of William Shakespeare.** Glasgow & NY, David Bryce & Son / Frederick A. Stokes, (1904). Forty volumes. Dedicated to the actress Ellen Terry, this complete set of Shakespeare was part of a series of literary sets and individual volumes dedicated to her. Of the Ellen Terry series, Louis Bondy wrote that these volumes are "Bryce's greatest achievement as a leading promoter of miniature books," and, in particular, he describes the Shakespeare as "the most prodigious of these sets." (Bondy, p. 114). Most of the sets were printed in 1904. Included are all the plays, the sonnets, a biographical sketch, and glossary. Bound in red lambskin stamped in gilt with the title and elaborate border decorations to the front and spine; the very rare white paper dust wrappers with matching title and border decorations in black present but in pieces. Housed in the original wooden revolving case, which is very difficult to obtain. Chips to two corners of swivel case, spines of some volumes toned or chipped at head. Altogether an excellent set. (Garbett, pp. 41-43; Spielmann 459; American Art Association 182; Welsh 6264). (2 1/8 by 1 1/2; 55x38mm). \$2,750

**22 (Miniature Book). [BRYCE, DAVID]. The Holy Bible, Containing the Old and New Testaments.** NY / Glasgow, Oxford Uni-

versity Press / David Bryce & Son, (1919). 876pp. Printed on India paper and illustrated with black & white plates. Between the Old and New Testaments are the Shakespeare Family records, by W. S. Brassington, a rare feature of this tiny bible. Bound



in full leather with the title in gilt on the spine, and with a pocket inside the front cover containing a magnifying glass. Attached to the rear cover is a metal chain that holds the book to a miniature wooden lectern, in accordance with the practice in 16th-century English churches. There is a shelf for storage of the Bible under the lectern. On the bottom of the base is a paper label explaining how the Bible came to be chained. Extremities slightly rubbed, else both Bible and stand in fine condition. Stand measures six inches high. (1 7/8 by 1 3/8; 47x33mm). \$1,500

## RARE SET IN WRAPPERS

**23 (Miniature Book). [BRYCE, DAVID]. Mite Series in Tartan.** Glasgow, David Bryce & Son, (c. 1900-1905). Five miniature volumes. (56); (56); (384); (127); (127)pp. The five books fit into a wooden box with six compartments, a portrait of Robert Burns in the sixth compartment, and the box has a framed pane of glass for the lid. Above the portrait of Robert Burns is the title *Mite Series in Tartan*, and the publisher's information



is below. The volumes included are: *My Tiny Alphabet Book*, issued in two parts (*Tiny Alphabet of Animals* and *Tiny Alphabet of Birds*), *The Smallest English Dictionary in the World*, *Golden Thoughts from Great Authors*, and *Old English, Scotch, and Irish Songs*. The two alphabet books are illustrated with full-page chromolithographs on the rectos of the pages, with text on the facing pages. At the time of their publication, these were advertised as the smallest color-plate books ever printed. Bound in color-printed wrappers. The other three volumes are bound in red wrappers printed with the titles on the front covers in black; the dictionary also has a design that references the locket cases that were sold with some of Bryce's miniature books. *Golden Thoughts* and *Old English, Scotch, and Irish Songs* bear the Stokes New York imprint. Bryce published this set with various combinations of the individual books within; only two institutional copies of the set are recorded, each with different arrangements of books. A hint of creasing to the top corner of the *English Dictionary*; otherwise the books are fine. The box bears a few chips to the tartan design and is bowed, ink markings to bottom. Lacking magnifier that is usually included in the open sixth space. Overall, a fine copy of an uncommon set. (Bondy, pp. 72 & 113; Garbett, pp. 25-27). (1 by 3/4; 25x19mm). \$2,250

**24 (Miniature Book). [D'AMBROSIO, JOSEPH]. A Midget Book of Mighty Mental Magic.** Fullerton, CA, Baffles Press, 1994. 55pp. One of fifty copies, printed and bound by Joseph D'Ambrosio and signed by the author, Jules Lenier. With a foreword by Thomas M. Blue. Includes instructions for "Seeing with your fingertips," "Feeling another person's thoughts," and "Finding hidden objects blindfolded," by a master of the art. Fine in

a sculpted black cloth binding, with a fitted slipcase resembling a magician's curtained booth. (2 7/8 by 2 7/16; 74x62mm). \$450

**25 (Miniature Book). [IMPRENTA GLORIAS]. Remembering Casablanca.** (Los Angeles), 1994. One of fifty copies, signed by the author, illustrator, and designer. A collection of reminiscences by one of the screenwriters of the classic film *Casablanca*, Julius J. Epstein, for which he won an Academy Award in 1943. With color illustrations by actress, artist, and bookmaker Gloria Stuart, and produced under her imprint. Designed by her partner, noted California printer Ward Ritchie, and printed by John Robinson. Bound in red, cream, and gray marbled paper with printed label. Fine. (2 7/16 by 2 15/16; 62x75mm). \$950

**26 (Miniature Book). MANUSCRIPT OMER COUNTER IN A SILVER BINDING.** (46)pp. A unique miniature manuscript on vellum containing the blessings recited on each of the forty-nine days beginning on the second day of Passover up until the day before Shavuot. The Counting of the Omer represents spiritual preparation and anticipation for Shavuot, which celebrates the Israelites' reception of the Torah at Sinai after their escape from Egypt. "Omer" itself refers to the measure of barley offered by the temple priest. It was common practice for Jewish homes to have "omer calendars," either in the form of books or movable mechanisms, so that no one would lose track of the days over the requisite seven-week period. In the present volume, the entries under each day get progressively larger, as the count likewise increases. The days themselves are numerated in Arabic digits, while the count is in Hebrew. A delightfully small specimen, bound in boards covered

in pink silk and entirely cased in silver with silver wire decorations reminiscent of the work of the Bezalel School in Jerusalem; their techniques came out of a long tradition of silversmithing in North Africa and Europe, and graduates of the school have gone on to proliferate their own styles and methods of silver work since its founding in 1906. Accented with silver wire hinges and gold endpapers. Both covers display hamsa motifs; one cover shows an overflowing pitcher within one palm, and the other shows two hands. Fine. (1 3/4 by 2 1/8; 45x53mm). \$8,500

Silver binding. See also: Item 41.

**DESIGNER BINDING BY GEORGES LEROUX**



**27 (Miniature Book). [PICASSO, PABLO]. Meurs.** (Alès, PAB, 1960). One of forty regular copies, signed by Picasso, and the author/publisher Pierre André Benoit. Thematically similar to plate 22 in *La Tauromaquia* (1959), which depicts the instant of death of a bull in a bullfight, this single drypoint etching accompanies a brief poem by Benoit. This is the first of two miniature books illustrated by Picasso. This copy specially bound by Georges Leroux in full brown calf, with upper cover bearing a design of three concentric circles of inlaid tan leather spotted and outlined with gilt, at the center of which is an overlaid bull's head spotted with metallic red. Lower cover shows the same design, but with the colors reversed. Spine titling in gilt and metallic red; binder's stamps to foot of doublures; suede endpapers. A remarkable copy, very fine. Housed in chemise and slipcase. (Cramer 102). (1 1/4 by 1 3/4; 33x46mm). \$25,000

**28 (Miniature Cards). DE WAARZEGSTER: MAD'ELLE LENORMAND EN, NAPOLEON.** (Netherlands, c. 1835). Thirty-six fortune-telling cards, each one copper-engraved and showing at its upper half a playing card and at its lower half a portentous scene. The cards are numbered,

but their numbers do not necessarily correspond to the playing cards they feature. The playing-card images themselves vary from the familiar, using the usual four suits and arranging the suit icons according to the card's value (e.g. two columns of three diamonds for the six of diamonds), to the imaginative, casting the figures of the face cards into more uncommon or obscure poses. Of particular peculiarity are the "ace" cards (nos. 25, 28, 29, and 31), which show figures actually handling the suit icons. In the case of card no. 29, a boy uses the spade as an actual spade, and on card no. 31, a man in a top hat carries a diamond in his grip. An intriguing, tarot-like set, which in its allusion to Mademoiselle Lenormand, invites the user to practice their cartomancy, just as the titular figure did for the courts of Napoleon and Tsar Alexander I and for the leaders of the French Revolution. Held in a card slipcase with paper labels providing title (recto) and instructions (verso). All cards present. Slight stain to verso label of slipcase, which has bled to the outer edges of a few cards, else fine. (2 7/8 by 1 5/8; 74x42mm). \$550

**29 [NINJA PRESS]. The Persephones.** Sherman Oaks, CA, 2009. Quarto. (48)pp., presented as twelve unbound folios. One of 85 copies, signed by Carolee Campbell, who, in addition to the illustrations, executed the design, presswork, and binding. Nathaniel Tarn's series of ten poems meditate on the psychological and mythological tensions in the tale of Persephone, on the mystique of grief, the darkness of death, and the strangeness of hope. Campbell's accompanying illustrations—paintings of sumi ink and salt that appear on the front and back of each of the twelve folios and are unique to each copy—are likewise mystical, dark, and strange. The result is a rich, semi-linear text, poetic in content and in structure. The twelve folios (ten for the poems, one for the title page, and one for the colophon) are held in a goat parchment cover. Protected by a chemise covered in green Asahi Japanese silk, and a linen-covered slipcase. Fine. Prospectus laid in. \$2,750

**30 NOUVELLES HEURES ET PRIÈRES COMPOSÉES DANS LE STYLE DES MANUSCRITS DUE XIXE AU XVIIE SIÈCLE.** Paris, Gruel et Engelmann, 1901. Square 16mo. (iv), 176, (8)pp. A delightfully executed reproduction of a tra-



Item 26



ditional book of hours-cum-devotional, updated to match a more modern, pre-Raphaelite aesthetic. Details, including initials, florals, and flourishes, are hand-gilded, and sumptuous pages favor the Belle Époque's adoration of romantic medievalism. Punctuating the text are three full-page illustrations of biblical scenes, including the Last Supper and the Nativity. The book is meant to be as much religious souvenir as family heirloom; portraits of the recipient's grandparents, with their names and years of life, act as bookend parerga. Added to the end of the book are several ruled sheets for "souvenirs de famille," and prefacing all of this hereditary paraphernalia is a dedicatory page of Marie-Louise Lucien-Lefebvre, whose monogram is onlaid in leathers and edged in gilt at both covers. Bound in full green morocco, with spine in six compartments and spine-title gilt. Gauffered gilt edges and turn-ins, silk doublures, and ribbon page marker. Very minimal frays to silk, slight rubbing to lower edges, else fine. Held in a silk-lined box. \$950

**31 [PRESS AT COLORADO COLLEGE].** **Orpheus the Stutterer: A Poetics of Silence, by Alan Loney.** Colorado Springs, 2013. Octavo. (54)pp. One of forty copies, of which this is Artist's Proof no. 1, signed by the author. Illustrated from collograph block and hand-painting in acrylic ink wash. Loney's prose and poetry considers language and all its verbal difficulties, both those immediate (such as in the case of stuttering) and those historical, which result in the shifts in myth and in our interpretations of others' meanings. Bound in quarter blue cloth backing printed and painted boards, sewn across exposed spine with linen thread. Fine. \$750

#### WORLD WAR I PROPAGANDA ON SILK

**32 (Printed on Silk).** **"UNCLE SAM IS READY TO BURY THE CHIEF OF THE BARBARIANS" / "UNCLE SAM E' PRONTO A SEPPELLIRE IL CAPO DEI BARBARI"** NY, Societa Libreria Italiana, 1918. Silk square, on which is printed in color a political cartoon. The image has a decidedly Italian-American skew, made obvious by the Italian subtitle and supported by the profiles of Garibaldi and King Victor Emmanuel III appearing alongside a somewhat random selection of American and Western European military figures:



Napoleon, Lord Kitchener, George Washington, Woodrow Wilson, and Abraham Lincoln. Beneath these reputed heads of military and state is a funeral scene, happily spectated by male soldiers and female flag-bearers representing the Allies. At the center of the scene is Kaiser Wilhelm (here called "Bill") laid out on a stretcher borne by various state leaders toward an open and flaming grave. Uncle Sam, on whose hat is printed "*Lusitania*," stands as gravedigger. Other surrounding figures include the pallbearers' Axis counterparts, looking bedraggled and each bound by a ball and chain, and a woman identified as German Democracy lying in the foreground, stabbed in the heart.

A robust image, nicely chromolithographed onto a classically difficult substrate. Some soiling and occasional small frays to unprinted border. A rare look at an unusual vessel for political propaganda. Near fine. (Measures 14 1/2 in. square). \$1,000

World War I. See also: Item 44.

**33 [RACKHAM, ARTHUR].** **Aesop's Fables.** London, Heinemann, 1912. Quarto. xxx, 224pp. First trade edition. Contains thirteen color plates tipped-in on brown paper, and 53 illustrations in black & white. Translated by V. S. Vernon Jones, with an Introduction by G. K. Chesterton. Save for the smaller trim size, the trade edition is identical to the signed, limited edition in terms of

number of illustrations. In full limp leather stamped in blind and gilt on upper cover—a binding not noted in Latimore & Haskell. Extremely fine and fresh, still retaining its original glassine wrapper and fragile two-part decorated box, which has had some expert restoration to lid. (Latimore & Haskell, pp. 38-39). \$1,750

**34 (Rebus).** **THE HIEROGLYPHIC BIBLE.** Derby, John & Charles Mozley, c. 1840. 12mo. 72pp. Illustrated throughout with numerous small wood engravings, interspersed with text, and with the key printed in the lower margin. Hieroglyphic Bibles flourished in the late eighteenth and early nineteenth century as a teaching tool to help young children learn important Bible verses and lessons. "Children . . . take great delight in pictures," notes W. A. Clouston in his book *Hieroglyphic Bibles: Their Origin and History*. The illustrations, or "hieroglyphs," function as fill-in-the-blanks, whereby a sentence is furthered or completed by the child naming the object pictured. The brief introduction to the present example similarly encourages its young readers to "endeavor to make out the signification of the engravings, before he refers to the correct and historical reading given at the bottom of the page." This title, like many books published by the Mozley firm, is uncommon—known in three institutional holdings, only one of which is in North America. Splits to spine, with small losses to ends, else near fine in green printed wrappers. \$650

**35 (Rebus).** **HIEROGLYPHIC BIBLE: OLD TESTAMENT STORIES.** NY, Frederick A. Stokes Company, (1893). (98)pp. An impressively printed hieroglyphic Bible, prefaced by a full-page chromolithograph showing two children perusing their own copy of the book. Each page of text bordered by a single red rule, within which the abridged text is dotted with miniature color lithographs illustrating diverse figures, locations, and abstract ideas. Bound in glazed pictorial boards, with original glassine wrapper. Trace foxing to edges of text block, some chipping to wrapper, else fine. One copy recorded in OCLC. \$750

**36 [REID, JAMES].** **James Reid: Selected Wood Engravings.** Boston, MA, Briar Hill Press, 2013. Quarto. Two booklets, both (16)pp., and two portfolios of prints. One of 125

copies, signed by the printer, Robert Strossi. The second booklet in this copy is identical to the first, but not numbered or signed and with frontispiece and caption directly printed onto the title-page verso (in the numbered/signed booklet the frontispiece is tipped in and the caption appears on an interleaved translucent sheet). In his essay on Reid, which starts the booklet, Strossi outlines the history (and mystery) of the publication of Reid's wood engravings for his wordless books, *The Life of Christ in Woodcuts* and *The Song of Songs*, and argues that, had it not been for the commercial failure of the latter, Reid would be discussed alongside the more famous names of his era and medium, Fritz Eichenberg and Lynd Ward. The engravings appearing in the subsequent suites were printed from the original (or, as Strossi explains, near-original) blocks created in 1930 and 1931 by Reid. Both as individual works and as collections the prints strongly evince Reid's inclination toward and expertise with the aesthetic adopted by Ward, Buckland Wright, and Kent, among others whom Strossi has justifiably identified as Reid's peers. All items held in clamshell box with photograph of Reid and his wife, Alyse, and associated caption inlaid to underside of lid. Prospectus laid in. \$900

**37 [ROGERS, BRUCE].** **Bachaus, Theodore (aka Bruce Rogers). Ceremonial Papers of America. An Investigation into Their Variety, Uses, and Properties with an Essay on Their Psychological Effects on the Life of Our Time.** (N.p.), Columbiad Club, 1938. 16mo. (viii), 22pp. One of thirty copies, signed by the pseudonymical Bachaus. Number 28 in the Columbiad Club Keepsake Series. A spoof on the typical paper sample book, scholarly in tone and just as exact in its typographic execution as Rogers' other works. Here the samples in question concern arguably the champion of all papers: toilet paper. Fourteen samples range from the common leaf to the disastrous poison ivy (pictured, but not provided) to scraps from an ersatz college library book. Bound in full black cloth with paper label to upper cover. Some offsetting from samples onto facing pages, mild exterior rubs, else near fine. Lower part of original slipcase present. Laid in is a typeset contract designed to absolve the issuer of the keepsake of "all criminal intent and liability in connection wiith [sic] the giving of said keepsake." \$1,200



**38 [ROGERS, BRUCE]. Essays of Michael Lord of Montaigne.** Written by him in French and done into English by John Florio. Boston, Houghton Mifflin, 1902--04. Three folio volumes. (viii), 415; (vi), 582; (vi), 492pp. One of 265 copies printed at the Riverside Press. With a frontispiece to each volume taken from a different early portrait of the author, Renaissance-style borders, and particularly lovely nine-line initials, white on a black pointillé ground. Rogers created the "Montaigne" type especially for this sumptuous edition. "I saw for the first time a copy of Nicolas Jenson's 'Eusebius' of 1470, and I was at once impressed by the loveliness of its pages.... I prevailed upon George Mifflin, then head of the firm and an enthusiast for good bookmaking, to let me have a new type made for a folio edition of Montaigne's *Essays*." Rogers worked from photographic enlargements of Jenson's type, and redrew initials and decorations from sixteenth-century books printed by Geoffrey Tory. A very fine set in marbled boards backed in canvas, with printed labels, and original plain dust wrappers. Housed in the original cloth dropback boxes, showing minor soiling, light spotting to spine labels, and a few small splits. The Cortlandt Bishop copy, with his bookplate in volume one. \$1,250

#### GOUDY'S COPY OF ROGERS RARITY

**39 [ROGERS, BRUCE]. Of the Just Shaping of Letters, from the Applied Geometry of Albrecht Durer, Book III.** NY, Grolier Club, 1917. Quarto. (vi), 46pp. One of 215 copies printed by Emery Walker and Wilfred Merton at the Mall Press, Hammersmith. Frederic Goudy's copy, with a Frederic and Bertha Goudy Collection bookplate. This work is beautifully printed after a design by Bruce Rogers, with many pages of typographic illustrations, as well as pictorial title and initials. This is the first book Rogers printed on English soil, and is, justifiably, a BR30 title. As Joseph Blumenthal recounts in *Bruce Rogers: A Life in Letters*, after experiencing "a growing sense of despondency and discouragement," in his later years at Riverside, Rogers accepted Emery Walker's invitation to come to England to print with him. This book, the first product of that collaboration, which also introduced Rogers to Wilfred Merton, is the only work completed by the Mall Press. Fifteen years later, Rogers, Walker, and Merton would

combine their acumen in the design and printing of T.E. Lawrence's translation of *The Odyssey*. Bound in vellum-backed marbled paper over boards, title stamped in gilt to spine, with original plain paper dust jacket. Very good; jacket worn, edgewear to boards, with minor bumps to corners and small nick to head of spine, front hinge a bit tender. Otherwise a superb association copy of one of Rogers's rarer works. (*The Work of Bruce Rogers*, 236; see also Blumenthal, pp. 38-63). \$5,500

#### DELUXE BINDING

**40 (Silk Binding). MISS LAMBERT (LAMBERT, FRANCES). The Hand-Book of Needlework.** NY, Wiley & Putnam, 1842. First American edition. J. J. Butler's engravings serve as both ornament and instruction, providing both decorative initials and head- and tailpieces, as well as diagrams and illustrations for various tools and processes of needlework. Lambert's text covers considerable ground, addressing history, materials, terminology, and basic skills up through advanced projects in crochet, knitting, netting, and appliqué. During the 1840s Lambert served as an embroideress to Queen Victoria, and leveraged that esteemed position into a lucrative publishing deal in London with John Murray, and in the U.S. with Wiley & Putnam. Her work was so popular that it was repeatedly reprinted, both officially and in pirated editions. This particular copy received one of Wiley & Putnam's deluxe bindings, the usual being in blind-stamped cloth but this in blue silk with gilt. Minimal toning to spine, trace, if any, rubbing, textblock foxed as usual, small stain to front paste-down. Otherwise, a delightfully pristine example of a volume meant for active use. Former owner's signature on front flyleaf, and laid in is a sheet with handwritten needlework formulas. \$1,250

**41 (Silver Binding). DAS IN GOTT ANDÄCHTIGE FRAUENZIMMER.** Leipzig, Joh. Friedrich Gleditschens, 1740. 16mo. (xvii), 408, 186, (6)pp. Six full-page engravings, three continuous with the collation, three not. With table of contents and index. The book presents a sammelband, in which both installments offer excerpted biblical texts with prefatory commentary. Bound in a fashionable contemporary chased silver binding over silk. Chasing requires the metalworker to hammer



a design from the exterior side of the plate; the use of the technique here casts the detailed design as a triumph of craftsmanship and precision. Trace tarnishing, slight soiling to endpapers, else near fine. Housed in chemise and slipcase. All edges gilt and gaufered. Previous owner's marking on front flyleaf. \$2,500

**42 (Social Justice). [DOUBLE ELEPHANT PRESS]. Falling to Earth. Poems and Intaglios.** Northampton, MA, 2002. Quarto. Unpaginated. One of 100 copies. Signed by the printer/illustrator, Michael Kuch, at the colophon. Fourteen poems and twenty-one intaglio copperplate etchings by Kuch and Arthur Larson commemorate the anniversary of the terrifying and tragic collapse of the World Trade Center Towers. The imagery uses

mythological and biblical motifs to engage with the metaphor of falling—a notion all the more potent when considered alongside Richard Drew's iconic photograph, "The Falling Man"—to look at the human and spiritual costs of violence. Printed in Emerson type cast and set by David Wolfe, on abaca and cotton-blended paper handmade by Shannon Brock. Bound in handmade Japanese Sunomi Silver paper, with strips of blue and white onlaid paper running vertically down the center; the effect is simply and astonishingly reminiscent of the Towers. Mint. In a dropback box with steel walls. \$2,000

#### THEATER OF WAR

**43 (Social Justice). [HAZELWOOD, ART]. Tora Bora / Black Dust. An Opera in Three Acts.** (San Francisco, Art Hazelwood, 2011). One of twenty copies. Screenprinted boards with cloth joints which open to create a theatrical stage that measures 28 inches in length, 12 inches in height, and 9 3/4 inches deep. Klaus-Ullrich Röttscher designed the stage, and multi-disciplinary artist, Concord, Mass. native, and self-professed "instigator" Art Hazelwood executed the artwork. The backdrop is slotted and contains six original etchings that can be switched out for the relevant scene each depicts. The proscenium contains three grooves into which several of the seven cutout screenprinted figures can be inserted. Accompanied by a letterpress libretto consisting of 24 pages and a DVD recording.



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Hazelwood calls this “a reverse engineered opera,” in which the whole is constructed from etchings of a few scenes and a handful of characters, seven of which—the young lovers, Sitara and Jaweed, along with a Soviet General, a CIA Station Chief, a US soldier, a mujahedeen fighter, and a burqa-clad woman—can be employed to act out the libretto. The story focuses on the young lovers, whose work harvesting poppies for opium is interrupted by the Soviet invasion of the late 1970s. This development sends Jaweed off to fight with the mujahedeen, while Sitara studies medicine under the Soviets and becomes a doctor. Meanwhile, the CIA begins funneling money and weapons to the fighters, helping construct the fortifications at Tora Bora: “a labyrinth impenetrable” which “the Soviets pummeled ... for ten years with everything they had, / but to no avail.” Jaweed, whose anger at the Soviets has estranged him from Sitara, is invited by the village doctor to clandestinely listen in on a clinic for women, where he learns about the perilous state for women under the rule of the Taliban, who have taken over in the wake of the Soviet departure. Physically shaken by the litany of horrors he overhears, Jaweed joins the Northern Alliance and reconciles with Sitara, whom he saves from a U.S. airstrike that kills a number of Afghans attending a wedding to which she had been invited. The story closes with the suggestion of a continuation of this cycle. A remarkable compression of the recent history of this region, as well as an ambitious piece of storytelling design. \$4,000

**44 (Social Justice). LIBRO DE HORAS AM- ARGAS, COMPUESTO DE REFRANES ESPAÑOLES.** Birmingham, UK, Percival Jones, 1917. Folio. (11)ff. Ten plates showing a series of World War I-era political cartoons composed by Francisco Sancha Lengo and here reprinted as lithographs. Sancha’s illustrations are by turns stylized and gruesome and, above all, honest: an image of soldiers carrying casualties past rustic grave markers bears the heading “No hay atajo / Sin trabajo [Shortcuts don’t help in the long run],” while another shows the hall of a rich bank, pillars emblazoned with the names of countries and their values (the largest of which is “dinero dinero y dinero [Money, money, and money]”) converted to a recruitment hall and arms factory, all beneath the aphorism, “En casa llena/presto se guisa la cena [In a full

house, dinner is soon cooked].” The images are not all so conceptually broad; some also depict specific historical events, such as the executions of Edith Cavell and Charles Fryatt, the dangers of U-boats and zeppelins, and the deportations of entire communities from their homes.

Sancha’s artistic criticism of the German war machine, alongside the capitalistic motivations underpinning the war and its human cost, eerily forecasts the traumatic years ahead in his own Spain, when similar influences and outcomes would characterize the Spanish Civil War. Original wrappers bound into quarter cloth and patterned paper over boards. Exterior generally worn, original covers show holes where a thread should be, pages lightly foxed. Archival additions aside, a near fine copy. \$950

**45 (Social Justice). [LOWDERMILK, SUSAN]. I think that the Root of the Wind is Water, by Emily Dickinson.** Eugene, OR, Susan Lowdermilk, 2016. Octavo. Four pop-up spreads, bound concertina-style. One of thirty copies, signed by the artist. Here Lowdermilk pairs Dickinson’s poetry with three-dimensional images of water, celebrating the fluidity and necessity of both the former and the latter. She reminds the viewer to honor and protect the environment and, in particular, water sources, which are so often taken for granted. Bound in blue raw silk over boards with a patterned paper band running vertically down the cover. Fine. \$750

**46 (Social Justice). [LOWDERMILK, SUSAN]. YOU cannot put a fire out, by Emily Dickinson.** Eugene, OR, Susan Lowdermilk, 2019. Octavo. Four spreads, with two double-page pop-ups. One of thirty copies, signed by the art-



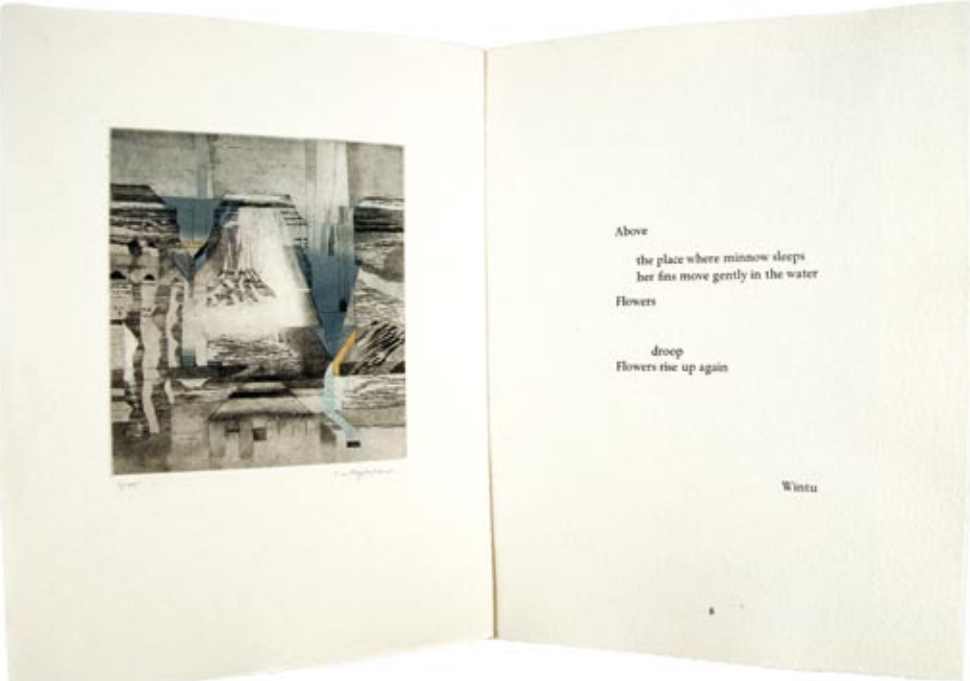
ist. Against Dickinson’s seemingly prophetic verses on the inescapable power of nature, Lowdermilk’s pop-ups place the reader directly in the present, forcing a view of contemporary natural disasters that is simultaneously wondrous and terrifyingly immediate. Born from two particularly harsh events in 2018—at the time the deadliest and most destructive wildfire season in California history, and a hurricane season third in a consecutive series of above average and damaging years—the book is a powerful three-dimensional attempt to render in small-scale the large-scale implications of climate instability. Concertina spine and covers of black cloth over boards, with orange marbled paper overlay in the shape of flames. Fine. \$950

**47 (Social Justice). QAUQUAUA. A SAN FOLK STORY FROM BOTSWANA.** Johannesburg, Artists’ Press, (1996). Octavo. (58)pp. One of 100 copies. Illustrations signed by their respective artists. The eleven color images, which have been transferred to the page as lithographs, were drawn by artists of the Kuru Art Project, an organization that endeavors to uplift and encourage artists in Botswana. The linocuts were also made by Kuru artists. The images bring a sense of immediacy and legacy to the folktale. Likewise adding to those feelings of personality and preservation is the dual translation of the text from Naro into English, and from Naro’s oral tradition into a written one. It is, as the notes at the rear of the text state, the first book to be published in both Naro and English. Bound in the deluxe binding of full brown goatskin, which has been tanned by the tannery at D’kar, using elands-boontjie roots. Titling blind-stamped to upper cover. A fine example of collaborative efforts to capture the myriad cultures of southern Africa. \$1,500

**48 (Social Justice). TALAMANTEZ, DR. INÉS. K’ehgosone.** (Del Mar, CA, Ettan Press, 1975). Quarto. 16pp., + (13)ff. One of forty-five copies containing eight original color etchings, each numbered and signed by the artist. The

title, in the Apache language, means “because of that which is beautiful,” and the text brings together poems and verbal expressions from several different Native American languages, translated by academic and activist Dr. Inés Talamantez, who was Mescalero/Lipan Apache and Chicana. Dr. Talamantez’s research focused on the relationships between Indigenous cultures, languages, and religious practices, and she pioneered the scholarship and teaching of Native American religious traditions in higher education.

Cornelia von Mengershausen, after training at the Munich Academy of Art, came to the United States and studied with Georgia O’Keeffe, who advised her to limit her palette to desert colors. Influenced by the environment, and by the oral traditions and myths of Native American peoples, Mengershausen’s etchings are intricate renderings of elements of Southwestern cliff landscape and dwellings, gently toned with aquatint and colored on the plate with subtle shades of ocher and blue-gray. They are printed on thick Twinrocker paper and unbound. The book is accompanied by an LP record with “Children’s Songs of the American Indian,” a composition based on Pawnee and Zuni ceremonies, and “Flexagon,” both by modern Swiss composer Thüring Bräm. Housed together in a drop-back box of full white buckskin, crossed with a band of handwoven wool tapestry, and a handmade paper-covered slipcase. Small abrasion from slipcase, else fine. \$3,500





**49 (Social Justice). THICH NHAT HANH. Tho Viet Nam [Viet Nam Poems].**

Santa Barbara, CA, Unicorn Press, 1967. Oblong 16mo. (7)ff. This copy signed by the poet, Buddhist monk and peace activist Thich Nhat Hanh. In 1966, Nhat Hanh was exiled from South Vietnam for his opposition to the war; a year later, the same year in which the present volume was published, he was nominated by Martin Luther King, Jr. for a Nobel Peace Prize. His commitment to nonviolence and justice characterized the rest of his career; he supported his and others' inner lives by introducing and promoting Buddhist practice and mindfulness in the West, and extended those tenets to his outer life when he led efforts to rescue Vietnamese boat people stranded after the war's conclusion in 1975. Nhat Hanh's four poems here reflect that same strident belief in the connection between personal and global peace. In them, Nhat Hanh bears witness to his own identity and to the experiences of his fellow Vietnamese people.

Printed by Noel Young on Gizen and Origami rice papers in Perpetua set by Alan Brilliant. Calligraphy by Vo-Dinh. Bound in blue patterned Japanese paper wrappers with paper label to upper cover. Mild rubbing to edges, else near fine. Laid in is a page from the final issue of *Look Magazine* (October 19, 1971), in which a full page has been devoted to a poem by Nhat Hanh entitled, "If we kill men, what brothers will we have left?" and a photograph of a burning village.

\$1,500

**50 [STAMPERIA DEL SANTUCCIO]. Cassiodorus, Flavius Magnus. Of Scribes**



**(from De Antiquariis).** (Lexington, KY, 1958). Quarto. (8)pp. One of fifty copies. This is Opus XIV, one of the most sought after titles in Victor Hammer's canon. It is printed in black, red, and blue American Uncial on Magnani paper and contains a two-color initial cut from brass by Hammer. The text is in Latin taken from Cassiodorus' *Divin. Lect. Lib. / Cap. XXX* published in *Opera Omnia* of 1650, which surrounds the English translation by Friar Augustine Wolff. Nicks to spine ends, contemporary ink ownership signature on front endpaper, else fine. (Holbrook, pp.17, 40-1). \$950

**HAND-COLORED AND ILLUMINATED**

**51 (Vellum Printing). [ESSEX HOUSE PRESS]. The Masque of the Edwards of England: Being a Coronation Pageant to Celebrate the Crowning of the King.**

(London), 1902. Oblong folio. 49pp. From an edition of 300 copies, this is one of twenty printed on vellum. Illustrated with ten lithographs by Edith Harwood, eight of which are double-page and show the coronation processions of the eight Edwards. As a deluxe copy, the illustrations are hand-painted by Harwood in watercolor and often graced with gold leaf, which particularly emphasizes the grandeur of the proceedings and highlights the crowns and garments, as if the pages themselves were bejeweled. The result is a sumptuous and charming panorama of English history. Text is printed in red and black. Bound in buckram-covered boards. Some splitting between text block and rear paste-down, mild discoloration to upper board, else a near fine copy, with all the protective tissues present. \$8,500

