



BROMER
BOOKSELLERS

Catalogue 139



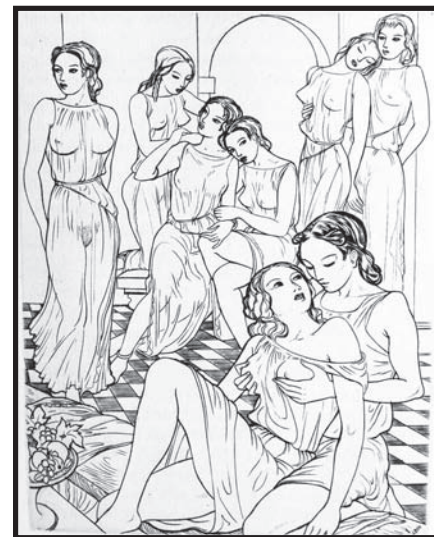
1. [ASHENDENE PRESS]. Malory, Sir Thomas. *The Noble and Joyous Book Entytled Le Morte Darthur*. Chelsea, (1913). Folio. (4), xxiv, 502pp. One of 145 copies. Printed in Subiaco type. The text is from Caxton's 1485 edition. Illustrated with two full-page woodcuts at the beginning and end of the book and twenty-seven smaller woodcuts in the text, drawn by Charles M. and Margaret Gere. Graily Hewitt designed "two or three alphabets of fine initials" (as described in Hornby's bibliography) for this book, and they are printed alternately in red and blue. This is the first book of the Press printed in three colors. Sydney Cockerell called it "a glorious piece of printing... The presswork is miraculous." Emery Walker called it "magnificent... it shows that England is still ahead of the world in fine printing." In the original binding of full brown cowhide. Spine in six compartments, with titling in gilt on the spine and a single gilt edge rule. Very light foxing along edge of text block, else a fine copy, uncommon thus in the publisher's binding. Housed in chemise and cloth slipcase. (Hornby XXVI; Franklin, pp. 107-8). \$13,500

2. [BARBIER, GEORGE]. Vaudoyer, Jean-Louis. *Album Dédié a Tamar Karsavina*. Paris, Pierre Corrad, 1914. Folio. (48)pp. One of 500 copies on Arches vellum paper. With an illustrated title page and frontispiece in black & white, and twelve pochoir plates by George Barbier in his iconic Art Deco style. Barbier's illustrations pay homage to the Russian ballerina Tamar Karsavina, depicting her in some of her most famous roles as a leading ballerina with Serge Diaghilev's Ballets Russes in Paris, between 1909 and 1914. These roles include Cleopatra, Columbine, Giselle, La Sylphide, Salomé, Chloé in *Daphnis & Chloé*, the title role in Stravinsky's *L'Oiseau de Feu*, and the Ballerina in *Pétrouchka*. The illustrations are preceded by a series of poems in French written by Jean-Louis Vaudoyer in tribute to Karsavina's performances in each of these roles. Although Barbier is best-known for his fashion and book illustrations, he also designed costumes and sets for the theater and ballet. He was a great admirer of the Ballets Russes in particular: before this book,

he illustrated an album dedicated to another star of the Ballet, Vaslav Nijinsky, Karsavina's occasional partner. Bound in illustrated wrappers, printed in black and gold, and a glassine wrapper. Housed in a custom-made box covered with marbled paper and backed in gilt-titled black morocco. Very fine. (See color illustration on page 14). \$4,000

3. [BREMER PRESSE]. *Lieder der Deutschen Mystik*. (Munich, 1922). Octavo. 93pp., + (12)ff. One of 270 copies. A collection of fourteenth- and fifteenth-century German hymns, with a glossary of the archaic terms, edited and collected by Josef Bernhardt. Initials designed by Anna Simons. Bound in full purple morocco by A. Paolucci, with a delicate single gilt ruled border and two heavier horizontal blind rules to both covers, at the center of which is a single floral device in gilt. A handsome binding with Art Deco cues. Minimal rubbing to lower front corners, else fine. T.e.g. \$1,750

4. [BUCKLAND WRIGHT, JOHN]. Von Dansdorf, Chryssilla. *Heart's Desire*. Paris, (1939). Octavo. 43pp., + (7)ff. One of 70 copies printed for private circulation. With a title-page illustration and seven erotic



copper engravings by John Buckland Wright. The book is believed to have been printed by the Golden Cockerel Press and written by C. Sandford of the Press. A card from British Bookseller G. F. Sims is laid in, dated June, 1962, which states, "It is a rare book but I bought a handful of copies from the author (C. Sandford of the G. C. P.): it has been little circulated." Fine in quarter vellum and blue buckram. A scarce example of Buckland Wright's work. (Reid A30c). \$5,500

5. (Calligraphy). [ANGEL, MARIE]. *The Echoing Green*, by William Blake. (1985). Large octavo. (2)ff. A hand-lettered manuscript of Blake's poem by calligrapher and miniaturist Marie Angel. Written on vellum in blue, gold, and black ink. A finely detailed bird perches on the opening initial, while a stunning color illustration, also by Angel, appears at the end of the poem. This full-page vignette depicts the darkening green described by Blake, as the sun descends and people re-

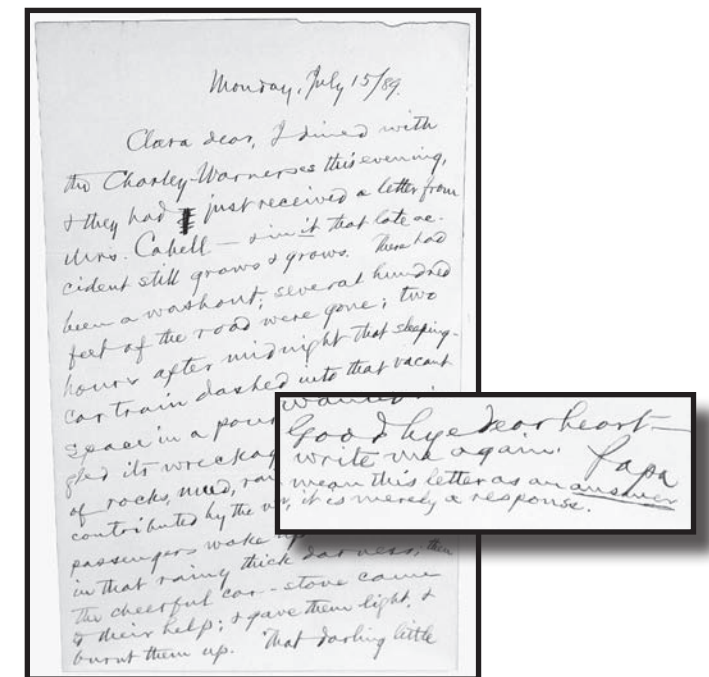
turn to their cozily lit homes for the evening. In a plain paper wrapper, which is covered by another, heavier wrapper of light blue Japanese paper, the whole loosely tied together at the spine with a white ribbon. Off-setting from adhesive in binding to endpapers, otherwise fine. (See color illustration on page 15). \$3,750

6. (Calligraphy). [INGMIRE, THOMAS]. *The Marriage of Heaven and Hell*, by William Blake. (San Francisco, 1989). Octavo. (14)pp. A stunning blend of calligraphy and art, written and illuminated by noted California scribe Thomas Ingmire on English handmade paper. With four large illustrations in gouache, gold leaf, gold powder, and Chinese ink. While Ingmire is known as a one of the foremost contemporary calligraphers, the design of this book is quite traditional: the text is calligraphed in a small Roman letter. Initial letters are executed in gold leaf on a ground of gouache. Gold-leaf letters and tiny triangles of different colors are sprinkled throughout the text, at times cascading down the page. The four paintings are more in the style that we associate with Ingmire, with bold strokes of color and ink. William Blake's own passionate engravings are a clear influence. Ingmire chose to illuminate the passage from *The Marriage of Heaven and Hell* in which the narrator visits a print shop in Hell where a chaos of information, ideas, and words is received by men and gathered, orderly, into books. The subject is fitting, since this book was produced especially for the San Francisco Book Fair in 1989. The front cover is decorated with a scattering of letters. Extremely fine in full calf-skin parchment with ribbon ties. (See color illustration on page 15). \$5,750

"MY COUNTRY WHEN SHE IS RIGHT"

7. (CLEMENS, SAMUEL L.). *Monthly Suppers of the Male Teachers of New York at Hotel Albert*. NY, Male Teacher's Association of New York, 1901. 24mo. booklet, signed by Mark Twain in pencil on the front cover. The booklet is a program for the monthly dinner meeting of the Male Teacher's Association of New York that occurred on March 16th, 1901, most notable for the fact that Mark Twain was one of the principal speakers. The theme of the evening was training students to be good citizens, and Twain's speech addressed his own interpretation of patriotism. In an April 7, 1901 *New York Times* article covering the event, it is reported that Twain said, "I would teach patriotism in the schools, and teach it this way: I would throw out the old maxim, 'My country, right or wrong,' &c., instead I would say, 'My country when she is right.'" He continued on, saying, "I would not take my patriotism from my neighbor or from Congress. I should teach the chil-

dren in the schools that there are certain ideals, and one of them is that all men are created free and equal." The first page of the booklet is a roster of the association's officers and members of the group's glee club, and the second page is the menu for the evening. The third page lists the seven speakers for the evening, including Samuel L. Clemens (Mark Twain), and the final page lists the Supper Committee members. Laid in is a mimeographed sheet with the club's annual budget statement. The text is printed in blue, and the booklet is in printed cream wrappers and tied with a blue ribbon laced through the spine. A few spots of soiling and some faint toning to the covers, ribbon shows some wear, else near fine. \$2,750



8. CLEMENS, SAMUEL L. Autograph Letter, Signed. (Hartford), 1889. (3)pp., rectos only. Dated July 15, 1889, from Clemens to his daughter, Clara, signed "Papa," about a train disaster in Virginia. An update about the wreck arrived in a letter while Clemens was dining with his friend, Charles Dudley Warner, a fellow American writer. Clemens's vivid description of the event brings alive the immediacy of the disaster. He writes, "... that late accident still grows & grows. There had been a washout; several hundred feet of the road were gone; two hours after midnight that sleeping-car train dashed in to that vacant space in a pouring rain, & mingled its wreckage with the chaos of rocks, weeds, rails & freshet-rubbish contributed by the washout; the crushed passengers woke up & wailed out in that rainy thick darkness; then the cheerful car-stove came to their help; & gave them light, & burnt them up." He goes on to describe how a young girl (Miss Patty Carington) was killed in the fire, and how the girl's adoptive mother, Mrs. Judge Thompson, who survived the

crash, lost all of her clothing and baggage containing two centuries-worth of family heirlooms as well. The accident to which he refers happened on July 2, 1889, on the Norfolk & Western Railroad line near Thaxton, VA. It was the most serious accident in the railroad's history: seventeen people were killed and many more were injured. Clemens closes the letter on a lighter note, describing a piece by Beethoven performed by his neice: "the one where, all along & all along, half a dozen of the bass notes keep rolling back down stairs a little way — only to the first landing; & get up again & roll down again & are the darling of the piece & the charm of it." He signs the letter, "Goodbye dear heart — write me again. Papa. P.S. I don't mean this letter as an answer to your letter, it is merely a response." With the original envelope addressed to Clara in Elmira, NY, where Clemens and his family kept a summer home. A dramatic and historical letter that captures Clemens's instinct for storytelling. Fine. \$7,500

9. [ERNST LUDWIG PRESSE]. Storm, Theodor. *Immensee*. Darmstadt, 1909. Octavo. 40pp. One of 200 copies. A romantic novella in German by Theodor Storm, *Immensee* is a love story in ten scenes, told by a narrator looking back on his youth. Printed with beautiful simplicity by the Ernst Ludwig Presse, the first truly private German press of the 20th century. Each chapter opens with a large initial decorated with flowers. Bound in full vellum, gilt-decorated with an oval floral medallion to the front cover, with the title and two butterflies inside. With green ribbon ties. Previous owner's signature to front endpaper, faint offsetting to endpapers from ribbon ties, else very fine. \$1,000

10. FROST, ROBERT. *Steeple Bush*. NY, Henry Holt, 1947. First edition. One of 751 copies signed by Frost. Title page decoration by Loren MacIver. In a review in the June 1, 1947 issue of the *New York Times*, Randall Jarrell singles out "Directive," an early poem in Frost's penultimate collection, for possessing "so much longing, tenderness, and passive sadness." For Jarrell, the dirgeful majesty of "Directive" was a reminder of Frost's greatness as a poet who has "written so well about the actions of ordinary men." Very fine in cloth-backed boards with glassine wrapper and publisher's slipcase. (Crane A30). \$850

11. [GOREY, EDWARD]. Bat Bean Bag Toy. (Middle Falls, NY), Toy Works, 1980. This bean bag toy of a bat with outstretched wings measures approximately fifteen inches from wingtip to wingtip. The fabric is printed with a black and white crosshatched pattern that is shaded on the wings and body to give the figure more dimensionality, evoking Gorey's characteristic drawing



style. The wings are stiffened and stitched along the folds. The bat also has glittering red rhinestone eyes. This is one of five bean bag animals in a collection designed by Edward Gorey and produced by Toy Works; it is also the largest of these toys. Although the toys in this series are not all necessarily characters from Gorey's works, this bat appears to be inspired by his designs for a 1977 production of *Dracula*. Fine. \$550

THE "END" OF THE LETTERED ISSUE

12. [GOREY, EDWARD]. Beckett, Samuel. *Beginning to End. A Selection from the Works of Samuel Beckett*. NY, Gotham Book Mart, 1988. First edition. One of twenty-six lettered copies, signed by Beckett and Gorey. This is copy Z, which, given the title, lends some significance to this particular copy from the desirable lettered issue. A fine copy in black boards with a blue Gorey skull pattern on front. (Toledano B76b). \$2,500

13. [GOREY, EDWARD]. Preliminary cover design for *Penny Candy*, by Edward Fenton. c. 1970. Watercolor and ink on paper, measuring 8 1/4 by 7 1/4 inches. Archivaly matted and framed. Preliminary artwork for the cover design of Fenton's book, a fantasy story based on the English "Tinker Tailor" rhyme. A copy of the trade paperback edition of the book, which was published by Holt in 1970, is included in a sleeve affixed to the back of the frame. The key differences between this preliminary drawing and the finished work are most discernible in the five children standing in front of the candy counter: in the preliminary artwork, the children's clothing is colored, their arrangement is different, as is their height in relation to the counter. Gorey also used some ink flourishes to make the titling, which lines up vertically on either side of the central image, appear more like pieces of candy. This was not used in the published version. Gorey's watercolor work for published books seldom appears on the market. Very fine in an attractive black acrylic and resin frame. (See color illustration on page 10). \$8,500

BEIJING REIMAGINED

14. [GUO, LEILEI]. *Nest — SoHo (II)*. Beijing, 2011. Folio. (14), (38)ff. One of three copies, signed by the artist, LeiLei Guo. An artist's book comprised of intricately

layered pages screen-printed in shades of green, white, and gray on thick, shimmering blue paper. The illustrations depict a block of nearly identical office buildings in the SoHo business district of Beijing, China, and the pages are all cut along the skyline of the buildings. Half of the pages are fastened on one corner so that they can be fanned out into a circular panorama, spiraling outward so that the buildings blur and transform into a vortex. The other pages are also layered and cut into building shapes: when all are folded up, they form a calm blue sky above the vortex, but when folded down, they reveal screen-printed illustrations of the tops of buildings that interlock with the pages below and extend the skyscrapers even higher. These pages can be supported in a vertical position using a folding sheet behind them. Guo views the book as a statement about how, in this ever-more interconnected and globalized world, the boundaries between people and their differences are blurring as they come together: she writes, "...our world gets bigger but our individual differences are fading." This is represented in part by the uniformity of the architecture of business buildings in large cities around the world. Bound in slate blue paper-covered boards with subtle cloud patterns in gold, and with a screen-printed illustration of the SoHo buildings to the front cover. The book is housed in a silver and blue patterned drawstring bag. A clever visual metaphor for the immensity of China's importance in today's world, capturing its Beijing business sector in one large circle of architectural structures. Very fine. (See color illustration on page 16). \$3,500

15. [HARWERTH, WILLI]. Dr. Owlglass (Hans Erich Blaich). *ABC Nach Zeichnungen*. Offenbach a.M., Gebr. Klingspor, (c. 1938). Octavo. (26)ff. An elegant and charming alphabet, designed and illustrated by Harwerth, a member of Rudolf Koch's workshop in Offenbach a.M. Known primarily as an illustrator, Harwerth here presents scenes of animals and plants surrounding his letters. The letters and illustrations have been beautifully hand-colored, showing painstaking detail, below which are the four-line verses by Owlglass printed in Gavotte, the only typeface designed by Rudo Spemann. Laid in is a T.L.s from Klingspor, dated December, 1950, presenting this copy. Extremely fine in pictorial boards, and housed in publisher's slipcase. \$1,500

BRILLIANT COPY

16. HEMINGWAY, ERNEST. *Death in the Afternoon*. NY, Charles Scribner's Sons, 1932. First edition. With a contemporary presentation inscription, dated the month of publication on the front free endpaper: "For Charles K. Jackson Esq. With the very best wishes of

Ernest Hemingway September 1932." Illustrated with a color frontispiece by Juan Gris, titled "The Bullfighter," and numerous photographs of bullfighting scenes. Hemingway was passionate about bullfighting and viewed it as an art form equally as important and inspiring as painting or music. This was his first book-length work of non-fiction, written while he was living in Key West, Florida. Hemingway first became fascinated by bullfighting in the early 1920s, after visiting the Festival of San Fermín in Pamplona, Spain, and the experience served as inspiration for his novel *The Sun Also Rises*. Corners of front cover slightly bumped, else very fine in black cloth boards gilt-stamped with a facsimile of the author's signature to the front cover. In the original unrestored dust wrapper, which has only some slight rubbing to the corners and a tiny tear and a small chip to the top edge of the rear panel. Housed in a tan cloth chemise and a slipcase backed in brown pigskin, gilt-titled to spine. A beautiful copy of a book that is still seen as one of the definitive works on bullfighting. (Hanneman A10.a; Grissom A.10.1.a). (See color illustration on page 13). \$27,500

FIRST PULP PAINTING BOOK

17. [JANUS PRESS]. Carruth, Hayden. *Aura*. West Burke, VT, 1977. Folio portfolio. One of fifty copies. This copy is press-numbered and bears an additional inscription by Claire Van Vliet to a well-known American collector. Carruth's poem "describes the light and space created by the evening sun on a Vermont mountain landscape at dusk." The double-sided, foldout paperwork by Van Vliet and Kathryn and Howard Clark of Twinrocker Handmade Paper Mill "creates the same atmosphere" as the poem. Opening the paper fold by fold, "the sensation of walking at sunset up to the crest of a Vermont hill and suddenly viewing the wide horizon" is captured. The October 1977 issue of *Fine Print* describes in detail the making of this beautiful and colorful paperwork, the first of its kind in book form. *Aura* has become the scarcest and most sought after of all Janus Press printings. This is a mint copy in linen clamshell box with handmade paper label. (See color illustration on page 12). \$5,000

18. [JANUS PRESS]. Finney, Charles G. *The Circus of Doctor Lao*. (Newark, VT), 1984. Quarto. 123pp. One of 150 copies signed by the author and by the printer/illustrator, Claire Van Vliet. The illustrations are a combination of relief etchings and pochoir done in a glossy black and brilliant pastel shades. Some of the images leap out at the reader and others seem to dance across the page. Pages 7-16 fold out to form double panoramas. Truly the most breathtaking production from

this remarkable Press, and one of the finest modern American private press books. A very fine copy bound in cloth that was colored on the etching press, with a vellum and string spine, and housed in a clamshell box covered in a similar material with a different landscape design. Spine of slipcase very slightly sunned. \$5,000

UNIQUE COLLECTION

19. (Japanese Woodblock Printing). COLLECTION OF SURIMONO DEPICTING BOOKS & SCROLLS. Japan, c. 1800-1850. (16)ff. A collection of sixteen surimono depicting scenes that include books and scrolls, dating mostly from the early part of the 19th century. *Surimono* are Japanese woodblock prints in miniature. They were made in small numbers and generally not sold by art publishers, unlike their more commercialized companions, *ukiyo-e* woodblock prints. Most surimono contain poetry with images surrounding the poems. They were distributed among members of a literary club called *ren*, which practiced the art of writing poetry generally under the instruction of a known master. Most surimono were distributed among members of the club as good wishes for the New Year, which begins in late February in Japan.

The poetry itself is of secondary importance, as its meaning would only be known among the members of the poetry circle. It is the illustrations, often heightened with mica, silver, and embossing, that bring such beauty to these normally small square prints. The coming of spring was often represented with plum blossoms and other flowering trees and brilliant colors. The imagery often depicts animals of the zodiac, beautiful women, flowering trees, or still lifes. Books and scrolls are sometimes included, but are not common. To our knowledge, a collection of surimono focused on books and scrolls has never been gathered together. For the last twenty years, we have accumulated sixteen surimono which contain literary images, along with the more traditional illustrations found in this genre.

The artists included are Yashima Gakutei (1786-1868), Toyota Hokkei (1780-1858), Utagawa Kunisada (1786-1865), Yanagawa Shigenobu II (1787-1832), Ryuryukyo Shinsai (1764-1820), and Suga Shoho (1790-1852). The artists of two of the surimono are anonymous. One illustration by Yanagawa Shigenobu II, the pupil, and later son-in-law, of the master Hokusai, depicts a courtesan tuning a samisen while sitting in front of a book of poetry. A cat sits by her side, and cherry blossoms are behind her. Patterns on the hem of her kimono, her hair ornaments, and her calligraphy brush are heightened with metallic silver ink, and her instrument and

inkwell have decoration in gold. In another surimono by Yashima Gakutei, perhaps the most prolific of all surimono artists, the poetess Murasaki Shikibu sits next to her writing desk among stacks of books. The border around the image and the moon overhead are printed in silver, and her colorful kimono is partially patterned in silver. The largest surimono in the collection depicts pages from a famous illustrated book, Hykanunin isshu, a collection of one hundred poems by one hundred famous poets. Other surimono in the collection depict still lifes with books and writing instruments, and poets accompanied by animals of the zodiac. The prints range in size from 12 by 17 inches to 5 1/4 by 7 1/4 inches and are in fine condition. The longest is in a panorama format, measuring 22 1/2 by 8 1/2 inches. Together with a group of four reference books about surimono; details available upon request. (See color illustration on page 9). \$46,000

20. (Japanese Woodblock Printing). *KYÔCHÛZAN* (MOUNTAINS OF THE HEART). (Japan, Sûzan Shobô, 1816). Small quarto. (19)ff. A Japanese book of color woodblock prints by Kameda Bôsai (1754-1826), one of the leading painters of the *Nanga* or *Bunjinga* (literati) schools of painting. The seventeen full-page illustrations, five of which extend across the page spread, are landscapes depicting mountainous terrain, comprised of strong, black calligraphic lines with soft colors. Each includes descriptive text printed along the margins and the artist's stamp in red. The images are simple but poetic, expressing the artist's love of the natural world, with descriptions that translate as: "The refreshing sound of a mountain waterfall," "The intoxicating effect of river and mountains," "Solitary fisher on a wintry river," and "Jeweled mountains like sapphires and water like emerald," among others. With a preface and two closing notes. Working during the Edo period, Bôsai was recognized for his paintings, calligraphy, and book illustrations. In her book *Block Printing and Book Illustration in Japan*, Louise Norton Brown describes *Kyôchûzan* as "The most charming book produced by the Japanese Impressionistic School." The colophon, which is adhered to the inside of the back cover, has different lettering and paper than the rest of the book. It is dated 1809, in contradiction to the dates stated in the preface and postscripts; according to scholars of Bôsai, this was most likely the result of careless pasting by the bookbinder. Stab-bound in gray-green wrappers with a printed yellow label to the front cover. Covers and one spot on the spine show some light rubbing and wear, else a fine copy. Protected in a blue cloth chemise that closes with bone clasps. (Brown, p. 121; Keyes, #47, p. 283, similar to edition 5; Mitchell, *The Illustrated Books of the Nanga, Maruyama, Shijo and*

Other Related Schools of Japan, pp. 383-4). (See color illustration on page 12). \$7,500

"...THE SMALLEST ONE WAS MADELINE."

21. (Juvenile). [BEMELMANS, LUDWIG]. Watercolor drawing of Madeline. c. 1956. Watercolor and ink on paper, measuring 11 by 8 1/2 inches. Matted and framed. Signed by Bemelmans. This shoulder-length portrait of Bemelmans's most enduring character is done in the later, bold style encountered in *Madeline and the Bad Hat*, and it shows red-headed Madeline wearing her characteristic wide-brimmed hat trimmed with a blue ribbon and high-collared shirt with a blue neckpiece. Although Bemelmans was quite prolific, original drawings of Madeline seldom appear on the market. Slight mat burn, else fine in a lightly worn wood frame. (See color illustration on page 14). \$11,500

22. (Juvenile). [CRIES OF PARIS]. *Les Cris de Paris: Amusement de Société*. (Paris, Berthellemot, c. 1820). A complete set of fifty playing cards, in the original box, comprised of: twenty-four hand-colored engravings of Parisian street vendors; a hand-colored card depicting a judge declaring "Peace, peace," which stops the game; twenty-four corresponding text cards with the cries of each vendor and a rhyme about each; and a "Carte Blanche." In addition, the original printed sheet with the rules of the game is included in the box with the cards. The occupations depicted on the cards include vendors of rabbit skins, vegetables, cherries, cheese, and umbrellas. Box covered with pink lacquered paper with a hand-colored illustrated paper label depicting vendors hawking their wares in the marketplace. Apart from some faint foxing to two of the illustrated cards, not affecting the images, and slight finger marks to the corners of the Judge card, the set is in remarkably fine condition. The box shows only the slightest shelf wear and a few spots of soiling to the rear panel. A rare set, seldom encountered complete: only one complete set has been recorded at auction in the last ten years. Gumuchian describes the set as "...très rare complète, dans un parfait état. De toute rareté." Cards measure 3 1/4 by 2 1/4 inches (83x57mm). (Gumuchian, 3231). (See color illustration on page 11). \$9,500

RARE SHAPED DEAN

23. (Juvenile). [DEAN AND SON]. *Little Red Riding Hood*. London, c. 1865. 16mo. (22)pp. A shaped book in the form of Little Red Riding Hood and the wolf, printed in red, black, and tan, and with hand-coloring in green on both covers. Each leaf is printed on one side, and each printed page has a half-page color illustration

and decorative pictorial borders around the edges in black. This book is similar to the version published by Prang, but the ending of the story is much more sinister: Red Riding Hood is devoured by the wolf, who then falls asleep. Her father comes along too late to save her, but he slays the sleeping wolf. The Dean version is also much rarer than the Prang: only one institutional copy is recorded. Fine in stiff paper covers. (See color illustration on page 10). \$1,250

MUSICAL CONCEPTS ILLUSTRATED FOR CHILDREN

24. (Juvenile). [MUSICAL CARDS]. *Les Principes de la Musique*. Paris, Chez l'Auteur, 1823. A complete set of twenty-four cards for children in French providing instruction about music. Each card is dedicated to a particular musical concept, for example, the repeat, rests, the musical staff, the values of the notes, and intervals, with written descriptions of each. To clarify the descriptions, many include musical notations. Each card is also illustrated with a large hand-colored lithograph at the bottom, depicting musicians playing certain instruments. The name of the instrument is printed below each illustration. On the card for "Ton," or tone, a young shepherd sitting atop a hill plays the flageolet, a type of flute, to his sheep below. The card for "Reprise," or repeat, bears a snowy scene of a soldier on horseback, summoning his troops to charge with a trumpet call. Bookseller's stamp to the verso of each card, and some faint foxing to several of the cards. The paper labels from the original slipcase have been reattached to a more recent protective box. (Gumuchian, 1871). (See color illustration on page 11). \$8,500

25. (Juvenile). OBIOLS, JOSEP. *Auca del Noi Català, Antifeixista i Humà*. Sabadell, Barcelona, Comissariat de Propaganda de la Generalitat de Catalunya, 1937. Small square octavo. (24)ff. Each page has a color illustration with couplets printed below in Catalan, Spanish, French, and English. This anti-fascist work for children opposes the rule of Francisco Franco and promotes



Catalan freedom and independence. *Aucas*, in Catalan, or *alleluias*, as they are known in Castilian, are a Spanish art form that became very popular in the nineteenth century. They are usually

a series of forty-eight framed illustrations that convey a narrative accompanied by verses or phrases, and were usually printed on a single broadside sheet. The title of this book translates as "The Auca of the Anti-fascist and Humanitarian Catalan Boy," and it was used as a teaching tool in Catalan schools during the Spanish Civil War. The story begins with the boy's birth "on a day of glory": July 19th, 1936, the day of the military uprising in Barcelona that helped to begin the Spanish Civil War and pushed the Spanish government out of Barcelona. The young boy studies hard, pays attention to his physical well-being, and takes to heart the ideas of liberty, justice, progress, and kindness toward others. He grows up to become a carpenter and a union delegate, and then he enlists to fight against Franco: "For he's Catalan and free, as a Catalan must be." Bound in stiff blue wrappers with an illustrated label to the front cover, printed in black, blue, and yellow, and pictorial endpapers. Slightest rubbing to extremities, else fine. \$750

26. [KELMSCOTT PRESS]. Ruskin, John. *The Nature of Gothic, a Chapter of the Stones of Venice*. (London, George Allen, 1892). Octavo. v, 128pp. One of 500 copies printed by William Morris at the Kelmscott Press, using his "Golden" type. With an introduction, initials, imprint device, and handsome white-vine floral border, all by Morris. Line-block diagrams throughout the text. Morris says in his introduction that Ruskin "has let a flood of daylight into the cloud of sham-technical twaddle which was once the substance of art-criticism." Touch of soiling to stiff vellum, else fine and bright, with ribbon ties. Bookplate. (Peterson A4). \$2,250



27. (Magic). *LE PETIT MAGICIEN, OU RECUEIL D'EXPERIENCES TIREES DE LA MAGIE BLANCHE ET DES AMUSEMENS (SIC) DES SCIENCES*. Paris, Delarue, (c. 1820). 12mo. 90pp. With frontispiece and forty illustrations from engravings. Contains detailed explanations for performing a variety of magic tricks, including passing a ring through a stick, number divination, the "oeuf dansant," and many others. Rare with only three copies recorded in institutions, two of which are in the United

States. Scattered light foxing, else a fine, crisp copy in a contemporary binding of full mottled calf with gilt tooling to spine, which has a small split to outer front hinge near spine head. \$2,250

BELGIAN ART NOUVEAU HIGHSPOT

28. [MELCHERS, FRANZ M]. Braun, Thomas. *L'An. Poèmes*. Brussels, E. Lyon-Claeson, 1847 (i.e. 1897). Square quarto. (39)ff. From an edition of 1,070 copies, this is one of twenty on Imperial Japon. Braun's poems on the changing seasons are illustrated with sixteen richly-colored woodblock landscapes by Melchers. The serpentine lines of trees, roads, rivers, and surf are characteristically Art Nouveau, while the tipped-up perspective and the many subtle color separations show the influence of Japanese prints. With an Art Nouveau title printed in lavender and olive, and the artist's signature remarque on each plate. This copy is bound in full vellum with pink satin endleaves. The front cover is decorated with a scene of four flowering plants tooled in gilt and silver, with hand coloring against a blue sky and green earth. Light soiling to covers, else a fine copy in the publisher's deluxe binding. A stunning example of Belgian Art Nouveau bookmaking. (*Turn of a Century* 89). (See color illustration on page 16). \$9,500

29. (Miniature). [ANDERSEN, HANS CHRISTIAN]. *Photograph Album*. Denmark, c. 1870. 16pp. Contains sixteen original miniature albumen photographic portraits, each of which measure 1 by 3/4 of an inch. The pages of the album are double thick and form mats into which the photographs have been placed. These portraits appear to be mainly of a family, with one very notable exception: on page 11, there is a profile portrait of Hans Christian Andersen. This is a miniature version of the photograph taken of Anderson by Hansen, Schou & Weller in 1869, and it shows the author of "The Little Mermaid" in three-quarter profile facing left. Although quite shy by nature, Andersen was also one of the most photographed Danes of his era, appearing in 150 images, mostly profile portraits. The appearance of his image in this tiny album of family images suggests this may have belonged to a patron, or to one of the many unattainable women with whom he fell in love. Bound in varnished wood boards backed with a leather spine, which has been renewed. Decorative metal fore-edge clasp. Inner hinges expertly repaired. Fine overall. A.e.g. (1 15/16 by 1 3/4; 50x45mm). \$3,500



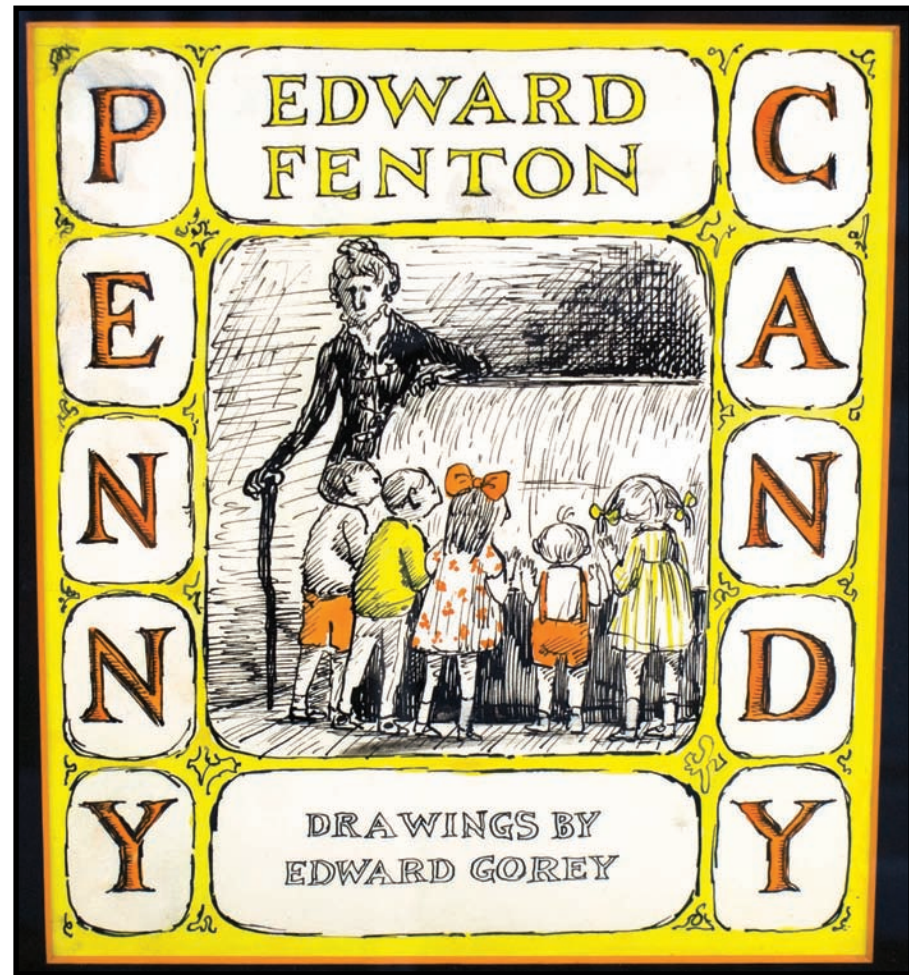
Item 19



Item 52



Item 39



Item 13



Item 23



Item 32
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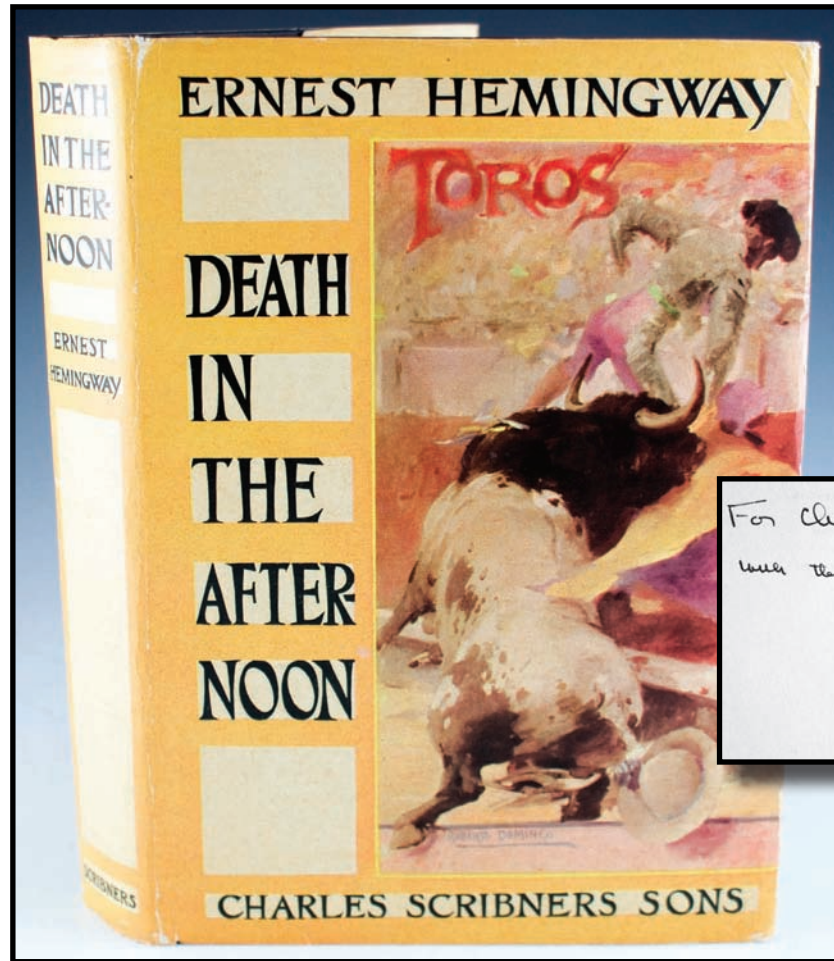
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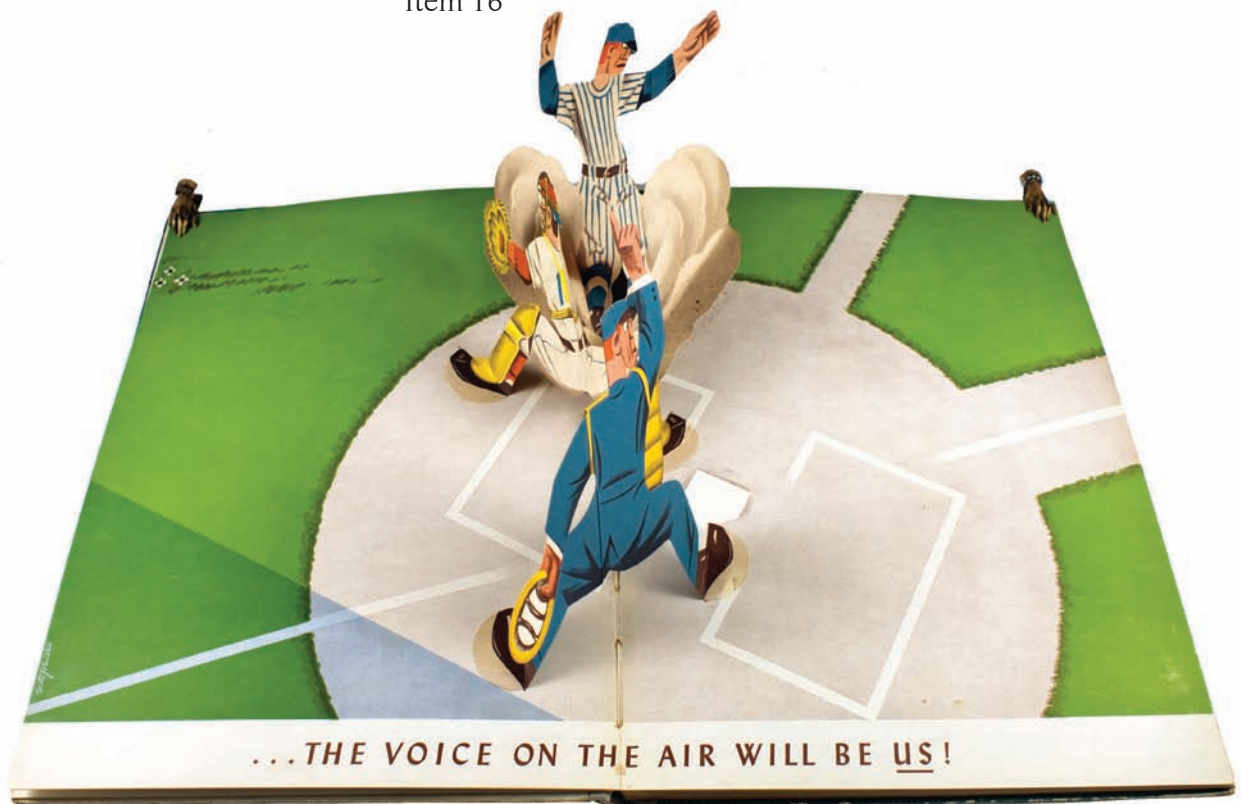


For Charles K. Jackson Esq.
with the very best wishes -
Ernest Hemingway
September 1926

Item 16



Item 20



Item 46



Item 21



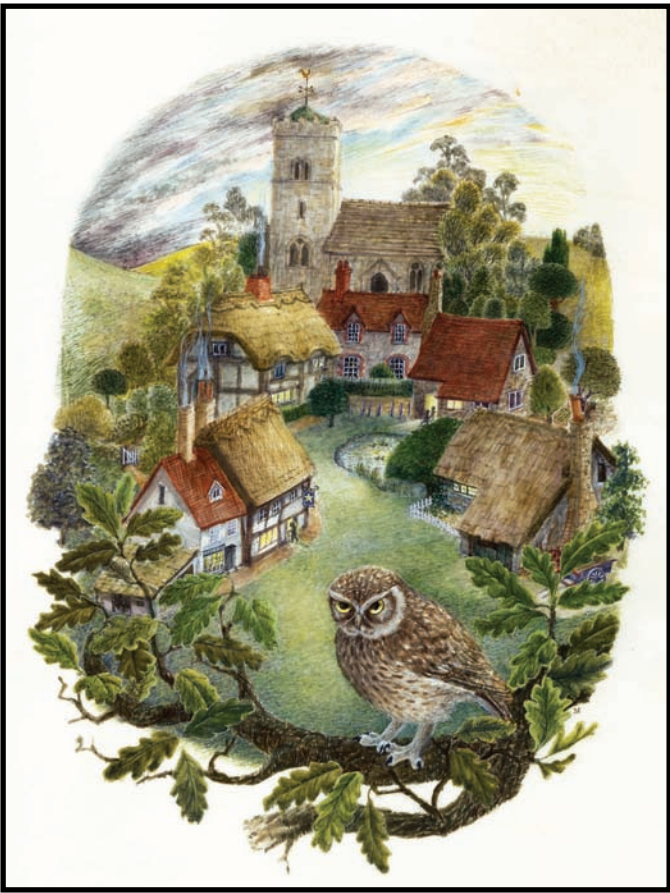
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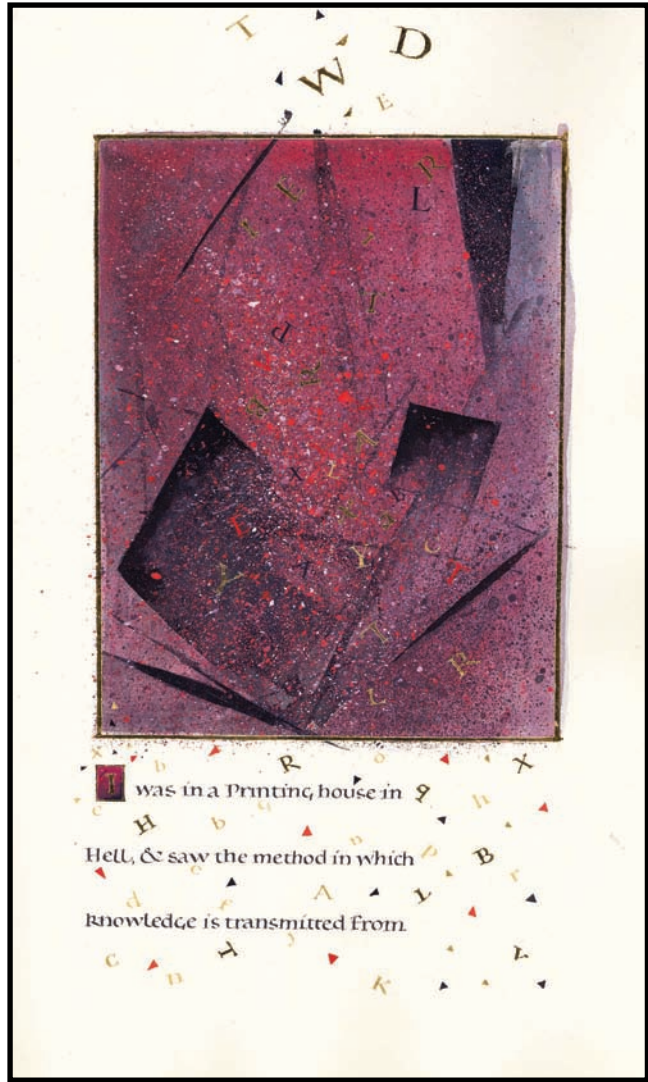
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Item 2



Item 5



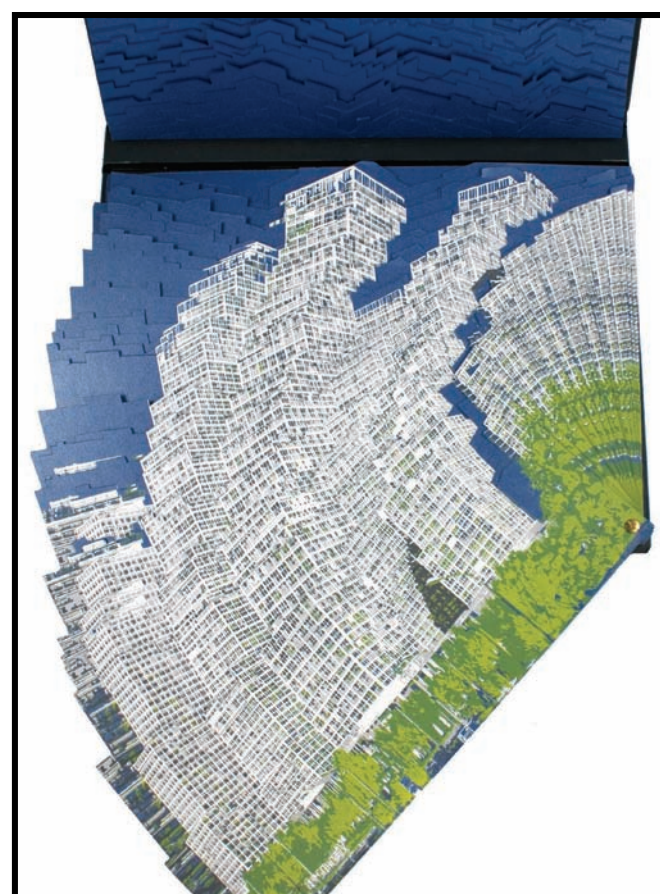
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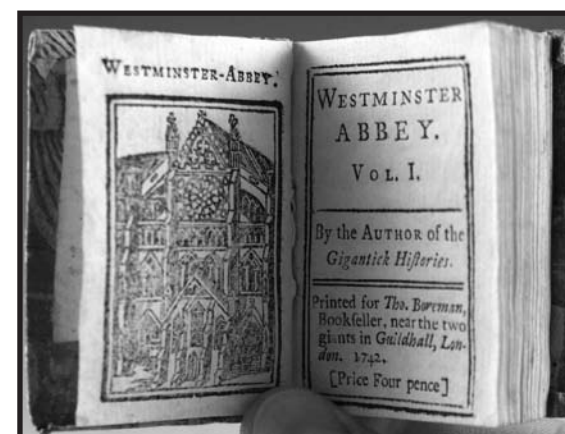
Item 54



Item 14

FINE, FRESH EXAMPLES OF RARE JUVENILE SETS

30. (Miniature). [BOREMAN, THOMAS]. *The Gigantick History of the Two Famous Giants, and Other Curiosities in Guildhall*. Together with: *Volume the Second: Which Comprises the History of Guildhall, London. With Other Curious Matters*. London, 1741. Two volumes. xvi, 112; 128pp. First volume is the third edition; second volume is the second edition. Volume one with woodcut frontispiece of the two giants and one other full-page woodcut; volume two with woodcut frontispiece showing the Guildhall. Describes the history of Gog and Magog, as well as the iconography of the statues and images in the Guildhall, and an account of the Lord Mayor's Show. According to Gerald Gottlieb, who cites *Volume the Second* only, these books are the early volumes in the Gigantick Histories series, which were published from 1740-1742. Thomas Boreman was the first English publisher of books for children. He believed that instruction for children should be accompanied by "diversion and entertainment." He offered his miniature publications in two volumes so that a child could easily fit it in his pocket. In the original Dutch floral paste-paper boards. Rear cover of the first volume has been expertly reattached; final leaf of the second volume has been lifted from inside rear cover with no loss of text. An unusually fine, fresh set of this rare children's book. (2 3/8 by 1 15/16; 61x50mm). (Bondy p. 21; Gottlieb 173; Welsh 1408; Stone I-II). \$7,500



31. (Miniature). [BOREMAN, THOMAS]. *Westminster Abbey*. London, 1742-1743. Three volumes. 123, (5); 123, (5); 125, (3)pp. First edition. All three volumes contain frontispiece illustrations and a total of twenty-nine full-page illustrations from woodcuts, as well as numerous typographical tailpieces. Part of Thomas Boreman's Gigantick Histories series of miniature books for children. This title is the only set from the series issued in three volumes. In keeping with publishers of the time, each volume has a printed list of subscribers before the contents, which would have certainly given the little masters and misses whose names ap-

pear there some sense of importance. Complete sets of the Gigantick Histories are exceedingly rare: only one set has sold at auction in the past twenty-five years. This is an uncommonly fine, bright copy in the original Dutch floral paste-paper boards which show only the slightest wear. (2 1/8 by 1 7/8; 59x46mm). (Bondy p. 21; Gottlieb 173; Welsh 1408; Stone VII-IX). \$10,000

IN ORIGINAL WOODEN BOX

32. (Miniature). [BRYCE, DAVID, & SON]. *Mite Series in Tartan*. Glasgow, (c. 1900-1905). Five miniature volumes. (56); (56); (384); (127); (127)pp. The five books fit into a wooden box with six compartments, with a portrait of Robert Burns in the sixth compartment. A magnifying glass fits into the compartment over the portrait, 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 illustration. 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. Bryce published this set with various combinations of books. Only two institutional copies of the set are recorded, each with different combinations of books. A fine, uncommon set. (1 by 3/4; 25x19mm). (Bondy, pp. 72 & 113; Garbett, pp. 25-27). (See color illustration on page 10). \$3,500

ANAMORPHIC IMAGES

33. (Miniature). [HOULE, KELLY M.]. *Illusions*, by Ralph Waldo Emerson. (Tempe, AZ), Books of Kell's, 2008. 54pp. One of 150 copies, signed by the artist, Kelly M. Houle. Illustrated with an anamorphic portrait of the author, Ralph Waldo Emerson, on a folding flap inside the front cover, which can be viewed in a mylar mirror with a tab that pulls it out into a convex shape. According to Houle, "An anamorphic picture is an image that has been carefully distorted so that it can only be put back together by looking at it in the reflection of a curved mirror." Emerson's essay "Illusions" comes from his collection *The Conduct of Life*, written in



1860. In the essay, he ponders the illusions that influence our daily lives. A glittering cut-out paper snowflake is laid in, referencing Emerson's line, "There are as many pillows of illusion as flakes in a snow storm." Bound in pale blue paper wrappers with light flecks of white, with the title and a snowflake design printed in black. Extremely fine. (2 by 2; 51x51mm). \$375

34. (Miniature). [HOULE, KELLY M.]. *Portrait of Bashô*. (Tempe, AZ), 2008. (1)ff., accordionfold. One of thirty copies, signed by the artist, Kelly M. Houle. The book is comprised of a fold-out illustration of a banana plant, printed in black on yellow parchment-textured paper. Below the illustration is a haiku by the seventeenth-century Japanese poet Matsuo Bashô, who is often regarded as the master of that poetic form. The poem reads: "A banana plant in the autumn gale— / I listen to the dripping of rain / into a basin at night." Inside the book's cover, opposite the illustration, is a mylar mirror. When viewed reflected in the curved mirror, the banana plant's leaves become an anamorphic portrait of the poet Bashô. Bound in gilt-patterned paper-covered boards with a black cloth spine. An attached ribbon wraps around the book, securing it closed. Extremely fine. (1 3/8 by 1; 35x27mm). \$475

PRESENTATION COPY

35. (Miniature). [ROBINSON, ERNEST A.]. *Mite*. Grimsby, England, 1891. 38pp. Decorated with eight illustrations, seven of which are full-page. Published as "a curiosity," this book was the smallest in the world to be printed from movable type until *Galileo* from the Bros. Salmin in Padua. At the time of publication of Bondy's *Miniature Books*, it was still considered to be the smallest English book thus printed. The text contains articles on various curiosities and trivial facts. This copy bears a printed presentation leaf to John Stirling, who served as Chief Constable for Grimsby. The apparent occasion was the opening of the Queen Mary Hostel in 1925. A very fine copy in a variant deluxe binding of full red leather, ornately titled in gilt. All edges red. Housed in the original miniature envelope with Robinson's printed return address in the upper left corner, and with John Stirling's name in holograph. (13/16 by 11/16; 21x18mm). (Bromer/Edison, pp. 115, 117; Spielmann 376; Bondy 99; Welsh 5067). \$1,000

TWENTY BUNDLES OF SHEEPSKIN HIDES

36. (Miniature). SUMERIAN CUNEIFORM TABLET. (Mesopotamia, c. 2230-2221 BCE). A fine example of what is considered to be one of the earliest forms of writing, and also one of the earliest examples of miniature books. In ancient Mesopotamia (current-day Iraq), baked clay tablets incised with tiny cuneiform script, which was based on picture-symbols, were used in the writing of several languages, most notably Sumerian, Babylonian, and Assyrian. Although examples have been discovered bearing portions of literary texts, such as the epic of Gilgamesh, most of these tablets were essentially the equivalent of administrative documents, detailing the receipt of goods and lists of commodities or services exchanged or sold. This particular tablet is read across from left to right and then turned on the horizontal axis to read the text on the reverse. The language is Sumerian, a sister tongue to Babylonian, and the text comprises a receipt for twenty bundles of sheepskin hides for garments, with a seal of the royal scribe and the date. It originated from Umma at the city-state of Ur and is dated during the eighth year of the reign of Bur Sin, King of Ur. A fascinating artifact, from both a historical and paleographical perspective. (1 1/16 by 1; 27x 24mm). \$2,250



DESIGNER BINDING BY MICHAEL WILCOX

37. (Miniature). [WILCOX, MICHAEL]. *Frontier Tales of the White Mustang*, by J. Frank Dobie. Dallas, Nonesuch Press, 1979. 47pp. One of 395 copies signed by David Holman, the printer. Text printed in brown and black, with a pictorial title-page. This copy features a designer binding by Michael Wilcox, the leading art binder in North America, now retired. In his story, Dobie describes how the wild White Mustang eluded capture: "...he paced away, like a bird flying, like a spirit horse." Wilcox seems to have taken this line as part of his inspiration for the binding, which celebrates the spirit of freedom. The wraparound design features the shape of the mustang outlined in gilt tooling, with gilt silhouettes of soaring birds visible behind the horse's neck and on the rear panel. The background is a twilight scene of the American Southwest, comprised of morocco onlays in subtle shades of tan, brown, and violet that form plains with mountains in the distance. Above the mountain range, a sinking sun, crescent moon, and stars shine in gilt on a sky of light and dark blue morocco. A gilt-outlined band of white sweeps across the covers, along the mustang's body, giving

a sense of movement. On the doublures is a Native American-inspired design, which Wilcox describes as "the same animal legend as it might be recorded in folk ornament." Extremely fine, housed in a custom-made yellow cloth box lined with blue velvet, with a gilt-titled morocco lettering piece to the spine. (2 1/2 by 1 7/8; 65x46mm). (Bromer/Edison, p. 65). (See color illustration on page 15). \$12,000

38. (Miniature). [WU, ROBERT]. *Poems & Drawings*. Toronto, Little Gem Press, 2004. 16pp. One of fifty copies, signed by the artist and publisher, Robert Wu. Two playful poems, written and illustrated by Wu in a very small book. The poems each have a black & white illustration and initials hand-colored in red. In a one-of-a-kind binding by Wu of teal morocco with a design of five vertically-aligned circles on the front cover. The circles are comprised of onlays of black, green and white morocco, and each is outlined in gilt. Gilt dots surround the design, in a style reminiscent of Tini Miura, with whom he studied. Gilt titled to spine, and with Wu's insignia in gilt to the rear cover. With blue and white marbled endpapers, and in a slipcase of marbled paper made by Wu. Extremely fine. All edges red. (1 3/8 by 15/16; 35x24mm). (See color illustration on page 15). \$650

39. (Monograms and Crests). MONOGRAMMES (cover title). N.p., 1874. Oblong quarto. (54)ff. A French-produced album containing forty-eight original watercolors embellished with colorful printed monograms and crests. The watercolors measure 11 3/4 by 8 3/4 inches and very skillfully render a variety of objects, such as crowns, fans, and other articles that would be considered luxuries, all of which have been highlighted with clipped family and institutional monograms and crests. From 1840 until the outbreak of the First World War, the collecting of monograms and crests served as a prelude to philately, as they existed side-by-side with their eventual replacements on envelopes and stationery. Although commercially available albums offered pre-printed decorations for the aesthetic arrangement of these small, colorful scraps, those of a more artistic bent often created their own ideal arrangements, as in the present example. In addition to a trompe l'oeil showing a group of calling cards on a table and a very ornate Christmas tree, the anonymous collector has left behind a number of clues as to his or her identity: there is an image of French flag crossing a German flag, with two crests in each flag; there are two pages in which various families are identified in minuscule script; and there is a large watercolor of a family crest in which the motto is spelled out with monograms. Adding to the potential puzzle are several old French proverbs

and aphorisms, again spelled out using monograms: "*L'habit ne fait pas le moine*" (literally, the habit does not make the monk — an equivalent to "the clothes do not make the man"); and, perhaps more enticingly, "*Bon chien chasse de race*," which is a statement about how qualities of parents are passed to their progeny. An intriguing, playful piece. In green pebbled cloth over beveled boards with gilt title and border to upper cover. Some rubbing to corners and spine ends, minor occasional foxing to album pages. (See color illustration on page 9). \$3,500

FIRST BOOK OF THE PRESS

40. [NONESUCH PRESS]. *Love Poems of John Donne with Some Account of His Life Taken from the Writings in 1639 of Izaak Walton*. Soho, 1923. Small quarto. (6), xxiii, 91, (7)pp. From an edition of 1,200 copies, this is one of twenty ad personam copies, specially bound. This is the first book of Francis Meynall's Nonesuch Press. Meynall, along with his wife, Vera, who selected and edited Donne's text for this production, and David Garnett, founded the Press in order to demonstrate that "mechanical means could be made to serve fine ends." Although the Fell type for this edition was hand-set by Meynall, it was printed on a commercial press at Oxford. This enabled Nonesuch to offer handsome limited editions for about half the price of contemporary private press books, such as Golden Cockerel. The small size of the ad personam issue made it possible for Meynall to expound on the little details that distinguished this book from a commercially-produced book: on the colophon page of this copy is a note in pencil from Meynall explaining the "specially designed comma" that was used in this book, as the original had been "considered too heavy" He also notes that the word "Soho" on the title page was printed off-center because of an "oversight." This book was a commercial success for Nonesuch, selling out the edition within the year, helped along by favorable magazine reviews by T. S. Eliot. In publisher's special binding of full stained vellum, decorated in gilt. Uniform fading to the photo-sensitive red color, some trivial warping. Housed in a vellum-backed folding case. A near fine copy of a scarce issue. (Dreyfus 1). \$1,750

DELUXE ISSUE, WITH SUPPRESSED PROSPECTUS

41. (Officina Bodoni). MARDERSTEIG, GIOVANNI. *The Officina Bodoni: An Account of the Work of a Hand Press 1923-1977*. Verona, Edizioni Valdonega, (1980). Two quarto volumes. (lix), (288)pp; (viii), (10)ff. One of 125 copies in two volumes with ten leaves from original publications. This issue was not for sale. Illustrated

with a series of woodcuts showing how a book is made, 116 reproductions of specimen pages, twelve pages of type specimens, and thirteen versions of the Officina Bodoni's pressmarks in their original colors. This bibliography of works by Giovanni Mardersteig's renowned private press also recounts the history of the press and explores its creative process. This is copy 2, which was apparently owned by the Cohens of the Chiswick Book Shop, which was the U.S. distributor for the Officina Bodoni. Laid in is a signed card from Martino Mardersteig, as well as the suppressed prospectus for the regular edition, in which the name Chiswick is misspelled. Extremely fine in tan cloth backed in brown morocco, with original slipcase. Prospectus laid in. \$2,850

POST-INCUNABLE "GHOST"

42. OVID. *Epistolas Ouidii: Cum commentariis Uber-tini: Et epistolas Sabini poetae singularis: Ac epistolam Sapphos: Cum Domitio: Et opusculum[m] in Ibin: Cum [c] omentario eiusdem Domitii: singularperoptime castiga-ta lector candidissime bic inuenies.* (Bologna, Caligola Bazalieri, 1501). Quarto. (94)ff. This edition is based on the version published by Caligola Bazalieri's brother, Bazaliero Bazalieri, in July 1491. The text is Ovid's *Heroides*, a collection of imaginary letters written from



ancient mythological heroines to the lovers who abandoned or mistreated them, including Penelope, Dido, Ariadne, Phaedra, Medea, and Sappho. Printed in Roman type, with wood-engraved initials. Caligola Bazalieri began his career as a printer by working at his brother's Press, and he printed his own title in 1492. It is rare to come across any of Caligola Bazalieri's editions: seventeen of the forty-two books that he published are known only as single copies or are "ghost" volumes, only known through bibliographies. This edition of the *Heroides* is unknown to all bibliographies and unrecorded in any institution. Found in eighteenth-century red half morocco by Carlo Zehe. Spine in six compartments, gilt-titled in one, and with gilt floral decorations in the other five compart-

ments. Some small spots of biopredation to spine, and minor dampstaining, else fine. Some contemporary notes and corrections written in the margins. From the library of Giacomo Filippo Durazzo, a Genoese nobleman. \$25,000

43. (Paper). [COHEN, CLAUDIA]. *Paste Papers*. Seattle, 1999. Small oblong quarto. (23)ff. One of thirty copies, inscribed by the artist, Claudia Cohen. A sample book containing 97 different tipped-in examples of paste papers made by Cohen from 1989 to 1999. The samples are pleasingly arranged so that similar designs are next to each other. Many are intricate and abstract, while others are very fluid and organic. The final sample in the book is an entire fold-out page of paste paper. The title page and colophon also use Cohen's paste papers: the colophon text is printed in gold on an aqua background, and the title page also has the title printed in gold. Bound in gray paste paper-covered boards, with an undulating pattern and a leather spine label. Housed in a black cloth box with yellow edges, lined with blue paste paper in the same design as the book. \$2,850

44. (Paper). PARROT, GRAY. *Thirty-Four Marbled Papers*. Hancock, ME, 1994. Quarto. (4), (34)ff. One of seven copies, signed by Gray Parrot. The second book of marbled paper examples created by Parrot, with 34 tipped-in samples of marbled papers made over the course of six years. According to the preface in *Some Marbled Papers*, Parrot first became fascinated with bindings and marbled paper while working at Harvard's Houghton Library as an undergraduate. He is now one of the foremost practitioners of this art form. Title page and colophon handsomely printed in gold and silver ink. Hand-bound by Parrot in green marbled paper, backed in matching green morocco, and gilt-stamped on the spine. Housed in raw silk folding case, which shows just light fading to the spine. T.e.g. \$8,500

45. (Paper). SÖNMEZ, NEDİM. *Türkische Ebru-Muster. Turkish Ebru Patterns*. Tübingen, N.p., 2002. Quarto. (13), (45)ff. One of 85 copies signed by the authors, Nedim Sönmez and Dr. Nuran Sönmez. This is the second of four books in a series on the art of paper marbling. The text is bilingual, in German and English. With forty-five original tipped-in samples of marbled papers by Nedim Sönmez. The marbled papers are done in the traditional Turkish style of ebru, the history of which is described in Sönmez's introductory text. According to Sönmez, ebru, which is a Persian word meaning "cloudy," "stands for the refined, pastel veil of clouds of the paper." Ebru originated in Asia in the early 16th century, and here Sönmez has compiled a col-

lection of designs ranging from the earliest examples to the present day. First used as a background for calligraphy, artists in Turkey continued to experiment with the marbling techniques in order to create increasingly complex designs, which became works of art in their own right. Some of the designs are intricate combed patterns of feathers and fan shapes, while others form flowers and leaves within the swirls of color. Whenever possible, the authors used the original pigments and techniques to re-create the designs. Loose in a blue cloth and marbled paper-covered portfolio with ribbon ties. In fine condition. \$750

PROMOTIONAL SPORTS POP-UP

46. (Pop-up Book). [JOHNSTON, SCOTT]. ...*From the Bottom Up*. (NY, Mutual Broadcast System, 1941). Quarto. 14ff. Presumed only edition. Features four large color pop-ups by Scott Johnston, who also provided numerous three-color vignettes throughout. Published as a promotional effort, in part to celebrate Mutual Broadcasting's partnership with Gillette, which gave them exclusive rights to broadcast the World Series in 1939. It is the poem about baseball that yields the clue about the date of publication, as it contains a quatrain about the 1940 World Series, in which the Cincinnati Reds defeated the Detroit Tigers in what the poem calls "the closest of shaves." The images in the pop-ups are all action scenes: a runner sliding into home plate; a race horse in full gallop; a football player riding a wave of tacklers to find the endzone; and a boxer landing a decisive blow to the chin of his opponent. Not coincidentally, these were all sports that were covered by Mutual during their pre-War heyday. As it was a promotional giveaway, extant copies are quite rare, with only one institutional copy recorded in OCLC. Some wear and minor scuffing to illustrated glossy boards, minor adhesive stains to inner hinges, else near fine. (See color illustration on page 13). \$2,000

ONE OF TWO COPIES ON VELLUM

47. RABELAIS, FRANCOIS. *Les Songes Drolatiques de Pantagruel ou sont contenues plusieurs figures de l'invention de Maitre Francois Rabelais*. Paris, Librairie Tross, 1869. Octavo. xviii pp., (64)ff. From a very small edition, this is one of only two copies printed entirely on vellum. Contains 120 plates, which are facsimiles of the illustrations to the extremely rare edition of 1565. These are early examples of a printing process called "gillotage," a method of printing from etched relief blocks patented by Firmin Gillot in 1850. In addition, there is a facsimile of the original text of 1565, as well as an eighteen-page explanatory introduction, both

also on vellum. The illustrations themselves are imaginative and highly accomplished grotesques, combining animal, vegetable, and human forms in the style of Bosch and Brueghel. Rabelais is thought to have created the iconography, and the artist is unknown. Some have interpreted the figures allegorically, in terms of sixteenth-century political and ecclesiastical events. An extremely fine copy, unbound as issued, with tissue guards throughout. Housed in a marbled chemise and box, which shows light rubbing. \$6,000

48. [RACKHAM, ARTHUR]. Shakespeare, William. *The Tempest*. London, Heinemann, (1926). Quarto. xiv, 185pp. From an edition of 520 copies signed by the illustrator, Arthur Rackham, this is one of 260 intended for sale in Great Britain. Contains numerous vignettes and twenty-one tipped-in color plates, plus an extra plate, "Sea-nymphs hourly ring his knell," published only in the limited edition. Rackham's mature style is at his best here, with trees and seashores full of odd creatures and dancing nymphs. The title page is also designed and lettered by Rackham. Faint scattered foxing to endleaves, lightly bumped at front bottom corner and spine foot, else a fine copy in quarter-vellum and boards, with an illustration stamped in gilt to front cover. In the original dust wrapper, with spine toned and lightly soiled. Housed in a clamshell box. Bookplate. T.e.g. (Latimore, p. 61). \$2,750

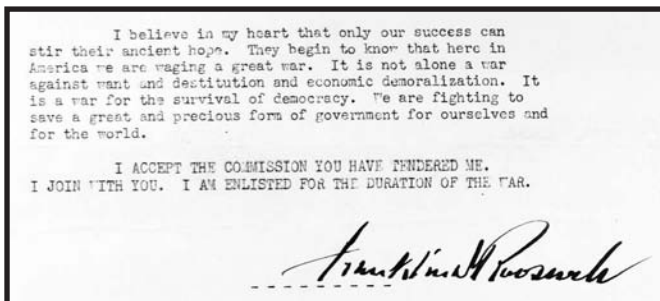
EXEMPLARY COPY

49. [ROGERS, BRUCE]. *Geofroy Tory, Painter and Engraver: First Royal Printer: Reformer of Orthography and Typography under Francois I. An Account of his Life and Works*. (Boston), Riverside Press, 1909. Quarto. (xx), 332, (vii)pp. One of 370 copies. The text is translated from Auguste Bernard's second edition and contains a biography, iconography, and bibliography. In order to harmonize with Tory's border woodcuts, Rogers printed this handsome book in Riverside Caslon, one of the typefaces which he modified and decorated with Tory's own designs redrawn by Rogers for this edition. An exemplary copy, extremely fine in green paper boards decorated in blind and gilt, and housed in publisher's double black-linen slipcase. Bookplate, and with the booklabel of Abe Lerner, whose pencil errata appear on the rear paste-down. Prospectus laid in. (Warde 94). \$1,250

CORRECTED TYPESCRIPT OF FDR'S SPEECH

50. ROOSEVELT, FRANKLIN DELANO. Address of President Roosevelt Accepting the Democratic Nomination for President of the United States. Philadel-

phia, 1936. (5)ff. A signed typewritten speech, given by Franklin Delano Roosevelt on June 27, 1936, in acceptance of his nomination as the Democratic candidate for president. Roosevelt signed the speech at the end in blue ink, and the pages have sixteen corrections in blue pencil, with one sentence that has been crossed out. In the 1936 election, Roosevelt was the incumbent and had already started work on his New Deal in the midst of the Great Depression. In the speech, Roosevelt acknowledges his "grave responsibility" to the American people, but, in light of the relief brought by his New Deal programs, he also emphasizes that "... we have won against the most dangerous of our foes — we have conquered fear." He addresses economic inequality and denounces the "economic tyranny" of the "privileged princes of these new economic industries" who had "concentrated into their own hands an almost complete control over other people's property, other people's money, other people's labor — other people's lives." At the end of the speech, he states that "...here in America we are waging a great war. It is not alone a war against want and destitution and economic demoralization. It is a war for the survival of democracy. We are fighting to save a great and precious form of government for ourselves and for the world." Following this, in all capital letters, he closes the speech by saying "I accept the commission you have tendered me. I join you. I am enlisted for the duration of the war."



Roosevelt won the election in a landslide victory, with all but eight electoral votes, in a time of economic instability and high unemployment; his accomplishments and rhetoric were no match for his opponent, Republican Alf Landon. Pages measure 8 by 14 inches. The pages are stapled and taped together at the top, and the area stapled has been reinforced with a strip of paper adhered to the blank verso of the last page. Creases to the pages from being folded into quarters, perhaps to fit into the President's pocket, else in fine condition. \$15,000

BALLET IN ISRAEL

51. SOMECK, RONNY. *Pointe Shoes*. Herut, Israel, Ido Agassi, 2009. Quarto. 8ff., + one frenchfold leaf.

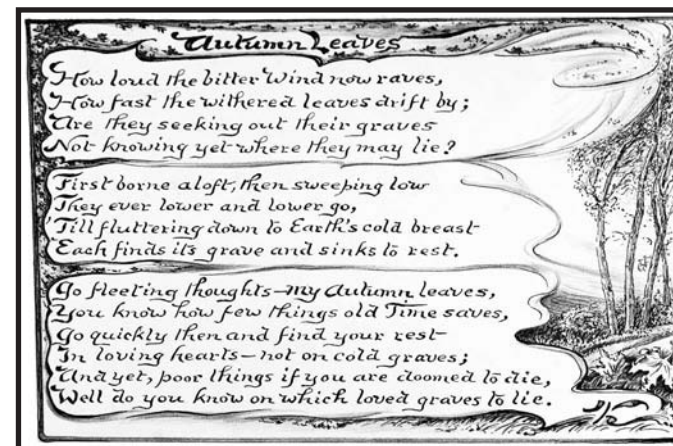
One of 88 copies. With two hand-colored linear etchings by Someck. Contains five poems on ballet dancing printed in English and Hebrew. Ido Agassi is a book artist and bookbinder from Israel. He teaches his craft, while also operating Even Hoshen, a fine press founded with his father, Uzi, who is a book designer. This book is in a clever non-adhesive binding of Ido Agassi's creation, which carries the theme of ballet to the exterior of the book: in the lower right corner of the black cloth boards, a pair of ballet slippers has been formed from sections of pink ribbon. In matching black cloth slipcase. Very fine. \$950

"OUR FATHER WHO ART IN HEAVEN"

52. [SZYK, ARTHUR]. "Lord's Prayer." NY, 1945. A stunning original painting in ink and gouache by the renowned illustrator Arthur Szyk, signed and dated by the artist. The painting measures 7 3/4 by 5 3/4 inches, on illustration board measuring 12 by 9 1/4 inches. This illustrated Lord's Prayer is comprised of fourteen calligraphed lines, illuminated in bright colors in the style of a medieval manuscript. Along the left margin of the page is an intricate border, incorporating portraits of people praying, including a little boy kneeling with his hands folded. A floral border extends along the bottom of the page, and tiny, delicate curls of tracery fill in the border and extend along the top edge. Szyk's work is characterized by its minute detail, and his style is very much in the tradition of Eastern miniaturists. Szyk was born in Lodz, Poland in 1894. His artistic talents became evident at an early age, and he was sent to Paris to study at the Académie Julian when he was a teenager. He was a prolific illustrator of books, many of which were of Jewish content, including his masterpiece, *The Haggadah*. After World War II, Szyk moved to the United States, where he became one of the chief artists for the Limited Editions Club and contributed illustrations and caricatures to several magazines. This illustration was published in the January 1946 edition of *Coronet* magazine, inside the front cover. Mounted and framed. On the sheet of illustration board, around the illustration, are publisher's notes. Two small spots of tape residue, light soiling to margins, light toning; the painting is in fine condition. (See color illustration on page 9). \$9,500

53. [VEDDER, ELIHU]. Archive of drawings, poems, and vignettes for *Miscellaneous Moods in Verse*. Together with a copy of the published book. c. 1913. Approximately (53)ff. of varying sizes. A group of original drawings and manuscripts by Elihu Vedder for *Miscellaneous Moods in Verse*, his collection of 101 illustrated poems. Included are the original pen and ink

drawings for all of the black & white illustrations in the book, with the exception of the nine half-tone plates. These drawings are often decorative vignettes, titles, head- and tailpieces. Vedder's drawings are intricately detailed, ranging in tone from whimsical and humorous to mystical and macabre. Also included are manuscripts of poems which were reproduced in facsimile in the book, written in Vedder's calligraphic hand with illustrations incorporated into the titles and borders. These original drawings provide insight into Vedder's creative process, as some show several drafts and variations preceding the final, published version. One of the manuscript poems presents a different version of a poem that is depicted on one of the half-tone plates, and there are three versions of the title illustration for Vedder's poem "The Love Sick Faun."



Also included are a salt print, a printed bookplate, and several miscellaneous drawings not included in the book. These include sketches for Vedder's personal bookplate, hand-drawn monograms, and two trial examples of the color-illustrated limitation statements that Vedder drew in each of the deluxe copies of the book. Also included is a proof copy of one of the poems that has been delicately hand-colored by Vedder: in a holograph note from Vedder to Sargent at the bottom of the page, the artist suggests that a hand-colored version of the book could be produced, and he offers to create the book as an example if Sargent is interested. Some of the poems and drawings have corrections by the artist, and several have notes in pencil indicating how they were to be used in publication. Vedder was a prolific painter and illustrator, perhaps best-known for his illustrated edition of the *Rubaiyat of Omar Khayyam*. He turned to writing and poetry when he was approaching 80 years of age. A fine collection of original art. Together with: *Miscellaneous Moods in Verse*. Boston, Porter E. Sargent, 1914. Quarto. (62)ff. One of 100 deluxe copies, inscribed by the artist with an original color illustration. Some toning and rubbing to covers and extremities, a few small

spots of soiling, else a very good copy. Internally clean and bright. Bookplate. \$5,250

TEN ON VELLUM

54. [WHISTLER, REX]. Swift, Jonathan. *Gulliver's Travels*. London, Cresset Press, 1930. Three quarto volumes. From an edition of 205 copies, this is one of ten printed on Roman vellum. With twelve hand-colored copper-engraved illustrations by Rex Whistler, nine engraved head- and tailpieces, and five maps. Also with an extra suite of all the engravings laid into a single volume, each signed by Whistler and individually matted. Whistler's skills as a theater designer and as a muralist align in this work, which is widely regarded as his masterpiece, as well as a highspot of 20th century fine printing. Viewing these finely detailed engravings on vellum lends them a dimensionality that cannot be found in the issue on paper. Bound in original full tan morocco by the Wood bindery. Some natural tonal variations to the vellum internally. A fine set of Whistler's most important illustrated text in the rare vellum issue. Housed in two brown, morocco-backed folding cases. (Ransom, *Selective Check Lists*, p. 7). (See color illustration on page 16). \$55,000



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